

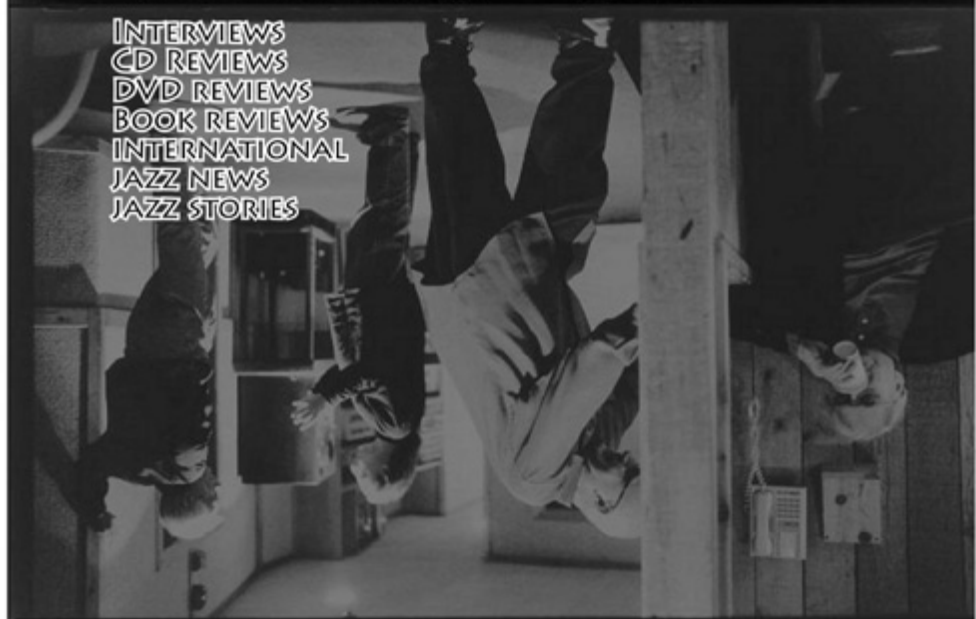
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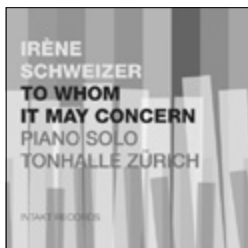


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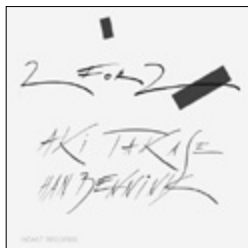
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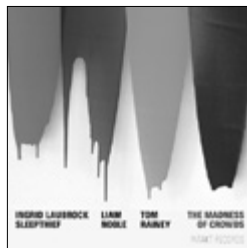
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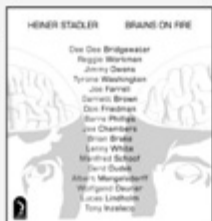


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 b cl: bass clarinet
 bs: bass sax
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 cel: cello
 cl: clarinet
 cga: conga
 cnt: cornet
 d: drums
 el: electric
 elec: electronics
 Eng hn: English horn
 euph: euphonium
 fgh: flugelhorn
 flt: flute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

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For Bob!

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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 David Haney and Cadence Media L.L.C was born..

Cadence Magazine continues as an online publication and one print issue per year.

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

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

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

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A collection from Robert Rusch of sometimes disparate material though generally relating to music recordings or performance. Log in and see the audio tab at www.cadencemagazine.com

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A transcription of Slim and Him’s eponymous weekly radio show on WRCU, Radio Colgate University.

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- JOHN COLLINGE, PROGRESSION MAGAZINE (USA)

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- MARC TUCKER, FAME (USA)

Copernicus rants that matter is energy, that the force of gravity can be felt throughout the universe, and that matter can become mind. I've said it before, and I am happy to repeat it. This is I love it.

- PETER VAN LAARHOVEN, UNITED MUTATIONS (BELGIUM)

Copernicus is a musical genius who doesn't know when to quit.

- JOHN STRASBAUGH, THE NEW YORK PRESS (USA)

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- MASSIMO RICCI, TOUCHING EXTREMES (ITALY)

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- MICHEL LAVASSEUR, FIMAV, VICTORIAVILLE FESTIVAL (CANADA)



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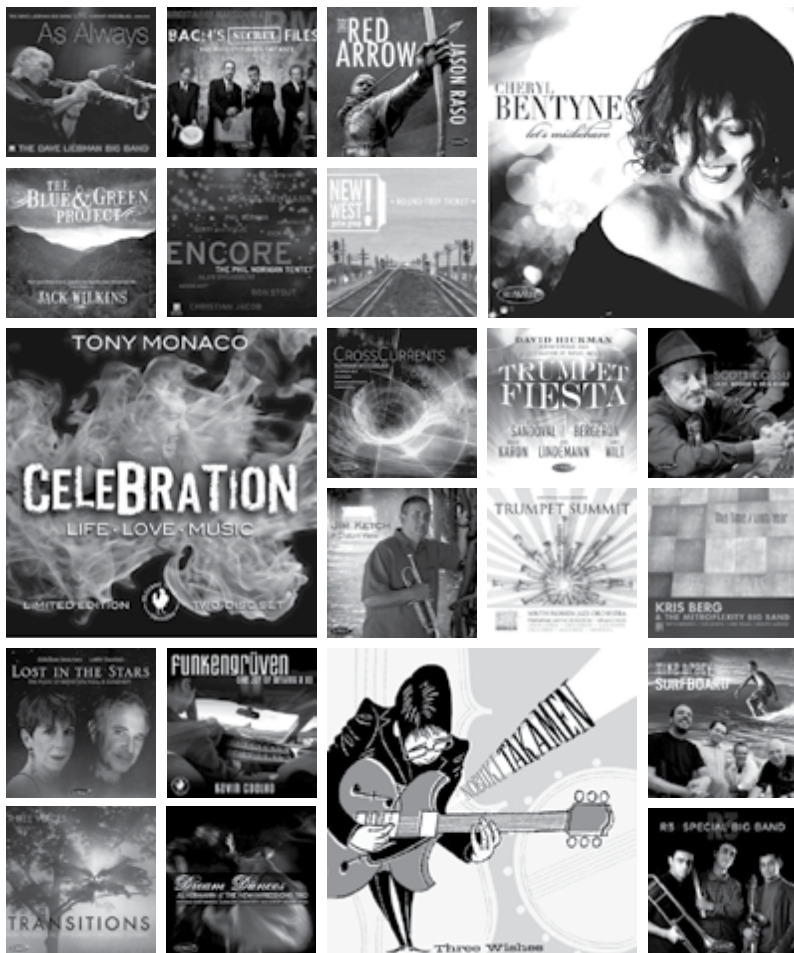
Born in Houston, Texas on December 28, 1941, Malcolm Pinson came up playing the blues and bebop with a style somewhere between Louis Bellson, Art Blakey, and Elvin Jones.

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Pictures of a Quartet CD 539: Meloni leads an Anglo-Italian Quartet with his fellow countryman Dessanay on bass and UK improvising musicians Dunmall and Sanders.

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Narcete CD 542: Slam Productions is proud to present the poetry music work of this Anglo-Italian quartet: the very talented Italian poet Erika Dagnino with her 'beautiful, strong and clear voice' (as Peter Brötzmann, among others, said), the Italian violinist Stefano Pastor, winner at Top Jazz 2010 and 2011, the English musicians George Haslam and Steve Waterman, two of the top British jazz players both at home and on the international scene.

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Live in Villach, Austria

CIMPoL 5020-5024: CIMPfest 2009: LIVE IN VILLACH, AUSTRIA

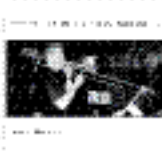
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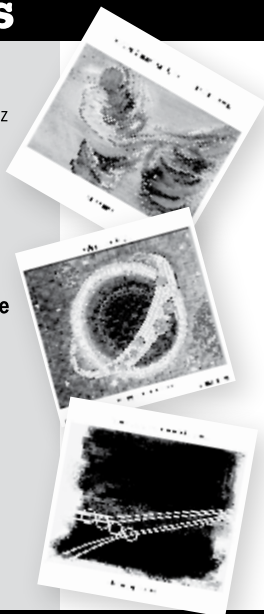
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Contributors

ALAN BARGEBUHR (CD Reviews) *was born and raised in NYC and so was able to spend formative years at Birdland under the existential guidance of Pee Wee Marquette. Has been setting his opinions in expository prose for Cadence since 1983 with the exception of a year or two during which his botched lobotomy almost healed.*

JAMES BENNINGTON (Feature, Jazz Stories) *has collected oral histories and photographs of several musicians, many published by Cadence Magazine. Bennington is also a drummer/bandleader recording for Cadence Jazz and C.I.M.P Records. He is based in Chicago.*

DAVID DUPONT (CD Reviews) *started writing live performances reports and book reviews for Cadence in the late 1980s, becoming a regular contributor in 1990. He has also written about jazz for One Final Note, All Music Guide and the Vermont Vanguard. He has worked as a newspaper reporter and editor in Vermont, New Hampshire, New York and Ohio. He is currently arts and entertainment editor at the Sentinel-Tribune in Bowling Green, Ohio.*

GORDON HILTON FICK (CD Reviews) *has been involved with jazz as a producer and as a promoter, assisting with Calgary's various jazz festivals. He hosts a weekly jazz show called 'Lift The Bandstand' on Wednesdays from 8:30pm to 10pm MT on CJSW 90.9 FM.*

DAVID FRANKLIN (CD Reviews), *who holds a doctorate in music, is a saxophonist, emeritus music professor, and retired arts dean. A longtime contributor to numerous magazines, journals, and other media sources, he has written for Cadence off and on since the mid-1980s.*

MICHAEL GERBER (Book Review) *is a writer, journalist, broadcaster in London, England. His features have appeared in The Guardian, Financial Times, New Statesman, The Observer, and on the Channel 4 website. His is author of the publication – Jazz Jews, and hosts the weekly radio show: Kosher Jam*

MARK C. GRIDLEY (Book Review) *is a musician and writer with many books to his credit such as Jazz Styles: History & Analysis and the Concise Guide to Jazz.*

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

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-2011 Critics Tally: Top 10 Albums,
Star Tribune, Minneapolis-St. Paul

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

LARRY HOLLIS (CD Reviews) *Vietnam vet and tenor saxophonist, Larry has been a Cadence regular reviewer for over twenty years and has written liner annotation for many albums. He lives a life of quiet desperation in his hometown of Oklahoma City, OK.*

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

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

STUART KREMSKY (CD Reviews) *is the former tape archivist for the Concord Music Group. He contributes reviews to both Cadence and the Journal of the International Association of Jazz Record Collectors, and wrote Cadence's Short Takes from San Francisco column for over 20 years.*

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

ALWYN AND LAURIE LEWIS (Short Takes) *Author/lyricist ALWYN and husband saxophonist/arranger/composer LAURIE LEWIS have been Australian correspondents for Cadence for over thirty years, including over sixty interviews since September 1990. Alwyn has written eight plays, a novel, one book of short stories and two books of jazz poetry. Laurie has scored three feature films and several documentaries plus countless arrangements for recordings and T.V.*

GUY PETERS (Short Takes) *writes album and concert reviews for the Belgian music magazines Enola and Gonzo (circus), covering mostly jazz, improvised music, and challenging rock & roll.*

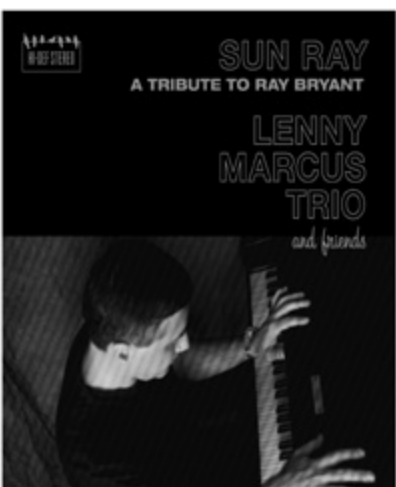


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Contributors

ROBERT D. RUSCH (Papatamus, Obituaries) got interested in jazz in the early 1950s and, beginning with W.C. Handy, has since interviewed hundreds of musicians. In 1975 he started *Cadence Magazine*, handing it over to David Haney in January 2012. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.

RANDY SMITH (Short Takes) Originally from Washington State, Randy Smith has lived in Kobe, Japan since 1989. An English teacher by profession, he has contributed pieces on jazz for publications in the U.S., the U.K., and Japan.

SLIM (Slim's Spins, Obituaries) has listened to jazz her entire life, and has been writing reviews and observations about a life in jazz since 1985. She also creates the artwork for the CIMP label, and co-hosts the weekly radio show, "Slim & Him," with Michael Coyle.

MICHAEL STEINMAN (CD Reviews) has a thriving jazz blog -- JAZZ LIVES (www.jazzlives.wordpress.com) -- with a global audience. And he brings his video camera wherever there's creative improvised music.

KARL STOBER, (CD Reviews) Writer, broadcaster and international music critic lives and writes in Palm Springs, California.

JEFFREY TODD (CD Reviews) is Associate Professor of German and French at Texas Christian University. He plays saxophone locally in the Dallas/Fort Worth area, and is a lifelong jazz fanatic.

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*.

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

BRAD WINTER (Short Takes) is a writer and visual artist and is the owner/operator of Brad Winter Picture Framing in Portland, Oregon. He was artistic director of the Creative Music Guild from 1998-2007 and remains active in promoting and documenting the improvised music scene.



Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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

"...up until now, nobody has structured an entire catalog around new/ avant-garde jazz with the emphasis on sonic excellence. CIMP aims to change all that. With minimalist, purist microphone techniques and honest, no-frills engineering, **CIMP offers an alternative to the often casually recorded avant-garde discography.** ... The overall flavor is of a homegrown product crafted with great care. ... the results are impressive. ... Musically, these discs are full of gems." Carl E. Baugher, *The Tracking Angle*

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"CIMP packages bear a clear mission statement: **'What you hear is exactly what was played.'** The label means it. The sessions are recorded live to digital two-track, with zero processing effects and no editing ... authentic performances with a vast dynamic range." Sam Prestianni, *Jazziz*

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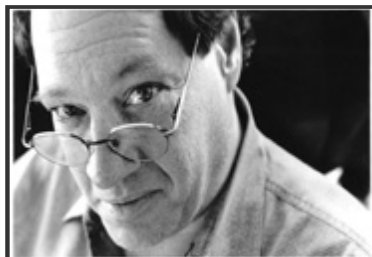
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Hi, I'm Howard Mandel, from New York City author of "Future Jazz" and "Miles Ornette Cecil – Jazz Beyond Jazz", blogger at ArtsJournal.com, adjunct prof at New York University, I produce audio features for National Public Radio and lately have been doing video tapes that I put on YouTube.com, and I'm president of the Jazz Journalists Association. I want to welcome to Cadence magazine as it goes forward, passed from founder Bob Rusch to new publisher David Haney. Cadence has long been an important journal of improvisation and creative, jazz-based but form-expanding music. I've enjoyed it for its long, unedited interviews with musicians, the kind who are seldom asked to speak, and for the great editorial freedoms the magazine has always guaranteed to its contributors, though more than once I've found myself infuriated by reviews I disagree with, statements I can't abide. It's great that jazz has been able to inspire and sustain a publication with such proud independence as Cadence. I hope David Haney is going to be able to take Cadence into a new era – I know he wants to keep the same perspective on jazz the magazine has always had, but project it into the 21st century, the way news and views are disseminated now. As for me -- I've been lucky enough to have listened to jazz and blues, rock and soul, salsa and theater and movie musics and other vernacular, "folk" or popular as well as "composed" and experimental American musics and music from elsewhere all over the world for almost 50 years. I was born and raised in Chicago, which I think is a city way undervalued for its musical scene. I got interested in the AACM, the Association for the Advancement of Creative Musicians, when I was in my teens, and mixed the music of the Art Ensemble of Chicago, Muhal Richard Abrams, Anthony Braxton, Henry Threadgill and the rest with listening to Miles Davis, to Magic Sam and Muddy Waters, to Eddie Palmieri and Eric Dolphy and Coltrane – I heard Coltrane at the Down Beat jazz festival in Soldiers Field when I was 15 – and a little later heard Jimi Hendrix, the Jefferson Airplane, the Doors, Cream, Janis Joplin and Frank Zappa's Mothers of Invention live – and Sun Ra, Monk, Mingus, Ornette Coleman, Cecil Taylor, Andrew Hill, Don Pullen, Roy Haynes, Elvin Jones, Lee Konitz, Aretha Franklin, Stevie Wonder, Freddie Hubbard, Dewey Redman, Don Cherry, Gatemouth Brown and many, many others.

Guest Column: Howard Mandel

Even better than being able to hear these artists, I've been able to write about them – to meet and interview them, to interpret and contextualize their works, to explain what about their music gets to me and gives it meaning, in my view. I think writing about music, as I've done in two books, *Future jazz* and *Miles Ornette Cecil – Jazz Beyond Jazz*, and in newspapers and magazines including the *Village Voice*, *Washington Post*, *Down Beat*, *Chicago Daily News*, *Ear*, *Guitar World*, *The Wire*, *Swing Journal*, most recently *CityArts New York* and broadcasting information about music in any and every medium is a real service to artists, to audiences, to culture if you do it well. I think journalistic principals of asking questions, digging for answers, being observant and vivid in description are essential to covering jazz well. I think it's the most difficult art form to write about, because it's possible anything will happen and it's over in an instant, hard to recapture in words. There are so many dimensions in jazz, everybody interacting at once – the listener's personal reactions being part of that cluster of interactions, too. It's necessary for the good music journalist, especially if they intend to be "critics", to be able to take the music in but also hold it off at arms length. You've got to know what the music's made up of, you have to understand its positions and purposes, but it's also very helpful if it co-aligns with your preferences, and you can say that. I like gamelan as much as blues, electronic music as well as West African fula flutes. I like to play music myself but know I'm no professional, really nothing but a dufer – still, that doesn't hamper my listening, to, thinking about, feeling and documenting my thoughts and feelings about music. As president of the Jazz Journalists Association, I try to encourage other people who approach music as I do to take themselves and what they do seriously, but not too seriously. In other words, besides jazz I like comedy, too. And movies. And crime fiction. And narrative literature in general. But I want it all to be good, to have drive, to be true to itself and play fair with the audience, to challenge us, maybe, but to meet the test itself. I want that from anything I hear and see – in life, on tv, on the web. There's a lot of truth amid the bs, and it's important to me to hone in on what's valuable, let the rest slide off me, no damage. No, none at all.

Listen the audio version with Howard Mandel at www.cadencejazzmagazine.com

A Personal Muscial Bookshelf

Recorded on November
23th, 2012.



To listen his phone call, go to the
audio tab at www.cadencemagazine.com

Louis Armstrong, Lester Young, Count Basie, Gerry Mulligan, John Coltrane, Steve Lacy, Paul Rutherford, Mal Waldron—a list of names that sort of indicates a path through jazz, names that suggest the sort of path I’ve taken during the past 60 years. Individual names that represent bigger areas of the music. For instance, for Gerry Mulligan, read “West Coast Jazz.” For Count Basie, read, “Big Band Jazz.” For Lester Young, read, “Everything that is good in jazz.” I realize some essential genres are missing, but as I said, it’s a personal path that I’ve taken. The important thing is that we don’t move from one step to another, leaving behind our experiences, but we connect those experiences like books on a shelf. One trumpet tone from Louis Armstrong, for instance La Vie en Rose, still has the same thrill for me as the impulsive piano chords of Mal. The path that these greats have outlined also charts my role from early days as a young jazz fiend, listening and enjoying it, through times when I would be making a close study of the music of these musicians, and finally to those names that I had the fortune to work with.

So what about today? It’s always much more difficult to step back and appreciate events as they unfold, trying to sort out the wheat from the chaff, etc. It’s much easier when we have the benefit of hindsight and, of course, memories, but I have a feeling that Lowell Coxhill, Stefano Pastor and Ken Vandermark may be future additions to my personal bookshelf.

George Haslam

Jason Bivins Top Ten CDs:

Tim Berne – Snakeoil (ECM)
Kyle Bruckmann – On Procedural Grounds (New World)
John Butcher/Mark Sanders – Daylight (Emanem)
Lucio Capece – Zero Plus Zero (Potlatch)
Marty Ehrlich – Frog Leg Logic (Clean Feed)
Dennis Gonzalez – Resurrection and Life (Ayler)
Mary Halvorson – Burning Bridges (Firehouse 12)
Jason Lescalleet – Songs About Nothing (Erstwhile)
Wadada Leo Smith – Ten Freedom Summers (Cuneiform)
Henry Threadgill – Tomorrow Sunny/The Revelry, Spp (Pi)

Michael Nastos Top Ten CDs:

Jacob Anderskov – Agnostic Revelations Granular Alchemy (Ilk)
Harris Eisenstadt – Canada Day III (Songlines)
Harris Eisenstadt – Canada Day Octet (482)
Rich Halley – Back From Beyond (Pine Eagle)
Lee Konitz/Bill Frisell/Gary Peacock/Joey Baron
– Enfants Terrible - Live At The Blue Note (Half Note)
Rob Mazurek-Pulsar Quartet – Stellar Pulsations (Delmark)
Donny McCaslin – Casting For Gravity (Greenleaf)
Spectrum Road – (Palmetto)
TromBari w/Glenn Wilson & Jim Pugh – The Devil's Hopyard (Jazz Maniac)
David Virelles – Continuum (Pi)

Michael Nastos Best Re-Issues/Historical CD's Of 2012 (Top 3)

Lars Hollmer – With Floury Hand (Cuneiform)
Sam Rivers/Dave Holland/Barry Altschul – Reunion: Live In New York (Pi)
Heiner Stadler – Brains On Fire (Labor)

Michael Steinam Top Seven CDs:

Harry Allen/Rossano Sportiello – Conversations (no label or #)
Dan Block – Duality (Miles High)
Jean-Francois Bonnel – JFB'S New Quartet
Matt Munisteri – Still Runnin' Round in the Wilderness: The Lost Music of Willard Robison
Scott Robinson – Bronze Nemesis (DocTone)
Marianne Solivan – Prisoner of Love (Hipnotic)
Ryan Truesdell – Centennial: The Music of Gil Evans (ArtistShare)

Michael Steinam Best Re-Issues/Historical CD's Of 2012

Louis Armstrong – The Armstrong Box (Storyville)

Louis Armstrong – Satchmo at Symphony Hall, 65th Anniversary Edition (Universal)

Larry Hollis Top Ten CDs:

Tom Harrell – Number Five (High Note)

Chico Freeman – Elvin (Jive Music)

Bruce Barth – Three Things of Beauty (Savant)

Kenny Drew, Jr. – Coral Sea (Randon Act)

George Cables – My Muse (High Note)

Art Pepper – Unreleased Vol. 7, Osaka (Widow's Taste)

Cyrus Chesnutt Quartet – S/T (WJ3 Records)

Melissa Aldana – Free Fall (Inner Circle Music)

Lewis Nash – The Highest Mountain (Cellar Live)

Graham Dechter – Takin' it There (Capri)

Don Lerman Top Ten CDs:

Marshall Gilkes – Sound Stories (Alternate Side Records)

Mark Masters Ensemble – Ellington Saxophone Encounters (Capri)

Jerry Bergonzi – Shifting Gears (Savant)

Budman/Levy Orchestra – From There to Here (OA2 Records)

Marc Mean Trio – Where are You? (Unit Records)

Clazz Ensemble/Frank Carlberg – Federico on Broadway (Red Piano Records)

The Nice Guy Trio – Sidewalks and Alleys/Waking Music (Porto Franco Records)

Ezra Weiss and the Rob Scheps Big Bang – Our Path to this Moment (Roark Records)

Ben Powell – New Street

Vitaly Golovnev Quartet – What Matters (Tippin' Records)

Zim Tarro Top Ten CDs:

Sanctified Grumblers – No Lie (No label)

Josh Berman and His Gang – There Now (Delmark)

Ken Vandermark – In the Water (Not Two)

Anthony Braxton/Buell Neidlinger – Duets 2 by 2 (K2B2)

Scott Robinson – Bronze Nemesis (DocTone)

Mac Collehon – La Fama (No label)

Heiner Stadler – Brains On Fire [reissue] (Labor)

Sam Kulik – Escape from Society (Hotcup Records)

Bruce Forman – Formanism (B4Man)

Rob Mazurek-Pulsar Quartet – Stellar Pulsations (Delmark)

Jazz community deeply saddened by passing of two icons, pianist Graeme Bell, after whom the annual Bell Jazz Awards are named, acknowledged as the grandfather and figurehead of Australian jazz throughout his long career; and singer Edwin Duff, similarly highly esteemed, but one of those really accomplished performers who somehow never received their due.....fans waiting with bated breath for July 16 release of program for 20/12 Wangaratta Jazz Festival, annually a well-kept secret by Artistic Director Adrian Jackson, on this occasion one day outside our deadline, so more details in next issue.....good reaction and much excitement regarding October tour of four major cities by Count Basie Orchestra directed by drummer Dennis Mackrel with singer Carmen Bradford..... one exclusive appearance at Adelaide International Guitar Festival 8/9 of John Scofield Trio with Ben Street bass, and Bill Stewart drums, a long trip for one concert.....over twenty jazz festivals scheduled from present to year's end, including Devonport Tasmania 7/26-29; Townsville's Palmer Street 8/10-12; Bellingen NSW 8/17-19; Newcastle NSW 8/24-26; Magnetic Island Qld 8/24-26; Noosa Qld 8/30-9/2; Wagga Wagga 9/7-9; Manly NSW 9/29-10/1; Moruya NSW 10/19-21; Mildura Vic 11/2-5; Wangaratta Vic 11/2-5; Norfolk Island 12/3-7; and to close the year, 67th Australian Jazz Convention, Forbes NSW 12/26-31..... West Australian star tenor player Jamie Oehlers currently visiting NYC, returning to tour country promoting new CD with quartet featuring US drummer Ari Hoenig, and three up-and-coming new talents Tal Cohen piano, Nick Abbey bass, and Jacob Evans drums.....several inter-city mixes at Melbourne clubs recently, with Sydney's Bob Bertles playing at Bennetts Lane with Melbourne's Paul Williamson quartet (two baritone front line); guitarist Hugh Stuckey now resident in Melbourne debuting trio with drummer Craig Simon and Sydney bassist Alex Boneham also at Bennetts Lane, and Sydney's Mike Nock piano at the Uptown Jazz Cafe with Melbourne stars Julien Wilson tenor and Steve Magnusson guitar.....returned from US study tour, trombonist Shannon Barnett part of a bass-less trio completed by pianist Jex Saarelaht and drummer Alan Browne in Bennetts Lane 8/21.....earlier mention of tie-up between Sydney's Eastside FM radio station and NSW Jazz Action Society going from strength to strength with a two-monthly twelve page gig guide now providing long-overdue publicity to the Sydney scene, while in Melbourne much-admired radio host Jim McLeod has come out of retirement due to constant enquiries, and can be heard world-wide on PBS 106.7 FM on Saturday mornings (local Melbourne time) between 9am and 11am – very nice to have him back.

Alwyn and Laurie Lewis

BEST GIGS OF 2012

MIKE NOCK/LAURENZ PIKE DUO,
'KINDRED' CD LAUNCH, COLBOURNE
AVENUE, SYDNEY, SEPTEMBER 13

JAMIE OEHLERS QUARTET 'SMOKE
AND MIRRORS' CD LAUNCH,
BENNETTS LANE, MELBOURNE,
AUGUST 19

MARIALY PACHECO SOLO PIANO,
DEVONPORT JAZZ FESTIVAL,
TASMANIA. JULY 28

MODERN OPERATIVE TEN PIECE
'GIANTS OF BEBOP', DEVONPORT
JAZZ FESTIVAL, TASMANIA, JULY 28

GIANNI MARINUCCI NONET, PARIS
CAT SYDNEY, APRIL 25

JAMES MULLER TRIO, BENNETTS
LANE MELBOURNE, JANUARY 29

ALLAN BROWNE QUINTET 'RIMBAUD
IN RETROSPECT', BENNETTS LANE,
MELBOURNE, FEBRUARY 28

SHANNON BARNETT/ALLAN
BROWNE/JEX SAARELAHT,
BENNETTS LANE, MELBOURNE,
AUGUST 21

OLIVER LAKE'S TARBABY,
BENNETTS LANE MELBOURNE,
JUNE 5

DAVE ADES WITH JULIEN WILSON,
PHILIP REX, DANNY FISCHER,
BENNETTS LANE MELBOURNE,
APRIL 24



MIKE NOCK



LAURENZ PIKE



MIKE NOCK/LAURENZ PIKE DUO

PHILADELPHIA, PA – The Pew Center for Arts & Heritage has announced \$1.8 million in grants and Ars Nova Workshop received a \$15,000 planning grant for an exhibition featuring drawings, paintings and objects by musicians Han Bennink and Peter Brotzmann. The Preservation Alliance for Greater Philadelphia and the John Coltrane House received a \$75,000 grant to develop a program strategy for the Coltrane house...An extremely warm winter heated up even further with a very intense performance by Amir ElSaffar & the Two Rivers Ensemble on 2/18 at the Philadelphia Art Alliance (PAA) courtesy of Ars Nova Workshop (ANW). The ensemble, which had its birth in Philly in 2006, is a fusion of the Iraqi American trumpeter's Jazz background and cultural heritage. This was my third time hearing the project and my, how they've changed! This performance was a stunning hybrid of ancient melodies and searing adventurous, yet controlled, sounds. Drummer Tyshawn Sorey has replaced Nasheet Waits in the group and his playing really opens up the music. When Sorey and percussionist/oud player Safer Tawil hit on a Middle Eastern choppy, angular groove mid-set, it should have gone on for hours but soon the band joined in with magnificent acidic additions to finish it out. The music included a lot of elements, more than can be taken in at one sitting. The band also included Ole Mathisen (sax), Carlo DeRosa (b) and Tareq Abboushi (buzuq)...Italian-bred, New York-based pianist/singer Daniela Schachter always seems to make it a point to fill her band with well-respected peers. Her appearance at Chris' Jazz Café on 2/18 included a trio of ringers – Marco Panascia (b) and George Schuller (d), along with special guest Grace Kelly on sax. Schachter's original songs were shaped by life's lemons – a student not showing up for a lesson with her led to "3ODNS" – a tune she composed in 30 minutes. "In the Backyard" was inspired by poor work by a contractor. Her soft, sweet voice vocals combined with a focused, fluid and assertive piano approach to front the solid band behind her. Teenager Kelly, whose dad travels with her (it was his birthday this night), was a mature voice on horn, and Schuller, a player who should be well known to Cadence readers, was solid, encouraging the music to breath...Leo Gadson has a long history of presenting important Jazz performances in the city including a few Dexter Gordon shows back in the day. He's stepped up his presence under the moniker Producer's Guild (producersguildinc@gmail.com) over the past two years and brought in the Ethnic Heritage Ensemble with Kahil El'Zabar (perc), Ernest Khabeer Dawkins (sax) and Corey Wilkes (tpt) on 2/24 to the Ethical Society of Philadelphia. The trio hit stalled traffic on their way up from Washington DC, arriving 90 minutes late, but no one complained, especially when the group stayed for two hours and laid out all over El'Zabar's unique and infectious rhythms triggered by his drums, percussion and electrified African thumb piano. El'Zabar's homemade Earth Drum made a conga drum look small and light and allowed for a booming presence that commanded the stage along with his charismatic personality and storytelling. For this go-around, he recalled an appearance at Jazz at the Apollo 5 years ago where his trio played in an all-star setting. Wynton Marsalis saw him backstage and asked if he was trying to sneak in for free and MC Bill Cosby was incredulous that 2 horn players and a drummer were going to take the Apollo stage. He wanted to know

where the rest of the band was! El'Zabar later spoke of missing longtime collaborator, bassist Malachi Favors, which was followed immediately by a cluster of dried paint mysteriously falling down from the ceiling onto the stage. Hard to believe but Favors was definitely in the house. Dawkins and Wilkes were in synch, matching torrid blowing at times with creative fills and percussive assistance. Between sets, Wilkes spoke of working to learn circular blowing on trumpet and finally having it happen accidentally at NYC's Iridium club one night while playing with the Art Ensemble of Chicago...Pianist Tigran Hamasyan's trio at Chris' last year was one of 2011's best so his return on 2/25 with a quintet was eagerly anticipated. Working with Areni Agbabian (vcl), Ben Wendel (sax), Chris Tordini (b) and Nate Wood (d), Hamasyan put on two identical sets of, at times, wild and wooly music that was equal parts ancient and modern, morphing moment to moment from Armenian folk to out-Jazz to balladry. Songs headed in one direction and suddenly erupted with rock segments that blasted to great peaks. A mid-set arrangement of a 19th Century Armenian sacred hymn delighted the large Armenian presence in the audience. The only glitch came at the end of the first set when Hamasyan announced the end of the set and then had to come back to finish off the last 10 minutes with a long solo that concluded with him accompanying himself with beat box drum vocalese... The Robert Glasper Experiment hit World Café Live 3/1, the very next night after doing a national TV appearance. "Any of you see the Dave Letterman Show last night?" questioned Glasper. "We are so cool right now!" And cool they were this night. Glasper, who says his band plays Jazz, is a frequent collaborator with hip-hoppers and his music collides into that territory. Glasper didn't offer much stage presence but that aspect was filled by Casey Benjamin and his weird bun hairdo with bright magenta strips, a wide array of horns and vocorder-altered vocals on tunes such as "A Love Supreme" and Nirvana's "Smells Like Teen Spirit." Neo-soul crooner Bilal came out to sing David Bowie's "Letter to Hermione" and "All Matter." Glasper also covered a few J Dilla tunes to the delight of the large and enthusiastic crowd. The music was done in a loose jam fashion, running long and free. Glasper took some envelope-pushing solos but mostly was content to comp along. Temple University's own Derrick Hodge (el b) was given plenty of alone time to play to his homies...The famed Painted Bride Art Center doesn't present a lot of Jazz sets but when they do, it's always something special, frequently an enlarged production by artists who rarely get to feature their dream works. Alexis Cuadrado's "Noneto Iberico" met a responsive audience on 3/3. This was a project that grew from a Chamber Music America grant and reached into the leader's Spanish roots and interest in flamenco music. The nine-movement piece, performed by nine musicians – Cuadrado (b), Jon Gordon (sax, flt), Loren Stillman (sax), Taylor Haskins (tpt), Alan Ferber (tbn), Brad Shepik (g), Robert Rodriguez (p) and Mark Ferber(d) – blended the traditional song forms of flamenco music with contemporary Jazz that came off as modern and adventurous at times. Each of the nine pieces were based on a specific flamenco song-style and proved to be quite complex with shifting harmonies and melodic twists inside each song. Solos were extremely rare but how impressive that these

A-List musicians brought this unusual music to life so convincingly...There was no fancy or capricious name given for the quintet playing a one-off at The Rotunda on 3/7, which was surprising considering the imaginative personnel involved – Weasel Walter (d), Marc Edwards (d), Marshall Allen (as, EVI), Elliott Levin (rds, vcl) and Denis Beuret (tbn). Swiss national Beuret was a new name for me but a great addition to the collective's wall of sound and go-as-hard-as-you-can approach. At times, Beuret wisely stood and watched as the other louder instruments wreaked havoc. His use of electronics and natural echo produced in the high-spaced hall were intriguing. Edwards, the grizzled veteran of Cecil Taylor and David S. Ware fame, made his first Philly hit in over 20 years and loved every second of playing side-by-side with good friend Walter who he credits with rescuing his career, to a degree. Edwards said Walter reached out to him from the West Coast a few years ago to play, when most other musicians were scared off thinking Edwards was "Too badass to play with." "Which I'm not," he said. Levin, the hardest working musician in the city and one of the most talented, was totally in his element, blistering on reeds and laying down some spoken word next to frequent likeminded accomplice and national treasure, Allen. Walter, the renegade rocker, said at the end – "Just tryin' to put the fun back in funereal!"...Singer-songwriter-activist, Angelique Kidjo, got everybody out of their seats, literally, on 3/23 at Montgomery County Community College, to sing "Afirika" along with her and late set got about 80 audience members to join her on stage to dance to "Agolo," but didn't let any of them leave, making them sit on the stage to rest before leading them through another tune and a lengthy percussion-led dance portion where individual audience members got the chance to strut their stuff, often to humorous ends. Thankfully, more than a few had some bang in the booty. The 51-year-old Benin-born Kidjo was captivating with her distinctive voice, powerful African dance moves (along with a moon walk), and a long dress with a high slit up the side. She laid down the house rules for the night early on – "Sing when you feel like it and dance when you want to." Many took her up on the offer, dancing wildly in the aisles. Influenced by Jazz, R & B and funk, in addition to African music, she delivered a wide-reaching set of tunes ranging from "Petite Fleur" to a rousing version of Curtis Mayfield's "Move On Up." She even sang in Hindi, performing a tune from a favorite movie she often viewed during her childhood. She also took the time to connect with the audience, moving all over the hall to shake hands or deliver high fives with everyone and announced, "I use my voice to empower all." ...90-year-old Frank Wess (ts, flt) was going old school all over Chris' Jazz Café on 3/24 with a mighty band of Roni Ben-Hur (g), Victor Lewis (d), Santi Debriano (b), and Michael Weiss (p) who was filling in for an ill George Cables. Solo after solo unfurled during the second set, save for Wess' original composition "You Made a Good Move" to end the night. Wess' distinctive tone and sense of melody made each tune a definitive version, especially on a whiskey-kissed take of "Lush Life." Ben-Hur was outstanding when playing a call-and-response segment with himself on one solo and the stellar work of Lewis and Debriano demanded attention. Wess ambulated with the help of a white cane but once he reached the stage, the party was on...The collective trio of

Pilc-Moutin-Hoenig played Chris' on 3/30-31. Ari Hoenig (d) remains a big draw in his hometown, between the young drummers that watch attentively and the ever-present Hoenig's family that's always in attendance. The first-call drummer is at his best in the company of his longtime French collaborators – Jean-Michel Pilc (p) and underrated bassist Francois Moutin. Their varied personalities mesh well as a unit with the meticulous Pilc approaching his playing in a workman-like fashion, Moutin laying the hammer down on bass while flashing a frequent mischievous grin and Hoenig urging his drums into submission or soft expressionism. Their pared down “My Funny Valentine” was a delight. It's great to hear a working band that can sit back and work magic...Ars Nova Workshop found a new performance spot to use, the Maas Building, a former brewery and trolley repair shop, hidden in the South Kensington section of town. A special 4/4 double-bill matched Norwegian noise artist Lasse Marhaug going solo, opening for power trio Ballister – Dave Rempis (sax), Fred Lonberg-Holm (cel) and Paal Nilssen-Love (d). It was a fortunate pairing as it turns out that Marhaug had mastered and produced the trio's latest recording. The night of noise was forecast by the pile of free earplugs made available which most declined to wear. Rempis put his metal to the limit, cranking on tenor, alto and beastly bari. The take no mercy approach was supported by Nilssen-Love's percussive charge while Lonberg-Holm was content to fiddle around with his 8 floor pedals and cellos. Tempos did slow at times for a whiff of air and towards the end, the band called out –“Help!” and Marhaug joined the fray, incorporating crafted sounds that fit the mood...Who says the trombone doesn't get any love? Fire Museum presented a triple feature on 4/6 at Angler Movement Arts – two groups led by preeminent local trombonists and a Dutch master solo. Larry Toft pulled out his bone alongside Elliott Levin (ts, flt), merging wonderfully well while clashing visually. The boisterously curly-topped Toft and his city slickered red bowtie, suit vest and two toned shoes quarreled with mono dreaded Levin's hippie attire. It was a treat to hear Levin play in a more melodic setting and excel as an accompanist. Next up was Superlith with klezmer/Jazz/experimentalist trombonist Dan Blacksberg and Julius Masri on circuit modified Casio SK-1s. Blacksberg had the task of filling in sound and texture to complement Masri's thumps, gurgles and drones. His only mute was a CD which he also clacked against the instruments bell at times. ICP Orchestra star, Wolter Wierbos, was on his yearly jaunt through parts of the States and played a solo that just exploded the assumed limits of trombone. Often mirroring human voice characteristics, he amazed with expanded sounds and a circular breathing episode. He said the ICP Orchestra is doing well, although they play without Misha Mengelberg at times when he is not up for travel. They plan a return to America next April. Speaking of Misha, he has finally gotten a real piano for his home, a 1930 Steinway that he loves...The Painted Bride Art Center's Black Cat Brew on 4/13 was a fundraiser to celebrate their 39 years of music presentations and not only did they feature the smoking hot Steven Bernstein's Millennial Territory Orchestra (MTO), but they started a run of shows in the city that were amongst the best of the year to date. Bernstein was making his third hit at the Bride - previous visits were with his Sex Mob band and also his Diaspora Blues

project with special guest Sam Rivers. John Medeski had been advertised to man the organ but Jamie Saft, whose beard finally has beaten Z Z Top's best, replaced him. The leader addressed this at the start – "I love John Medeski, he loves to say yes to things, and I love that about him, but it's a metaphysical yes." No worries, the rest of the band was all A listers – Curtis Fowlkes (tbn), Charlie Burnham (vln), Marty Ehrlich (cl, ts), Michael Blake (ts, ss), Erik Lawrence (bs, ss), Will Bernard (g), Kenny Wollesen (d) and Dean Bowman (vcl). The Sly tribute started off with "Rise." Its slow, winding intro was punctured by Bernstein's cool trumpet blast and Bowman's vocals which instantaneously brought the well-known tune into focus. "You Can Make it if You Try" was followed by "Everybody is A Star" and "Everyday People," which included Bowman's spookily detached vocals. The orchestra deviated long enough to cover Sun Ra's "Space is the Place."...Endangered Blood delivered big time the next night at the Maas Building (ANW), completing a two-week tour that took Chris Speed (ts), Oscar Noriega (as, b cl), Trevor Dunn (b) and Jim Black (d) across the South. Speed, who wearily sprawled on the floor after the gig, announced, "Trevor Dunn booked the tour and we're slightly wiser and more broken," before delivering nine ear-catching tunes. Speed and Noriega were perfect sparring mates, playing on the edge at times but maintained melodic focus. Black churned out his custom made micro grooves that popped up and down and added great interest to each tune. They covered Monk's "Epistrophy" late, starting with a murky opening, and ended with a bombastic tribute to Andrew D'Angelo with "Andrew's Ditty Variation One."...The Steve Lehman Trio tossed more flames the next night at The Rotunda (ANW). Lehman's current project deals with skewed abstractions of revered musicians – John Coltrane, Duke Pearson and his mentor Jackie McLean. With the help of drummer Damion Reid and bassist Chris Tordini, Lehman showed how his rhythmic and forward surging music could totally satisfy without reaching release points. Lehman is a force to be reckoned with once he gets going and his knees piston up and down, adding more force to his musical fractionations...The sterling performances continued on 4/21 at Johnny Brenda's (ANW) with a rare (although he lives not far from this city) Steve Coleman hit. His Five Elements band included Jonathan Finlayson (tpt), Miles Okazaki (g) and Damion Reid (d). By this point, they know just what their much praised M-Base leader requires, a heavy groove and a trancelike vibe, grounded but spiritual, and filled with abstract intelligence. Coleman didn't even pick up his trumpet for the first 15 minutes, choosing to clang a cow bell and enjoy the groove. The set ended with Coleman chanting "Come back and see us again," behind the music. The real standout here was Reid's adamant percussion which drove the band forcefully, letting the others churn their airy statements...The next night featured a very exciting mash-up of local stars at the usually performance barren Philadelphia Clef Club of Jazz & Performing Arts. This city has 3 saxophone titans, each capable of reaching rare highs on their horns and inducing structural damage to the surroundings, and they were all present this night – Odean Pope (ts), Marshall Allen (as) and Elliott Levin (ts, ss, flt). Billed as Odean Pope + Marshall Allen Meet the Sonic Liberation Front (SLF), the special night was organized by SLF's leader Kevin Diehl (perc)

whose band explores the Lukumi (Afro-Cuban-Yoruba) and post-modern Jazz. The SLF includes a front line of Bata drum players, a number of Sun Ra Arkestra pros and the fire-breathing Levin. The big excitement was to have snaggletooth veterans, Pope and Marshall, who have played together rarely in the past, side-by-side in the ensemble. The pair each got 2-3 solo opportunities and sounded great, but they were underutilized and never played together as a duo which surely would have been memorable. Speaking of hot, props out to the surprise (read uninvited) dancing lady, apparently attached to SLF and Arkestra member, trumpeter Cecil Brooks, whose turquoise sequin miniskirt and provocative moves added the Bing to the Bata as in Bata-Bing! SLF has a new release coming out and their recordings are always of high quality so check it out...Bobby Zankel led a very special project at Montgomery County Community College (MCC) on 4/28 – his Warriors of the Wonderful Sound (augmented by NY studs Steve Swell and Herb Robertson) Meet Muhal Richard Abrams was a rousing success, one enjoyed by trombonist George Lewis who made the trip down from Columbia University to catch his good friend, the 81-year-old NEA Jazz Master and AACM leader Abrams, leading the big band through his newly composed piece written for the ensemble. This marked the third year in a row that Zankel and his “Warriors,” now in their tenth year, performed work commissioned by noted musicians at MCCC. Projects with Rudresh Mahanthappa and Steve Coleman preceded Abrams. Rehearsals started 2 months prior to the performance and Abrams made 5 trips to town to teach the piece so when it came time to premier the work, Abrams spent the grand majority of the time to the edge of the stage, dancing out to the podium rarely to point directions, and then happily dancing back to the shadows. The order of the solos was all planned and many took full advantage of their time in the limelight. Special nods to Zankel (as), Craig McIver (d), Elliott Levin (on an old Conn curved soprano with a cracked reed that made for an interesting sound challenge), Daniel Peterson (as), Dave Champion (tbn), Julian Pressley (bs) and Swell (tbn). The top solo hands down belonged to Robertson who burned a crazy two-hand defying performance that dropped Abrams’ jaw, playing a megaphone and a voice modulator attached to a soprano hunting horn and also a mute, all at the same time, leaving him sucking wind afterwards. Zankel and Peterson had an early alto duo that was cool – playing in a high range bending off notes and rubs while working the melody with multiphonics. Abrams’ composition was not loaded with melody, thus it wasn’t an easy listen and some of the listeners were lost but for those “friendly” listeners, high art was fashioned this night. Post-set, Abrams was asked to talk about his new composition. “Well, I will tell you its name – “Soundpath” – but I won’t tell you more about it,” he said. “I just want to play music. I’m just funny that way.” Elliott Levin, who was having a stellar week of work with the likes of Odean Pope, Marshall Allen and now Abrams, said that Abrams was the most direct leader of the three stars commissioned for the ensemble. “He’s a great leader. We knew exactly what to do. He’s like the guy who invented this shit.”...The Ruins, otherwise known as drummer Tatsuya Yoshida, played Kung Fu Necktie on 5/1, finally hitting the stage after Inznizac, Child Abuse and Gun Muffs, which featured the monstrosly Octiver-

enhanced tenor sax of David Fishkin. Yoshida's Ruins packed quite a wallop. It's hard to imagine one other drummer putting on such a display. He ran sound clips off a laptop and drummed a hyper-aggressive punk-rock assault which was not just battering, there was melody and tension. One longer segment incorporated short snippets of popular and well-known tunes that he viciously rendered. Each segment ended with a courteous short "Thank you!"... The Sonic Arts Union Retrospective put on by International House Philadelphia was completed on Cinco de Mayo with a thoughtful presentation by Robert Ashley. The pioneering composer sat behind a table on stage with a mic to either side of him and a bright lamp to his right and read a collection of thought-provoking pieces. Starting with "Love Is Good Example," which had him frequently saying "Love sure is a good example," with the word "sure" being the only word spoken into the mic to his right. Another piece was "When Famous Last Words Fails You," which dealt with crossover factors, often humorously, such as his report of an above averaged intelligent black male who cooked for three family members morphing into a nasty white female who refused to cook for anyone. Ashley's voice and delivery were both captivating and really sold the work ...Tessa Souter's silky soft, sweet voice was on display at Chris' on 5/5 with the support of Tom Guarna (g), Sean Smith (b) and Billy Drummond (d). Her second set was devoid of the Beatles and Cream covers she's done in the past but there was a thoughtful mix of songs, starting with some Milton Nascimento, who she explained was her first introduction to Jazz. Her alto vocals on "Baubles, Bangles and Beads" were transfixing and a piece from her new recording of classical repertoire turned into Jazz with her original words was the high mark of the set. Souter ended with an impressive new original composition dedicated to Japan's environmental recovery that was colored by Drummond's forceful martial groove. She encouraged the listeners to buy her new work – "It doesn't take much to have a Jazz CD at the top of the charts. Just buy two!"...Eva Cortes, the young Honduran-born, Seville-raised vocalist, who now lives in Madrid, was making her 6th trip to the States and first hit at Chris' on 5/12. Her flamenco roots were showing as he rendered original works and some standards in Spanish, as well as English. "I have a hell of a band tonight," she said before introducing Mike Moreno (g), Madison Rast (b) and Francois Zayas (d). A beaming smile added to her charm along with buttery vocals and joyful dancing. Good friend and local Cuban singing sensation Venissa Santi was present along with other local powerhouse vocalist Joanna Pascale...Ars Nova Workshop's season finale came 5/14 in the form of the Chicago Underground Duo with Rob Mazurek (cnt, flt, el) & Chad Taylor (d, el) at the Philadelphia Art Alliance. The Underground is celebrating its 15th anniversary this year and have built up quite a telepathic connection. Mazurek, who's been described as a sound abstractivist, is adept at floating out ethereal, haunting lines. He also sang and performed on flute behind the skittering background of Taylor's drums. Taylor was also creative on electrified thumb piano and other segments of blistering percussion. Their set was opened by Ches Smith and his solo Congs For Brums project which utilized drums, vibraphone and electronics. Smith's

use of electronics and drums hinted at a similar vision from The Ruins but differed in the absence of viciousness. Most enjoyable was the percussive ending that rampaged on for five minutes...Incoming hits: Chris' Jazz Café (chrisjazzcafe.com) presents - 7/14 Ali Ryerson; 7/24 The Moscow State Jazz Orchestra led by Igor Butman; 7/28 The Hot Club of Detroit; 8/11 Kevin Mahogany...Ars Nova Workshop (arsnovaworkshop.org) presents - 9/4 Peter Brotzmann/ Jason Adasiewicz & Chris Corsano /Bill Orcutt @ International House Philadelphia...Kimmel Center (kimmelcenter.org) presents - 9/21 Hannibal Lokumbe's Can You Hear God Crying...Fire Museum Records (museumfire.com) presents - 7/7 Little Worlds - Bela Bartok's Mikrokosmos Reimagined & The Horrible Department; 8/10 Straylight - Calendar Islands @ Angler Movement Arts...Sunset Jazz Music Series (ccparks.com) @ Wiggins Park in Camden, New Jersey presents - 7/10 Eddie Palmieri Latin Jazz Septet; 7/17 Buckwheat Zydeco; 7/31 Monnette Sudler's Ladies Night Out; 8/14 Urban Guerilla Orchestra.

By Ken Weiss

Other Short Takes

Detroit, MI - Best Concerts of 2012

Ben Jansson Quartet/Raven's Club-Ann Arbor; 2/3
 Roman Stolyar/Kerrytown Concert House-Ann Arbor; 2/16
 Ron Brooks Trio/Kerrytown Concert House-Ann Arbor; 4/21
 Sumkali/Ann Arbor Summer Festival @Top Of The Park-Ann Arbor; 6/27
 Bill Frisell Quartet/The Ark-Ann Arbor ; 7/3
 Dennis Tini Trio/Michigan Jazz Festival-Dearborn; 7/15
 Noah Jackson Sextet/Detroit Jazz Festival; 9/1
 Donnie McCaslin Quartet/Detroit Jazz Festival; 9/3
 Dave Holland Big Band/Michigan Theater-Ann Arbor; 11/17

Michael G. Nastos-Detroit Correspondent

Chicago, IL- colour and sound: Jimmy Bennington Fred Jackson, Jerome Crowell, Brian Sandstrom. Lighthouse Tavern, Chicago, IL Sept- 27, Oct- 25, Nov- 29.
 8:30 pm

Seattle, WA - Blanket for the Moon, Companion Concert at the Royal Room, Seattle, November 12, 2012. Featuring Julian Priestler, David Haney, Primitive Art Orchestra

2012 Top Gig List

2/18 Amir ElSaffar & The Two Rivers Ensemble at Philadelphia Art Alliance (Ars Nova Workshop) – A stunning fusion of the trumpeter’s Iraqi American’s Jazz artistry and his cultural heritage opened up wide by the hand-crafted work of drummer Tyshawn Sorey.



Amir ElSaffar, photo credit: Ken Weiss

3/24 Frank Wess with Roni Ben-Hur, Santi Debriano, Victor Lewis and Michael Weiss at Chris’ Jazz Café – Wess, the 90-year-old legend, walked with a white cane but once he hit the stage, it was giddy ‘50s – ‘60s once again. Wess can’t play a false note.



Frank Wess with Roni Ben-Hur, photo credit: Ken Weiss

3/30 Pilc-Moutin-Hoenig at Chris’ Jazz Café – This longstanding trio has gotten to the point where they create magic, not showy technical fireworks.



Pilc-Moutin-Hoenig, photo credit: Ken Weiss

**4/13 Steven Bernstein's
Millennial Territory
Orchestra** at the Painted
Bride Art Center – This
Sly Stone project included
11 A-listers with one of the
music's most extroverted
personalities at the
top, willing the band to
play at its funkier best.
"Everybody is a Star"
and "Higher" were dope.

Steven Bernstein's MTO, photo credit: Ken Weiss



**4/14 Endangered Blood
with Chris Speed, Oscar
Noriega, Trevor Dunn
and Jim Black** at the
Maas Building (Ars Nova
Workshop)- The quartet
was coming off a 2-week
southern tour and kicked
up the dust with a beautiful
set of thrashing yet melodic
tunes. All four were at their
best and the whiff of heavy-
metal freedom was cool.



Endangered Blood, photo credit: Ken Weiss

**4/28 Bobby Zankel's
Warriors of the Wonderful
Sound Meet Muhal
Richard Abrams** at
Montgomery County
Community College –
Zankel's band of top Philly
players augmented by NY
studs Steve Swell and
Herb Robertson premiered
a new piece written for
the ensemble by 81-year-
old NEA Jazz Master and
AACM legend Abrams
who directed the band.



Bobby Zankel's Warriors, photo credit: Ken Weiss

7/24 **Igor Butman & Moscow State Jazz Orchestra** at Chris' Jazz Café – Butman was famously anointed by President Clinton as the greatest living saxophone player and while that title is a bit grandiose, there's no denying the cat can tear it up. His big band of studly players/soloists performs with army-drilled precision.



Igor Butman, Moscow State JO, photo credit: Ken Weiss

9/28 **Burnt Sugar The Arkestra Chamber** at Painted Bride Art Center – Founded in 1999 by guitarist Greg Tate and bassist Jared Michael Nickerson, this large ensemble mixes in Jazz, rock and beyond category artists leading to some of the coolest results out there. They covered electric Miles in the first set here and then raucously updated James Brown in the second set.



Burnt Sugar, photo credit: Ken Weiss

10/2 **Willem Breuker Kollektief** at International House (Ars Nova Workshop) – The late Breuker's Kollektief threw down one last time as mandated in his will. Merging free Jazz with Dutch music theatre, the 10-membered group took raucous solos and quickly shifted musical motifs with mischievous motives.



Willem Breuker Kollektief, photo credit: Ken Weiss

October at Cory Weeds' Cellar Jazz club starts 10/2 with a live recording by the Night Crawlers with leader Jesse Cahill drums, Chris Gestrin organ, guitarist Dave Sikula, Steve Kaldestad tenor sax & Cory Weeds alto sax. The next night, Victor Noriega's trio is in with Noriega keys, bassist James Meager and Dylan Van Der Schyff. On 10/4, it's guitarist/vocalist Barry Greenfield and Nick Apivor orchestral percussion, piano & marimba followed 10/7 by Take Two which features vocalists Karin Plato and Laura Crema, guitarist Bill Coon, Miles Black piano and Jodi Proznick bass. The Night Crawlers return 10/9 for another recording gig. Vocalist, Sophia Pearlman appears 10/10 along with Adrean Farrugia piano, bassist Ross MacIntyre & drummer Ernesto Cervini. Another vocalist, Jaclyn Guilou is in 10/11 followed by Kate Hammett-Vaughan 10/12&13 along with Chris Gestrin piano, bassist Andre LaChance, Jon Bentley sax and drummer Tom Foster. 10/14 has the Latin Jazz Exploration with Fran Jare piano/vocals, trumpeter Vince Mai, Nick Apivor vibes, Allan Johnston bass, and drummer Chris Haas. The Night Crawlers return 10/16 for more live recording. The Karl Schwonik Jazz Ensemble with drummer Karl Schwonik, Bryan Qu sax, James Davis trumpet, pianist Chris Andrew and Kodi Hutchinson bass appears 10/17. 10/18 has Ivan Tucakov and Tambura Rasa (with Ivan Tucakov guitar/vocals, Michael Fraser violin, Luke Moore Turkish clarinet, percussionist Robin Layne & bassist John Bews). Human Spirit with guests appears 10/19&20 with trumpeter Thomas Marriott, Mark Taylor saxes, drummer Matt Jorgenson and from NYC: bassist Essiet Essiet and pianist Orrin Evans. Guitarist Bill Coon and his 4tet (Ross Taggart tenor, Darren Radtke bass & Dave Robbins drums) celebrates the Music & Life of Pepper Adams 10/24 with Adams' bio author Gary Carner as MC. The Pepper Adams celebration continues 10/25 with Jill Townsend's Big Band that features Chris Startup & Bill Runge alto sax, Ross Taggart & Steve Kaldestad tenor sax, Chad Makela baritone, Dennis Esson, Rod Murray, Steve Mynet & Andrew Broughton trombones, Kent Wallace, Brad Turner & Kevin Elaskuch, trumpet, Bill Coon guitar, bassist Jodi Proznick and drummer Dave Robbins, with leader Townsend and Gary Carner MC-ee. Tenor saxophonist Dayna Stephens visits the Cellar 10/26-28) as part of the Cross Border Jazz series, sharing the stand with trumpeter Brad Turner's quintet (Miles Black piano, bassist Andre LaChance and drummer Joe Poole). The Night Crawlers take October out 10/30 with more live recording followed 10/31 by Wendy Biscuit and Her Dirty Swing Band with Wendy Le Van vocals, bassist Jack Lavin, Dave Webb keys and drummer John Nolan. November kicks off with another Cross Border presentation of Toronto guitarist Reg Schwager with bassist Jodi Proznick's 4tet (Tilden Webb piano, Steve Kaldestad tenor sax and Jesse Cahill drums) 11/2-4. New York pianist Jeb Patton and drummer Albert "Tootie" Heath join Jodi Proznick 11/9&10. On 11/16&17, Cory Weeds joins pianist Tony Foster, bassist Russ Botten and drummer Joe Poole for a tribute to Stanley Turrentine with Cory on tenor. November ends and December continues with New Yorkers Mike LeDonne on piano, bassist John Webber and drummer Joe Farnsworth 11/30-12/2 for a live recording. For the latest Cellar information, go to www.cellarjazz.com. At time of writing, the fall

schedule for Coastal Jazz & Blues is not available. Log on to www.coastaljazz.ca for current information. Cap University's Jazz Series kicks off 10/3 with Kurt Elling at the NSCU Centre for the Performing Arts, followed 10/26 by Brazilian vocalist Luciana Souza along with the "A" Band directed by Brad Turner and the NiteCap vocal group directed by Rejean Marois. Guitarist Charlie Hunter appears 12/9 along with drummer Scott Amendola...The 27th TD Vancouver International Jazz Festival ended 7/1 with great success, particularly in using a new downtown location for the free events on the opening weekend. The festival had something for all jazz lovers over 10 days with 100's of concerts. I heard some amazing music at the concerts I caught, starting with the well-named Cookers, comprised of trumpeters Dan Weiss and Eddie Henderson, Craig Handy alto/soprano saxes and flute, Billy Harper tenor, George Cables piano, bassist Cecil McBee and drummer Billy Hart. The group did not disappoint, from the moment they hit with Harper's "Capra Black" followed by his "Priestess", Freddie Hubbard's "The Core", and Cables' Sweet Rita Suite Pt. 2" among other tunes by the band members. Having 2 trumpets gives the group a bigger and fuller sound. I was very impressed with Weiss who is new to me. Weiss also handled the announcements and was quite genial. He mentioned that the band's latest CD "Believe" was launched at the same time as Justin Bieber's CD of the same name which caused some confusion when a review of the former appeared on the same page of a newspaper as an ad for the latter. (This could be the first and only mention ever of Justin Bieber in a jazz publication.) Another impressive group was Terrell Stafford's group which played tunes from his Billy Strayhorn tribute CD plus a couple of Lee Morgan tunes to start and end his set. The group's regular bassist Peter Washington was across town playing at the Cellar with Lewis Nash, Cory Weeds, Bill Coon and Ross Taggart. But, Victoria-based bassist Sean Drabitt filled in admirably as a last-minute sub. The rest of the group was Tim Stafford on saxophones, Bruce Barth piano and also arranger and drummer Dana Hall. It was my first time hearing Stafford live with a small group and I am amazed at his chops and ideas. I am sure I heard him play things I've not heard from any other trumpeter. Local tenor saxist Mike Allen presented a tribute to Sonny Rollins during his 2 sets at the Cellar with Miles Black piano/guitar, bassist/vocalist Adam Thomas and drummer Julian McDonough. Each set was devoted to a classic Rollins album. The first was tunes from Saxophone Colossus and second was devoted to the album The Bridge, with Black playing the Jim Hall role. I was very impressed with Black's guitar work as he only recently took up the instrument. Allen big, muscular tenor style fit well with Rollins' tunes, especially on tunes like St. Thomas and Blue Seven. One highlight was Thomas' vocal on "You Don't Know What Love Is". He also acquitted himself on "God Bless The Child". The group that impressed the most during the fest was at a free concert by Quebec-based bassist Michel Donato and his Bill Evans Project. His group – tenor saxophonist Frank Lozano, pianist Francois Bourassa & drummer Pierre Tanguay, played music written or performed by Bill Evans, in a loving, heart-felt style. I especially enjoyed Lozano's lyrical, upper-register tenor, well-suited for exploring Evans' music. Highlights included the long, free improvi-

sation that gave birth to “Nardis” and a similar one that introduced “Days of Wine and Rose. I also loved their version of Scott LaFaro’s “Gloria’s Step”. Other Evans’ tunes I enjoyed were “Peri’s Scope”, “Five”. “Very Early” and “Turn Out The Stars”. Between sets I made sure that I got a copy of the group’s latest CD “Autour De Bill Evans” on the Effendi label to preserve the experience of hearing the group live... Post-festival visitors to the Cellar over the summer include pianist Amanda Tosoff visiting from Toronto to play a one-nighter with Jodi Proznick and Jesse Cahill. Trumpeter Jim Rotondi, now living and teaching in Graz, Austria, was in town as part of MusicFest Vancouver. Jim was joined by Cory Weeds on tenor, Ross Taggart’s tasty piano, bassist Ken Lister and Julian McDonough drums. The quintet played a mix of originals by Jim and Cory. Taggart was featured on his own tune “Cosy Little Apartment”, while Rotondi shone on his ballad feature – “Dedicated To You”...For local jazz info and links, go to www.vancouverjazz.com or call (604) 872-5200
Ron Hearn

THE 27TH ANNUAL TD VANCOUVER INTERNATIONAL JAZZ FESTIVAL

One of my favorite annual events is this magnificent 10 day celebration of jazz and improvised music presented by THE COASTAL JAZZ AND BLUES SOCIETY. I’ve been a faithful attendee since first taking a taste in 1995. This years edition took place June 22-July 1st.

Artistic Director Ken Pickering has been a consistent champion of top-level improvisers as well as the typical big name and mainstream jazz acts presented at festivals around the world. Along with a dedicated and talented staff and an amazing group of volunteers he’s been responsible for bringing a mind-boggling array of exceptional performers. Beyond Jazz and creative improvised music a heady dose of world, funk, DJ and assorted other genres are presented in a myriad of quality venues throughout the city making this one of the finest festivals of it’s kind anywhere on the planet. This year’s visit was a shorter one than usual for me but I still got to experience a bunch of exciting events. Following is an overview of the festival as a whole with a sprinkling of short observations about some gigs I had the privelege to attend. Free community-oriented parties on the opening and closing weekends are a consistent feature and this year was no exception. The locale for the first weekend, however, was a change from the traditional street party which had taken place in the Gastown district previously. This year’s outdoor extravaganza took place on three stages in the downtown area around the Vancouver Art Gallery. The Georgia and Robson stages featured an array of local talents: Dal Richard’s Orchestra. The Night Crawlers. Maria in the Shower. Locarno. Phil Dwyer. Miami Device. Van Hunt. etc. The Community stage was oriented to audience participation and casual buskers. There were food and artisan markets as well. From what I heard the weekend was a success but I remember the days when there were some real mind-blowing world talents kicking it on the stages down near the waterfront and definitely miss that level of street party.

The final weekend was a mixed-feast at David Lam Park and the Round House, conveniently located on the north shore of False Creek near the Yaletown district. It's a great locale with several good indoor venues in the Round House Community Centre. The Performance Centre is a fairly large black bedecked room suitable to serious music. In an effort to keep the atmosphere "concert like", and to generate a wee bit of revenue these gigs are now priced at \$5 each-or one can get a \$15 pass for all six. While it's probable that this policy will inhibit some casual attendees from checking out the offerings inside it has greatly reduced the nuisance of people coming in and out during the concert. This year featured: Black Lotus w/ Xu Fengxia & Lucas Niggli. Maya Homburger-Barry Guy-Lucas Niggli. NeWt w/ Fraser Fifield. Lang Tung & Proliferasian w/ Xu Fengxia. Marc Ducret & Samuel Blaser. Colin Vallon trio. Next door the Exhibition Hall opens onto the outside plaza. It's got a good piano and is a fine, large, open venue with a somewhat more casual audience as there are always some folks passing through (generally quietly) during the performance. It provides a great opportunity for people to have a look and listen to some fine performers but not feel committed to take in the whole performance. I caught the Tyson Naylor trio in action here and they were in fine form. The pianist/leader has a nice touch and a sure sense of time and attack. The trio kept things a bit in the pocket for my taste. I note this as I've heard their latest disc and it is more adventurous than what I heard on this occasion. That said, I didn't catch their 2nd set where, for all I know, they destroyed their instruments on stage (!). It's a very good young trio well worth checking out. Russell Scholberg plays bass with Skye Brookes on drums. Free hour long workshops by visiting musicians took place simultaneously in the Studio. This year featured each of the following artists in individual sessions: Barry Guy (who was accompanied by Maya Homburger). Marc Ducret. Harris Eisenstadt. Lucas Niggli. Michael Bates. Xu Fengxia. I caught the first two of this list. Barry and Maya (contrabass & viola) performed a couple of short semi-improvised pieces and held forth in a question/answer session. Ducret's session also featured some Q/A but was more focused on a moderately lengthy improvisation on electric guitar which covered a lot of territory and was very fine. He also got into an interesting discourse regarding the literary work of Simon Nabatov, specifically the book ADA, which has recently led Marc to pursue musical concepts relating to the principle of the palindrome in a variety of group settings. It was a fascinating hour which went by far too quickly. There were numerous other free events throughout the week at a number of areas in the city. Shows took place every afternoon at 12th/Cambie and at Canada Place. There were workshops in the early afternoon at Tom Lee Music. This year featured: Paolo Vinaccia & Terje Rypdal. Mathias Eik. Ig Henneman. Terell Stafford. Nicole Mitchell with the TD HighSchool Jazz Intensive Orch. As always there were free afternoon shows at the Public Market Stage and at Performance Works on Granville Island. Tommy Babin's BENZENE, Peggy Lee & Robin Holcomb and Donata-Bourassa-Lozano-Tanguay were some of the groups performing there. The island was the locale for the big Canada day

party as well. This year's acts were more to the mainstream than last. Some of the artist's featured at the big party were: The Jillian Lebeck trio. Mike Allen Quartet. Kate Hammett-Vaughan Quintet. I caught a number of these from afar (outside of Perf Works) as the entire island was awash with happy families out for a sunny National holiday and the venue was overflowing with fans. Of course the real meat at a festival of this nature is in the ticketed events. There were markedly less high priced "marquee" shows this year. Trombone Shorty, George Benson, The Avett Brothers and Janelle Monae were the four offerings at either the Centre or the Orpheum. Coastal has offered a "hopper pass" for the last couple of years which allowed holder's entrance to all other ticketed gigs at the Vogue (Bill Frisell. Dianne Reeves. Wayne Shorter Quartet. Los Amigos Invisibles. etc.), Performance Works (evening shows included: THE COOKERS (George Cables-Billy Harper-Billy Hart-Cecil McBee-Eddie Henderson-Craig Handy-David Weiss). Eliane Elias. Terje Rypdal. Terell Stafford. Jill Barber. Also under the "hopper pass" umbrella was the "Innovation Series" at The Ironworks (235 Alexander St.) where the more avant/improvised jazz performances were generally presented. For those interested in the "free" or "out" this was the place to head to . With the exception of a couple of evenings mid-week (6-25/26) every night featured high-level talented moderns from near and far. This year's offerings presented fans with a wide array of choices. French bassist Helene Labarriere Quartet (with Hasse Poulsen (gtr), Christophe Marguet (d) and Francois Corneloup (sax). Scandanavian improv quartet IPA (Atle Nymo (reeds), Ingebrigt Haker Flaten (b), Hakon Mjaset Johansen (d), Magnus Broo (tpt). Long-time local favorites Talking Pictures (Ron Samworth (gtr), Bill Clark (tpt), Peggy Lee (cel), Dylan Van der Schyff (d) welcomed Robin Holcomb into the fold. Dutch drum sensation Han Bennink was in a trio setting with fellow Nederlander Luc Ex (gtr) and Canadian sax man Brodie West. Vancouver trumpeter John Korsrud's HARD RUBBER ORCHESTRA performed the music of the Mahavishnu Orchestra. German saxist Angelika Niescier "SUBLIM" (w/ Florian Weber (p), Sebastian Rather (b), Christoph Hillmann (d)) generated an enthusiastic response. Vancouver's Gordon Grdina Trio (w/ Tommy Babin and Kenton Loewen) welcomed trombonist Samuel Blaser onto the stage. The legendary BC guitarist Tony Wilson presented A DAYS LIFE BAND (w/ JP Carter (tpt), Jesse Zubot (violin), Peggy Lee (cel), Russell Sholberg (b), Skye Brookes (d) which explored themes from his recent autobiographical novel, selections of which were read by Bill Smith (another Canadian legend/ Coda magazine). French pianist Benoit Delbecq was on board for two separate gigs: with fellow Frenchman Marc Ducret (gtr) and Vancouver clarinetist Francois Houle. The next night with the Francois Houle 5 (w/ Taylor Ho Bynum (tpt,cnt), Samuel Blaser (tbn), Michael Bates (b) Harris Eisenstadt (d). The quintet was running through the tunes in celebration of their brand new release on Vancouver's Songlines label. Founder/producer, Tony Reif, was called to stage to be acknowledged for his success in keeping this vital local label alive for 20 years.

This made for a celebratory night which was capped by the spirited antics of the HEXEN TRIO (Paul Plimley (p), Barry Guy (b), Lucas Niggli (perc)). Their music was all over the map. High energy improvisations with a bit too much kitsch for this reviewer's taste. That said, it appeared that many, if not most, of the audience were delighted by the madness and theater presented by these talented originals. Two of the biggest highlights for me took place at Ironworks on the evening of 6/28. The first single long set was presented by the phenomenal Ig Henneman Sextet (Ig (viola), Ab Baars (ts, cl, shaku), Axel Dorner (tpt), Lori Freedman (b.clar), Marilyn Lerner (p), Wilbert deJoode (b)). This was a special night for the group as it was the culmination of a relatively long Canadian tour and the results were spectacular not only for the folks in the audience but for the band as well. The concert was so fine that the decision was made on the spot to master the recording for release in the near future. There were lots of new compositions by the leader. The cast which she has assembled could not be more perfectly selected for the task at hand. Her work is usually quite complex and precision is of ultimate importance. It comes from new (and old) classical music as much as jazz or modern. Her intent is to lay out structures which, although defining each piece, leave copious room for improvisation by each member of the ensemble. She brilliantly emphasizes juxtapositions between knotty, multiphrased ensemble lines and naked soliloquy. On this evening we were treated to a brilliant performance from beginning to end and the audience rewarded these efforts with a rousing ovation. The next set featured bassist Torsten Muller's DISTANT RELATIVES. This Vancouver improvising quartet includes the ever awesome Peggy Lee (cel), Dylan Van der Schyff (d) and Mei Han (Zheng). Mei was unavailable for this evening's gig but, as fate would have it, Xu Fengxia, who is also a zheng master AND improviser of high regard, was available to join in. Ab Baars was the featured woodwind guest. This quintet's set-long offering began in a light, ephemeral mood. A steady measured journey at first comprised of eerie moans and scrapes, airy shakuhachi whispers morphed slowly into delicate staccato strings and lightly tapped snare. It leisurely yet steadily advanced into a more insistent percussive pulse punctuated on occasion by wild-woman wordless vocals from Xu and atonal accents and twisted clarinet ruminations by Baars. After 20 minutes or so the group settled into a contemplative section characterized by long-bowed string tones and very faint hand drumming on snare. Ab, now on tenor sax, broke into and over this patient underlayment with occasional rough but measured multi-phonic chords. These utterances were in short segments broken by pauses equally as long if not more so. Eventually the tenor resorted to honks and raspy choked lines laid out over near hesitant syncopated duelling among strings and snare. The latter made up of little gestures from the various members in a loose lock step. Xu Fengxia again began to add wild ululations amid the building tension of the whole. Eventually all slowly, patiently, perfectly dialed down in intensity and complexity leaving only a lightly-thrummed zheng to gently finish the story. A brilliant forty minute masterpiece. Uncanny and beautiful.

Short Takes Vancouver, Portland

The quintet ended with a very short coda to end a stellar night at the Ironworks. There were a half-dozen clubs which were officially associated with the festival as well. On 6/30 I went to EL BARRIO (2270 East Hastings St) to check out Hornby Island guitar-meister Tony Wilson with trumpeter Brad Turner and the killer battery of Wilbert de Joode and Dylan Van der Schyff. This quartet really tore into the music of Albert Ayler. Tony was in magnificent form. Firing off brilliant runs and beautiful complex chords. And when locked with drum and bass all were immersed in a feverish full-focus mashup. Truly a joy to behear and behold. So, another great festival in the history books. These are tough times for non-profit arts organizations. Ever more rare are those institutions and organizations focused on really moving the ART forward in a meaningful manner free of the restraints of "commodification". For 27 years The Coastal Jazz and Blues Society has championed just such a curatorial aesthetic and put on one helluva great party as well. Here's hoping there'll be many more.

Brad Winter

PORTLAND, OR: For 32 years the CATHEDRAL PARK JAZZ FESTIVAL has been a signature North Portland event. Billed as the longest running FREE jazz festival on the west coast its future was looking decidedly shaky as this year approached. Many long-running problems had finally caught up with the old board of directors and it appeared that this much beloved community gathering was going to be shelved. But a determined band of some of the city's finest musical minds came together to rescue the event and so the show did go on. It took a lot of work and some quick thinking to pull this off. Gone were the visiting "stars" from afar, replaced by a wide array of quality local talents. The new board booked this year's festival with exciting and deserving musicians both young and old and this made for a more dynamic mix of acts. The festival took place July 20th -22nd and presented more than two dozen jazz groups: Doug Haning quintet (w/ Jason DuMars, Chris Kennedy, Dan Davis, Joe Tovey, Martin Zarzar. Demolition Duo (John C. Savage, Ken Ollis). The Tim Willcox Quartet. Libertine Belles. PSU Jazz All-Stars. The Brass Roots Movement. Go By Train. Trio Subtonic. Proto Human. Pete Petersen 7. Quadraphonnes. Halie Loren. Fractal Quintet. George Colligan 4. Midnight Honey. Damien Erskine Group. Rich Halley 4 (w/ Michael Vlatkovich, Clyde Reed, Carson Halley). Krebsic Orchestar. Andrew Oliver & David Evans. Pound for Pound. Bass 'n Drums. Joe Manis Trio. Chuck Israel's Orchestra. The Shanghai Woolies. A toast to the new board of directors and all of the hard working volunteers who jumped in and made this 32nd year a success. May there be many more to come. THE CREATIVE MUSIC GUILD (CMG) has been Portland's premiere presenter of left of center/avant/free/improvised/jazz/music since 1991. This year the Guild presented its first multi-day festival: THE IMPROVISATION SUMMIT OF PORTLAND over 2 days (June 8-9). A lively mix of workshops, performances, panel discussions and all sorts of mixed collaborations took place at The Bamboo Grove (134 SE Taylor). There was also a workshop with Gino Robair at Revival Drum Shop. Although

there were a number of established groups on the bill the festival was generally more concerned with presenting ad hoc collaborations between artists, often of varying disciplines. There were lots of sound/movement (dance) pairings and each evening began with a presentation by Portland's Cinema Project featuring film enhanced by live musical accompaniment. Friday featured "Thirteen Summers" (a multi-screen projection of footage by filmmaker/naturalist Timothy Treadwell (of "Grizzly Man" fame) accompanied by an ensemble curated by Joe Cunningham and Tim DuRoche. The next night opened with Luis Bunuel's "Un Chien Andalou" with a live score by Nick Bindeman, Jordan Dykstra, Warren Lee and Mary Sutton. Some of the musical presentations over the two nights featured: Sam Coomes & Brian Mumford duo. Tim DuRoche/Reconstruction of Light : The Music of Carei Thomas (w/ Andrew Durkin, Eugene Lee, Jon Shaw). Anton Hatwich & John Gross duo (a fine first time meeting between the exciting young Chicago contrabassist and the venerable tenor master). Blue Cranes. The Tenses. Thicket (Ben Kates, Brian Mumford, John Niekrasz). Each evening ended with a large ensemble project led by one of the two guest musician/conductors from the SF Bay area. On Friday percussionist Gino Robair conducted his opera "I Norton" with the participation of Intisar Abioto, Kristine Anderson, Jassiel Bean, Brandon Conway, Sam Coomes, Matthew Doyle, Rebecca Gates, Esther Lapointe, Catherine Lee, Grace Nowakoski, John C. Savage, Jonathan Sielaff, Gregg Skloff, Rick Stewart and Reed Wallsmith. Saturday ended on a bombastic bigband note when John Gruntfest presented the Portland version of "The Raven Big Band Buddha Mind Ensemble" with long-time partner Megan Bierman. Performers on board for this included: Marisa Anderson, Keith Brush, Matt Carlson, Joe Cunningham, Todd Dickerson, Jeff Diteman, Dan Duval, John Gross, Paul Hoskin, Ben Kates, Jen Knipling, Daphna Kohn, Catherine Lee, Carson McWhirter, Ryan Miller, Brian Mumford, John Niekrasz, Alyssa Reed-Stuewe, Gino Robair, John C. Savage, Jon Shaw, Gregg Skloff, Ryan Stuewe, Reed Wallsmith, Rich Halley and Greg Goodman. The results were quite fine on both evenings and the festival as a whole was a successful amalgam of original creative sound/s and vision/s. Other CMG events were presented bi-monthly at their OUTSET MUSIC series at Revival Drum Shop (1465 NE Prescott). This casual venue hosts double bill improvising musicians/groups on the first and third wed. evenings each month. 7/18: WHY I MUST BE CAREFUL (drummer John Niekrasz and Seth Brown (keys). The place was packed to take in the last Portland gig by the much loved Mr. Niekrasz before his move the next week to Chicago. John's been an important fixture on the creative music scene here both as a player and as a board member/volunteer for CMG. The evening featured a high energy double dose of drum/keys duos. Luke Wyland and DanaValatka (Elfin Elephant) opened the evening. 8/15: Doug Haning, Andre St. James, Tim DuRoche. Giggles. 9/5: Like a Villain. Moodring. 9/19: Secret Drum Band. Dubais. 10/9: Confluence. Home of Easy Credit. See website or FaceBook for further CMG events/info. One last bit: it looks like they'll be presenting the fabulous Frode Gjerstad trio (w/ Paal Nilssen-Love, Jon Rune Strom) 12/5. Venue TBA.

Reedman Rob Scheps spreads his time between NYC and Portland. Some recent events here include: At Touche (1425 NW Glisan) 6/8: Rob Scheps-David Frishberg duo. 7/27: Scheps- George Colligan duo. At BeatervilleCafe (N. Killingsworth ave). 7/29: Scheps-Glen Moore duo. At Vie de Boheme (1530 SE 7th) Rob Scheps New Coretet with Dawn Clement, Scott Steed, Jonas Oglesbee. THE BLUE MONK (3341 SE Belmont) continues to feature jazz weekly with Thursday night jam sessions led by drummer Alan Jones. Sunday evenings host a wide array of talents curated by Mary Sue Tobin (tobinarysue@gmail.com). 7/8: Thollem McDonas (keys), Tim DuRoche (d) duo. (Thollem also performed two days earlier at Tabor Space- 5441 SE Belmont- along with Battle Hymns and Gardens). 8/19: John Gross, Scott Cutshall, Cameron Morgan. 8/26: The Quadruphonnes, Tim Paxton 4tet. 9/2: George Colligan 4. 9/9 Derek Sims and Rob Davis w/ Alan Jones, Greg Goebel, Andrea Niemiek. 10/14: Ab Baars-Ig Henneman duo. More info at: thebluemonk.com . Pianist Gordon Lee featured two different trios: 7/20 at Arrivederci (w/ Kevin Deitz, Carlton Jackson) and 7/27 at the BIJOU CAFE (w/ Dave Captein, Ron Steen). There is still an occasional happening of note at PIANO FORT (1715 SE Spokane). 8/10: featured a visit from Seattle's Operation ID (w/ Ivan Arteaga (sax), Jared Borkowski (gtr), David Balatero (b), Evan Woodle (d), Rob Hanlon (synth). High energy jazz filled the spacious environs of the ALBERTA ROSE THEATRE (3000 N. Alberta St) on Aug. 10th as the Billie Tipton Memorial Sax Quartet made a visit to town. Saxophonists Amy Denio, Jessica Lurie, Sue Orfield and Tina Richerson were joined by Seattle drummer Greg Campbell for their headlining set. Portland's own Battle Hymns and Gardens (Joe Cunningham, Reed Wallsmith, Jon Shaw and Tim DuRoche) were the opening act. JIMMY MAKs (221 NW 10th ave) continues to feature some of the finest in mainstream, funk and traditional jazz from our local well of talent as well as occasional guests from afar. 9/4: Joey DeFrancesco with Jimmy Cobb and Larry Coryell. 9/20: Jacqui Naylor. 10/15: The Matt Shipp trio with Michael Bisio and Whit Dickey (!) 10/23: Gregoire Maret with Fredrico Pena, Matt Brewer and Clarence Penn. 10/25: Delfayeo Marsallis with Mark Gross, Frederick Sanders, David Pulhus, Winard Harper. The last several gigs are co-produced with PDXJazz). IVORIES(1435 NW Flanders) featured: The Chuck Israel's Orchestra. Farnell Newton's SOUL 3 + Michal Angela. Rebecca Kilgore with Tom Wakeling, Dave Frishberg and David Evans. Further afield: Seattle jazz fans should make sure to check out the happenings at the wonderful ROYAL ROOM at 5000 Rainier Avenue S. A wide array of exciting music is presented there regularly. The Emerald city's local keyboard treasure Wayne Horvitz is frequently involved in the curating/performing at this inviting venue. Beyond the annual TD VANCOUVER INTERNATIONAL JAZZ FESTIVAL (see separate review of this event) Vancouver contrabassist extraordinaire Clyde Reed got together with a number of local artists to present a 4 day festival entitled

“WORDS AND MUSIC” June 25-28 at the Prohouse Cafe (1636 Venables St.). The gigs took place in the early evening (5-7pm) so as not to conflict with the programming for the annual jazz festival put on by Coastal Jazz and Blues Society. This time slot has been generally vacant for the last several years but was traditionally the much admired time for shows at the Western Front. The focus on those shows was usually avant/improvised music and so this new addition was oriented to the improvised as well and featured a varied cast of talented musicians collaborating in open settings with poets, singers and other spoken word performers. The artists involved were from British Columbia, Oregon and California. Musicians: Clyde Reed, Coat Cooke (reeds), Jared Burrows (gtr), Michael Vlatkovich (tbn), Rich Halley (ts), Lisa Miller (p), Steve Bagnell (reeds, d). Poets: Daniela Elza, Kate Braid, Mark Weber, Laura Winter. Vocalists: Kedrick James, Vivienne Houle, DB Boyko, Carol Sawyer. I caught the last evenings sessions with a first set featuring poet Laura Winter with Clyde Reed, Rich Halley and Michael Vlatkovich followed by a set which featured performance artist DB Boyko with Coat Cooke, Jared Burrows and Clyde Reed. Each set was high energy and very accomplished. Two distinct and memorable performances. It is my hope that this successful foray into mixed improv will be carried forward as the results were unique and worthy of further exploration. Video clips of some events I write about in this column are at my YouTube site: BRADWINTERPDX.

Brad Winter

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With the Toronto International Jazz Festival now over and the more local Beaches Jazz Festival in progress, there hasn't been as much activity elsewhere in Toronto this summer.

The Beaches festival is a week long affair at three main locations: Woodbine Park, Kew Gardens and three stages on the boardwalk along the Lake Erie shore. The Woodbine Park stage has a variety of music from R & B to reggae featuring Jay Douglas and his Jamaica to Toronto Project. Other acts include Chicago's Brass Transit as well as Toronto singer-songwriter

Treasa Levasseur. The Kew Gardens location has such performers as the Julia Cleveland Quintet, Robert Scott and his Power Trio, and the 13-piece Lemon Bucket Orkestra. At the Beaches locations there is a Latin stage featuring The Latin Jazz Ensemble, DJ Manyoma and El Swing de Azuris.

Local trumpeter and Flugelhorn player Guido Basso performed in concert at Humber College. Singers Molly Johnson and Suzie Arioli appeared at Hugh's Room. The SWingle Singers and the New York Voices appeared at the Harborfront centre.

Guitarist Roland Hunter was at Lula lounge. Pianist Michael Borstlap and the Azar Lawrence Quintet with Shane Harvey vocals, Richard Whitemean p. Stephen Dick, d Mark Cashion b was at Trane Studio.

Meanwhile The Rex Hotel continued to present a range of music. Included here are highlights from July and August: Sunday, July 1st (All Shows):

Final Day 2012 Rex Jazz Festival:

RED HOT RAMBLE, CLUB DJANGO & RADIOHEAD JAZZ PROJECT

Monday, July 2nd (9:30pm): Big Band Mondays:

ALEX COLEMAN'S MINGUS TRIBUTE:

'TONIGHT @ NOON'

Saturday, July 7th (9:45pm): CD Release Event:

ROSS WOOLDRIDGE'S

BENNY GOODMAN TRIBUTE

Saturday, July 14th (9:45pm): New CD: "There is not a Snake":

NICK TEEHAN

Sunday, July 15th (9:30pm): Special Guest from Montreal:

JAE CHUNG with BEN BALL QUARTET

Thursday, July 19th (9:30pm): The Music of The Moe Koffman Quintet:

JAKE & HERBIE KOFFMAN with

BERNIE SENENSKY & NEIL SWAINSON

Friday, July 20th (9:45pm): Special Guests from Boston:

BENNY SHARONI QUARTET

Monday, July 23rd (9:30pm): Big Band Mondays:

THE JAZZ MECHANICS

Saturday, July 28th (12:45am Late-Night): Monthly Late Set:

RICH BROWN'S RINSE THE ALGORITHM

Upcoming @ The Rex: Aug 2012 Markham Jazz Festival Cross-Over Concerts, Dave Young, Lester McLean, Raoul Bhaneja & Graham Guest, Frank Botos, Paul DeLong, Atilla Fias, Alan Heatherington, Michael Skeete, Sean Bray's Peach Trio, Kiki Misumi, & Special Out-of-Town Guests:

New York's

LUCY WOODWARD with HENRY HEY + MIKE LEAUGE

Los Angeles's DON MENZA

New York's TONY MONACO ORGAN TRIO

Montreal's MARIO STARNINO

New York's BOB LANZETTI with DONNA GRANTIS

New York's DANJAM ORCHESTRA

Upcoming @ The Rex: Sept 2012

Annual John Coltrane Birthday Tribute with Pat LaBarbera & Kirk MacDonald, David Braid Sextet Canadian Tour, Alex Pangman, Dave Young, Hotfoot Orchestra, Maria Farinha, Tesseract, Buddy Aquilina, Gabriel Palatchi, Heavy Weather, The Maisies,

& Special Out-of-Town Guests:

New York's CHRIS TARRY GROUP, Vancouver's PHIL DWYER, New York's JOEL FRAHM with ERNESTO CERVINI, Amsterdam's WILLEM BREUKER KOLLEKTIEF, New York's LaBOEUF BROTHERS

The Guelph Jazz Festival this year runs from September 5 thru 9. Some of the featured performers include: banjo led group MuskoX, Montreal-based saxophonist Colin Stetson, Coltrane's Ascension: Jeremy Strachan & Ensemble, Coltrane Reimagined: ROVA's Electric Ascension, Jenny Scheinman & Myra Melford, Brew: Miya Masaoka, Reggie Workman and Gerry Hemingway.

Bernie Koenig

BELGIUM

Even though we had to drive to Amsterdam to catch the legendary ICP and Globe Unity Orchestras (both still going strong), the Belgian concert season is also well on its way again and promises to become a thrilling ride. Not exactly an exciting rising star, but also/still capable of delivering the goods: Mr. Lee Konitz. The 84-year-old played a relaxed, but commanding set of standards at Music Centre De Bijloke (Ghent), which is basically a former church redesigned into an architectural wonder that meshes the old and the new. Konitz himself stuck to the old – 'Body & Soul', 'All The Things You Are', 'I'll Remember April' – but his young band managed to play both functionally and refreshingly. Not exactly fiery, but a class act nonetheless. While we witnessed a bunch of solid and a handful of exceptional concerts during the summer festivals (a cancelled Ornette Coleman gig unexpectedly turned into an overwhelming triumph when John Zorn, Bill Laswell and Milford Graves played a much appreciated set), we always prefer the indoor festivals that take angled towards the serious enthusiasts and manageable

fanatics. During the month of October, two city festivals come up with an intriguing and very promising line-up, not once offering an overlap. The biannual Jazz Bruges festival (Oct. 4-7) has been around for six editions and focuses mostly on European jazz, often of the kind that straddles the lines between tradition, invention and the avant-garde. There are a few premieres (Belgium's finest trio Aka Moon delves into Balkan music, while American soprano Claron McFadden meets the Artvark Saxophone Quartet), but the focus lies on an international parade of influential Europeans, such as Evan Parker, Django Bates, Aldo Romano, Irène Schweizer, Pierre Favre and Enrico Pieranunzi. The festival is quite remarkable in its approach, offering a few afternoon sets (often duo concerts in intimate settings), late night grooves and concerts spread over several halls of the flashy Concert Hall of Bruges. Definitely an event the connoisseurs can't afford to miss. A festival that has been around since the early seventies (as the Free Music Festival), when it still aimed at an experimental alternative to the mainstream jazz festivals, is the 3-day Follow The Sound (Oct. 25-27). Named after an Ornette Coleman-quote, it usually invests heavily in free improvisation and odd avant-garde experiments, with workshops, young talents and a few well-known bands or artists. Among the latter category: the Gerry Hemingway Quintet, Joe McPhee and Belgian improv icon Fred Van Hove, who will perform with two young vibraphone players: American Jason Adasiewicz and Belgian Els Vandeweyer. Also of the younger generation: Christine Abdelnour, Robin Verheyen, Dans Dans, Sanne Van Hek and several more. This one is definitely for the really adventurous listeners. Apart from these festivals, several concert venues have also prepared interesting agendas for the coming weeks and months. Bozar (The Centre for Fine Arts in Brussels) managed to invite some international stars, like Joe Lovano & Dave Douglas, Joshua Redman & James Farm and Herbie Hancock, while the Vooruit venue (Ghent) also compiled a fine series of concerts featuring Marc Ribot with a brand new film noir project, Ken Vandermark's Platform 1, the Billy Hart Quartet, Norwegian avant-jazz giants Atomic and bass saxophone wizard Colin Stetson. However, once again the smaller venues might be the ones to offer the most exciting stuff. De Singer (Rijkevorsel) also presents Scandinavian heavyweights Atomic, but managed to add the Mats Gustafsson-fronted Swedish Azz, while they also put the Alexander Von Schlippenbach Trio on their agenda. De Werf (Bruges), organizers of Jazz Bruges, also program Rudresh Mahanthappa and Michiel Braam's wonderful Hybrid 10Tet. Finally, arts centre BELGIE (Hasselt) is proud to present the Belgian concert debut of Swedish nine-piece band Angles, led by alto player Martin Küchen. The band just finished a stunning hat-trick of albums (all released on Clean Feed) with 'By Way Of Deception' and its combination of soaring energy, action painting freebop and Liberation Music Orchestra-styled passion may very well become this fall's highlight. The biggest challenge during the final months of 2012 will undoubtedly be managing to get some sleep.

Guy Peters

When the Osaka Blue Note morphed into Billboard Live Osaka (Herbis Plaza Ent, downtown Umeda), the music policy changed along with it. While the Blue Note featured music other than jazz, Billboard relegated it to minority status. Still, when someone as well-connected, say, as Brad Mehldau comes to town, chances are he'll be playing Billboard. A number of events in September and October continue the precedent set by the old Blue Note nearly 20 years ago. On 9/12-14, it's the Makoto Ozone (p) Trio with Christian McBride and Jeff "Tain" Watts. Ozone is something of a Kansai native son having been born and raised in Kobe, just 20 minutes by train from Osaka. His father Minoru, a popular Kobe-based jazz pianist, plays frequently on the local scene. On 9/22 is the Kenny Garrett (as/fl) Quintet. Programs in October include vocalist Yasuko Agawa with Carlos Kanno (perc) on 10/1, and legendary New Orleans pianist/singer/songwriter Allen Toussaint on 10/18. (Most readers are probably aware of Toussaint's recent forays into the New Orleans jazz tradition, most notably on his 2009 album *The Bright Mississippi*.) The Junko Onishi (p) Trio play Billboard on 10/30. Finally, on 11/15 the Vanguard Jazz Orchestra roll into town bristling with a trainload of talent. Ringers include Terrell Stafford (t), Scott Wendholt (t), John Mosca (tb), Jerry Dodgion (as), Rich Perry (ts/fl), Ralph Lalama (ts/cl/fl), and Jim McNeely (p), among others.

One of Kansai's most popular jazz events is Kobe Jazz Street, which this year (10/5-10/7) celebrates its 31st anniversary. The festival is the brainchild of local impresario Mitsuo Suehiro and reflects his preference for traditional and mainstream jazz. If you're looking for experimentation you won't find it here, though Suehiro-san has excellent taste in the musicians he selects. Many of these are recruited from the participants in the Breda Jazz Festival which Mr. Suehiro attends every year in Holland. Making his Jazz Street debut this year is Atilla Korb (tp, tb, vo) of Hungary. Also debuting is the excellent young American stride pianist Stephanie Trick. Those who have heard her know how well Stephanie has matched the drive and abandonment, as well as the technique, of such stride greats as James P. Johnson and Fats Waller. As the cliché goes, check your pulse if your body's not moving. Returning from their triumphant Jazz Street debut last year are the International Hot Jazz Quartet, consisting of American Duke Heitger (tpt), German Engelbert Wrobel (cl/ts), Italian Paolo Alderighi (p), and German drummer Bernard Fleger. The quartet play original arrangements of hot jazz classics from the 20's through the 40's with vigor and creativity, reinventing the old music for modern audiences. Also back again for a second time is vocalist Chris Peeters (daughter of Joep Peeters) whose stage presence and straightforward way with a song recall a young Anita O'Day. Returning Jazz Street regulars include Antoine Trommelen (ts/ss) and Robert Veen (ss/cl) from Holland, Thomas L'Etienne (cl) from Germany, Malo Mazurie (tp) from France, and Brooks Tegner (d) of the United States.

These musicians are joined by many of Japan's finest traditional and mainstream

musicians including clarinetists Eiji Hanaoka and Japan's King of Swing, Eiji Kitamura. The festival always includes a fair sampling of the best Japanese traditional jazz bands including the New Orleans Red Beans, the Royal Flush Jazz Band, the Mahogany Hall Stompers, and the estimable New Orleans Rascals who have carried the torch they inherited from George Lewis ever since they first made the pilgrimage to the Crescent City to meet and play with the legendary New Orleans clarinetist back in the early 60's. One of the relatively few Kansai spots to feature music which ventures outside the boundaries defined by the traditional-to-modern paradigm is Kobe's Big Apple. A small, smoky basement club with straight-backed chairs arrayed in front of an unpretentious performance area, Big Apple forgoes comfort to present sounds which appeal to a small but discerning audience. Notable appearances include the Ken Vandermark (ts/cl) and Paal Nilssen-love (d) Duo on 9/6. On 9/8 the Kotaro Quartet hold forth featuring Kotaro Hattori (p), Masahiro Yamamoto (ts/as), Yasutaka Yorozu (b), and Kodai Higuchi (d). The following night on 9/9 the ECM-inspired Words of Forest make an appearance with Takumi Seino (g), Tsutomu Takei (ts/as), Osamu Mihara (b), and Taro Morimoto (d). On 9/13 it's the Tomomi Azuma (b/vo) Trio, and on 9/16, world-traveling drummer Goku Nonaka with Naoji Kondo (ts) and Takumi Seino (g). On 10/13 guitarist Seino is back again in partnership with vocalist Kumi Nagao. Incidentally, tireless pianist/bandleader Satoko Fujii (whose CD's are often featured in Cadence reviews) brings her amazing energy to Big Apple whenever she's in the Kansai area. No firm dates as yet, but she informs me she hopes to be here in January of 2013. Stay tuned for details. Finally, when Irving Berlin wrote "I Love a Piano" in 1915, he didn't have Japanese jazz fans in mind, but he might as well have. Legions of competent local jazz pianists find consistent work in clubs throughout the Kansai area, perhaps nowhere more so than in Kobe where established clubs such as Sone in the fashionable Kitano district feature piano trios most nights of the week. Pianists visiting from overseas enjoy wide acceptance here as well. Making his Japan debut is piano prodigy Matt Savage who at the tender age of 20 already has numerous CD's on his resume. He plays several Kansai dates, including one on 9/1 sponsored by the Kobe Modern Jazz Club at the Chuka Kaikan downtown. His bandmates are Shota Ishikawa (b) and Tatsuhiko Takeda (d). On 10/126, Tony Suggs & the Bay-See Boyz perform at the Kobe Shimbun Matsukata Hall. As the name of this group suggests, Suggs is known for his tenure as pianist with the Count Basie Orchestra. Other post-Basie Basieites joining him in Japan are Barry Cooper (tb), Christopher Thomas (b) and Montez Coleman (d).

Randy Smith

TOP GIGS, 2012

The Kansai region of western Japan with its three major cities (Osaka, Kobe and Kyoto) is the second most populous region of the country after the Kanto, home to the Tokyo metropolis. As one might expect, Kansai supports numerous jazz venues catering to audiences for most types of jazz and improvised music. While modern

jazz predominates, local fans also appreciate traditional and mainstream styles, and post-modern sounds enjoy small yet enthusiastic followings. Although I didn't get out nearly as much as I would have liked in 2012, following are a handful of events which provided surprises, edification, and most important, solid enjoyment.

Kobe Jazz Street, October 5th – 7th

The 31st annual Kobe Jazz Street festival could have been a disaster this year with the sudden death of festival founder and head honcho Mitsuo Suehiro just a week or so before the event opening. But stepping forward to pick up the slack were Mr. Suehiro's wife and the festival organizing committee which enjoys the services of several hundred committed volunteers. The hard work of these good folks ensured a mostly smooth event, with just a glitch here and there. Jazz Street has long been recognized as probably the finest pre-modern jazz festival in Japan, due largely to Suehiro's connections with the Breda Jazz Festival in Holland, as well as with the top Japanese performers of classic jazz styles.

While festival regulars know what to expect, a new face or two from overseas heightens the anticipation each year. This time that role fell to Stephanie Trick, a young pianist from St. Louis who has internalized the stride style of Fats Waller and James P. Johnson very convincingly. For that reason, it seemed a bit of a waste that Ms. Trick was used in so many group situations that prevented her from cutting loose on her own. However, her duo performances with the fine Italian pianist Paolo Alderighi were very nice indeed, and for my money, top festival soloist honors went to Alderighi who seemed ubiquitous throughout the two-and-a-half-days of the event. Paolo draws his inspiration from such influences as Teddy Wilson, Earl Hines and especially Erroll Garner, and plays with great passion and artistic integrity.

Also impressive were the International Hot Jazz Quartet with Duke Heitger (tpt), Engelbert Wrobel (cl/ts), Paolo, and Bernard Fieger (d). Atilla Korb of Hungary played trombone in a more modern style than is usually heard at Jazz Street, and also sang a touching "Deep in a Dream." Dutch master Antoine Trommelen (ts/ss) performed in a variety of settings which showed off his considerable talents. Other excellent visiting musicians were Malo Mazurie (tp) from France, and Robert Veen (ss/cl), David Lukacs (cl), and Chris Peeters (vo), all from Holland. Finally, Brooks Tegler—a drummer from the Washington D.C. area—has been a Jazz Street regular for many years. As befits a Gene Krupa inspired drummer, he knows how to power an ensemble, but he also plays with great sensitivity and support when appropriate.

These fine overseas musicians joined many of Japan's best, including clarinetist Eiji Hanaoka, another festival regular. Conspicuously absent was clarinetist and Japanese King of Swing, Eiji Kitamura, who suffered a stroke earlier this year and hence was unable to make the gig, as far as I know for the first time since its inception. Eiji's many fans wish him well. Neo Yamada Organ Trio, Alo Aro Café, Kobe, April 4th

I had heard the rumors concerning this 11-year-old Hammond organ whiz from

Osaka and had checked out some of his YouTube videos, but hearing him live for the first time was a revelation. I subsequently returned to hear the youngster three more times throughout the year (different venues), each time marveling at his confidence and poise on stage. Neo is a natural improviser able to build well-paced solos which erupt into controlled explosions of uninhibited soul. Keeping a steady bass with his left hand, his right alternates punchy chords with lightning runs while coaxing an amazing array of tonal colors from his keyboard. His blues get that sanctified feeling and his ballads glow with emotion. He listens closely to his band mates and feeds off their energy. He's obviously a sponge able to play whatever he hears, as evidenced by his expanding repertoire. No telling what Neo Yamada will accomplish with his unique gifts, but it is fascinating to witness the growth of a musical talent which has shown marked improvement each time I've gone to hear him. The Atsuko Hashimoto Organ Trio, Rugtime Osaka, May 3rd

The husband and wife team of Yutaka and Atsuko Hashimoto are among the elite musicians on the Kansai jazz scene. Atsuko is Osaka's top jazz organist while Yutaka is one of the best guitarists around. Both of them keep busy in a variety of settings but are rarely more entertaining than when playing together. A typical performance can go through numerous permutations with startling changes in tempo and rhythm. The two also share a sense of fun: one of them will play a phrase which the other reshapes and sends back with a humorous twist, creating a musical dialogue which delights listeners with its unpredictability. Atsuko and Yutaka work with several good local drummers, but it is always a treat when expat American Dylan Hicks joins them as he did on this Rugtime gig. Originally from Chicago, Dylan spent a number of years working and studying in New Orleans before coming to Japan. However many people show up to listen, the Hashimoto team put on a good show, and this evening was no exception.

Randy Smith

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ROBERT D. RUSCH

got interested in jazz in the early 1950s and beginning with W.C. Handy has since interviewed hundreds of musicians. In 1975 he started Cadence Magazine, handing it over to David Haney in January 2012. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.

Papatamus:

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

Transcribed by Paul Rogers

TRANSCRIPTION FROM AUDIO

Listen to Robert at www.cadencejazzmagazine.com.

I am not an audiophile, although thanks to North Country Audio, I have appreciated more what the audiophile world is. There is a difference. There is a difference between analog and digital, but I was brought up on 78s and LPs and, you know, still when I listen to some of that music and I hear the skips and cracks and the pops, it became part of the music, and my focus was always music, not sound. Music obviously is sound, but that was not my main focus. My main focus was on the music.

It's been my feeling for quite a while that audiophile people, they miss the point when it comes to music. They're more interested in hearing sound for sound's sake; I'm more interested in hearing music for musical ideas. If you're an audiophile and that's what you want, more power to you. It's also been my experience that audiophiles are ecstatic when you give them audiophile disks, and they, more often than not, want to hear Ben Webster played for the umpteenth time in some wonderful, pristine audio state, than they are in the music. That's probably why avant, or post-bop, or post-mainstream recordings are rarely done as audiophile projects.

The audiophile world has kind of reached a—what are we going to call it? An absurd point—with the recording of Oscar Peterson; Oscar Peterson, Unmistakable. This is released under the Columbia Masterworks label, number 88697743512, and it's a Zenph, Z-E-N-P-H, recording, or it's a Zenph process. Now, what these folks do is they take a recording—they did this with Art Tatum previously; I think that's the only other time they've done it—and, as best as I can understand, what they do is they take a recording, rerun it through it all sorts of audio equipment, and then record it. They show a picture here of a piano surrounded by about a dozen mics and everything else, and they simply re-record it, and they're supposed to be state of the art—as if, in this case, O.P. were in your living room.

Forget about everything else, bottom line to me is it sounds like an Oscar Peterson recording. Sound-wise, yeah it's good, it's fine. Maybe I'm too much of a philistine to understand the finer properties of audio sound, or maybe I'm not interested in clamping headphones over my head and listening in some perfect atmosphere. I don't know, but to me it sounds the same. Now add to that the liner—well, the liner notes go into great detail how this is done, and how Oscar Peterson's widow loves it, and they even have liner notes by Bob Rae, who was the Ontario—Premier

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of Ontario, Canada, and he uses such—he adds to the hyperbole with things like, “Oscar Peterson is the greatest stride pianist who ever lived.”

And certainly the music will be familiar to Peterson-ophiles. The familiar, Tatum-esque runs, and the amazing facility that he had, and it is amazing. I enjoy Oscar Peterson; I think Oscar Peterson is rather taken for granted, shall we say, by jazz purists. I think he—it brings to me to mind a discussion I’ve had many times as to what—perfection in jazz, to me, is almost anathema, and there are some people who look for perfection, and I certainly can appreciate Oscar Peterson, Tatum, maybe Ella Fitzgerald. All are favorites of mine, not because they’re perfect, but because they’re so damned good. On the other hand, there are other singers and pianists that are less than perfect. I can hear the mistakes. It’s not the mistakes that throw me, it’s what these artists do with the mistakes. I think there’s a case to be made that the best jazz is imperfect jazz.

Anyway, to further the point that these people at Zenph had put the cart before the horse, shall we say, the recording dates here are only for the re-recording, which was May 22nd, 2010 at the Abby Road Studios in England. No recording dates for any of the material on here, except to say that most of it is previously unissued. To be more exact, the sticker on the front—I don’t think it says anything like this inside it—the sticker on the front says it includes six previously unreleased tracks. It doesn’t say which they are; it doesn’t give the recording dates, and the music—Body and Soul, Back Home Again in Indiana, The Man I Love, Who Can I Turn To? When I Fall in Love, a Duke Ellington medley, and Con Alma, and Goodbye—the music is so familiar, and O.P. is so heavily recorded that discographically, it’s really kind of hard to figure it out, although I suspect the Ellington medley is from Rochester, probably March 17th. But, you know, it doesn’t matter. I mean, discographically we like to have that information, but we’re not going to get it on this.

To take the absurdity a little further, the program that I read to you is duplicated on this CD, so really what you’re getting is half a CD. The first time it’s recorded, it’s re-performance in the stereo version, and the second time when it’s repeated, it’s the Zenph Studios re-performance, the binaural stereo version, the Ultimate Headphone Experience, it claims. You know, excuse this luddite, but I listened to it—I did a blind test going from one side to the other—and I couldn’t hear any difference.

So while this music—this release, I should say—serves up a great respect for O.P. and the music, but it’s on rather hallow terms. It’s more technical than musical. It treats music as something under glass, instead of up front, and perhaps funky. So if you’re an audiophile—sorry if that’s a left-handed compliment—or would like to experiment with, I guess, state of the art performance, this might be for you. Those who like Oscar Peterson, there is a ton of it out there, and you’ll get more music—more music on a CD on most of those releases than you will here, simply because they’ve duplicated the performance. Anyway, it’s Oscar Peterson, and it’s called Unmistakable, and it’s on the Columbia Masterworks logo.

If the Oscar Peterson record brings up the conundrum of audiophile recording, as opposed to music, the C.O.D Trio recording on the No Flight record label out of Italy, NFR BLO1, brings up another question: Do we like something because of its reference, or we do like something because of its innate musicality? By that I mean this C.O.D. recording has the trio, which is Biagio Coppia, who I think is pretty much the leader, on tenor sax, and Gabriele Orsi on guitar, and Francesco Di Lenge on drums, references the music of Charles Mingus, and I guess it’s subtitled here, C.O.D Trio: Mingus Reform School, which is a clever title, I think. Mingus Reform School, indeed, and suggests something.

But as I was listening to this—and I quite enjoyed the record—I wondered how often we like a recording because of the music it references. And I think of the

many Monk tributes. When Monk was starting out, even into the—even into the fifties, his music was not very popular. His musical lines were not very popular. Now, of course, you play Monk and it's hard to get away from Monk and everybody loves it. On this recording, we hear Fables of Faubus, Self-portrait in Three Colors, Nostalgia in Times Square, Goodbye Porkpie Hat, and Boogie Stop Shuffle. Five well-established Mingus pieces, actually all qualifying now, I guess, as standards in the jazz lexicon. And obviously people reference non-original music for a purpose: one, they may actually enjoy it and enjoy playing on it. They also do it to get some attention and, you know, I think it's understood that if you're familiar with the repertoire and you like it, you are automatically well disposed to it. But when I hear that kind of music—and I'm glad of it; I love standards—I always have to listen past the music to see if it weren't standards, would it draw me in.

Mr. Coppa has done this before—by “this,” I mean deconstructing music that's pretty much standard and in the jazz lexicon—and I think he does it very successfully. I've listened to this recording many times, and the music continues to surprise me, and I listen past the composition of it, and it goes in and out and, you know, has all the little pockets Mingus had in his music, but it's still exceptionally interesting music. The group plays—they play past the music, and so even with the references, or even because of the references, I found this to be a very successful recording.

The recording was done July 1st, 2009. Probably it's not—it'd probably be hard to find, certainly in the United States, maybe not in Italy, but it's worth seeking out. It's C.O.D Trio, Mingus Reform School, on the No Flight record label, NFR1BI01. And for those who are interesting in searching it down, you can contact the C.O.D. Trio at codtrio@gmail.com.

Race and nationalism have been thorny issues when it comes to jazz. I think it can be basically accepted that traditional jazz out of New Orleans was African-American music, or developed that way, with obvious European strains, and with each successive genre, that has been less and less true. By the time bop got here, there was a certain parity, or beginnings certainly, of parody between black and white musicians, and European and American musicians. With the onslaught of post-bop music, or free music, for a while it was very much Black American music, but very quickly, the Europeans began to develop their own genre, their own cultural influences in improvised music. And to a great degree, I think from the seventies up to the present, most of the innovations in improvised music have been, with some exceptions, white and European. I can see the mobs at my door now.

Anyway, I'll be glad to elucidate more on this with anybody who wants, as long as you don't bring it down to terms that I'm a racist and a commie, or something, or a Euro-ite.

Lajos Dudas, clarinet—that's L-A-J-O-S D-U-D-A-S, in case I'm mispronouncing it—is that rare thing; a clarinetist. Clarinet seemed to have a heyday in swing. In bop, it had its practitioners, and in post-bop music it's been somewhat missing. Certainly it's not held up well against saxophones. Mr. Dudas has been plying his trade at this music since the 1960s, from Budapest, and has a number of recordings out, recently on Konnex, and then later on Jazz Sick Records.

What's Up Neighbor? finds Dudas with Hubert Bergmann, the pianist, and his latest recording is on Jazz Sick Records, number 9002. Jazz Sick: a strange, strange name for a label. This recording is a document of a meeting, a conversation if you will, between the two, and it works quite well. It's nothing earth-shaking. It's quite a decent impressionistic, spontaneous conversation. As the clarinetist writes in his liner notes, “There was no attention to tempo, theme, or scale, but with some logistic discussion.” And I think that's the important thing, logistic discussion. I think maybe that's basic almost to all music; there's some sort of a logic to the music, some sort of direction. I'm not familiar at all with Hubert Bergmann, and for all I know this is his first recording.

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Judging from the liners, the pictures on the CD, both men are well into middle age.

There's some tagging here, but more often than not, this is really an established conversation. Dudas has a tone similar to Tony Scott, and Bergmann is a free-form pianist with dexterity, if not any great individuality. I mention it only because I rather enjoy improvisation, free, post-bop—let's say free improvisation, where a sense of conversation is exhibited. The listener is perhaps the third party, and it's fun to hear musicians speak to themselves on an impromptu basis, and work out music on that basis.

Anyway, Lajos Dudas and Hubert Bergman, What's Up Neighbor? on the Jazz Sick label, 9002.

Chick Corea is a great pianist. You may not like all his material, it's so varied, but it's hard to imagine anybody who is interested—has an interest in contemporary improvised music, post-bop, would not find some of Chick Corea's releases quite attractive. He started recording in 1962, and went through a fairly lengthy period with Mongo Santamaria, Hubert Laws, Herbie Mann, you might call the Latino circuit out of New York City, and also worked briefly with Cal Tjader in the mid-sixties. And then in 1966, he recorded his first recording for Atlantic under his own name—or was that Vortex, I guess—Tones for Joan's Bones, with Woody Shaw, Steve Swallow, and Joe Chambers. And then after a tenure with Stan Getz, he had a notable tenure with Miles Davis that ended some time in the early 60s [sic 70s], and I remember he moved on, had a group for a while with Barry Altschul and Anthony Braxton and Dave Holland.

Anyway, he's made many fruitful associations, as along with Gary Burton, and as well as a substantial recording career, both as a sideman and as a leader. I remember in the—did a recording in the late sixties for Groove Merchants, Sonny Lester's label, and it was during a period of sort of a renaissance—it wasn't even that old—of free music; everybody was playing free music, and the story is, as was told to me by Sonny Lester, is that the recording they did with Jack DeJohnette, as I remember, was on it, Dave Holland, was a joke, it was a free music joke. It was, "Let's see—let's all make noise and see what happens." Even so, I thought it was quite a good recording, and maybe Chick Corea just can't help himself. A good musician, I should think, is going to play well under any circumstances.

All this is way of background in introducing a new two-record set by Chick Corea on Concord, called Further Explorations, and it's Concord 33364. Recorded live at the Blue Note with Eddie Gomez and Paul Motian, it's a tribute and in the spirit of Bill Evans. That's not to say that anybody would mistake this for Bill Evans, but that was the impetus. Some of the tunes here are closely associated with Bill Evans; some are written for Bill Evans; and there's one piece, which was unrecorded by Bill Evans, called Song #1.

I mention all of this because I'd certainly given up on Chick Corea. Not so much "given up," but I figured I had heard what I had heard, and he was established, and basically he was, at this point, playing more Chick Corea than anything new and startling, but I was drawn to this recording. It's just very good. It's executed beautifully. Paul Motian is—on the first disk, is more of a shadow of Corea's work. On the second disk, he's more aggressively on the beat, more coloring. Gomez and Motian, of course, are long associated with Bill Evans, and the name of the CD, Further Explorations, comes, believe it or not, fifty years after the anniversary of Evans' original Explorations LP, of which Motian was a member, along with Scott LaFaro.

Anyway, it's a good recording. At the same time, Deutsche Grammophon has—well, almost the same time, it's a little later—released a two CD set by Chick Corea, called The Continents, Concerto for Jazz Quintet and Chamber Orchestra. Joining Corea and the Chamber Orchestra are Steve Davis, a remarkable trombonist, Tim Garland on reeds, Hans Glawischnig on bass, and Marcus

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Gilmore on drums. The first disk on this two CD set is devoted to the concerto for jazz quintet and chamber orchestra, called *The Continents*, and it's divided into six parts, as you might have guessed: Africa, Europe, Australia, America, Asia, and Antarctica, and it is not so much a fusion of classical and jazz, as it is taking the jazz tradition and augmenting it with composed and written parts.

The second CD here is made up of 15 tracks. Ten of them are solo, called *Solo Continuum #31, 42, 53*, and so on, by Corea. The first four are *Lotus Blossom, Blue Bossa, What's This, and Just Friends*. Again, well worth your time and listen. Corea just doesn't take the obvious approach to songs, but he doesn't dilute them either. For instance, on *Blue Bossa*, a tune by Kenny Dorham, which has been done maybe too many times, he comes from left field, and works into the song. On *Just Friends*, on the other hand, he starts out almost casually before the band comes in.

Both two record sets are worth your listening, and especially if you, like many jazz purists, were turned off to Chick Corea during his more commercial, fusion days, or maybe you never forgave him. He's still an astounding pianist, and these—both these two record sets, in different ways, will reward listening.

I first heard Charles Gayle in the mid-1980s, maybe the early 80s, and a few years later, he started recording for *Silk Heart*, and made a series of recordings over the years. He hasn't been heard of too much lately, not in the last couple years, but he has a new record out, called *Charles Gayle Trio: Streets*, and it's on—what is the label here—Northern Spy Records, NSCD 018. Again, it's a trio with Larry Roland on bass, and Michael "T.A." Thompson on drums. Attractively packaged in a digipak, with a really excellent photograph of Gayle on the cover in clown nose and white-face. It's very evocative.

There are seven tracks, probably all Gayle compositions, free compositions, some with the religious connections that Gayle often brings into his performances. The first two pieces are called *Compassion 1*, and then *Compassion 2; Glory in Jesus, Streets, March of April, Doxology, and Tribulations*. Those who are fans of Gayle's sax will enjoy this record; it's nothing particularly new, but it's certainly in Gayle's tradition: heroic lunges of the will, if you want, through his sax. The bassist serves mostly to tie the interludes between the sax playing together, the lunges together, while the drummer's work is basically used to propel the spirit of Charles Gayle, and he doesn't play piano, which is, for many, an acquired taste. *Northern Spy* is a new label, but it's promising. It's, again, attractively packaged, and music for the post-bop purist.

Intakt Records from Switzerland, which has a fine catalogue of mostly European artists, has come out with a new DVD; Barry Guy and his *London Jazz Composers' Orchestra* playing *Harmos*, one of Barry Guy's extended compositions, one of his best extended compositions. This was filmed in concert on May 21st, 2008, at the Schaffhauser Jazzfestival in Switzerland. This extended work was previously recorded by Intakt in 1989, and I think it's slightly superior, in music, over this DVD. Nevertheless, I'm going to recommend this DVD because, first of all, it's very well photographed; multiple cameras which move around and focus on different improvisers. About *Harmos*, Barry Guy says, "*Harmos* is ultimately a journey of discovery. As the piece unfolds, revealing individual performers creating new music against a flexible, constantly changing scenario."

The motif that runs through the music is sort of a hymn-like theme, against which various members of the band improvise, the band being, on reeds, Evan Parker, Mats Gustafsson, Trevor Watts, Simon Picard, who has a very nice spot, and Pete McPhail. On trombone, Conrad Bauer, Johannes Bauer, and Alan Tomlinson. Trumpets: Henry Lowther, and Herb Robertson, and Rich Laughlin. Per Åke Holmlander is the tubist. Phillip Wachsmann plays violin, Barre Phillips and Barry Guy play bass—mostly Barre Phillips. Paul Lytton and Lucas Niggli are the percussion. Howard Riley is the pianist.

As I said earlier, I'm going to recommend this, although I've heard better per-

formances of Harnos. That's not to say this isn't excellent; this really is. In the— I guess about 1990, I heard the Orchestra play Harnos live at Victoriaville Festival, Victo Festival, in Quebec, Canada, and it was one of probably six of the greatest moments in music I've had. It was absolutely terrific. It was recorded by the CBC, as I understand it, who are very—they're very difficult to get stuff out of. It'll probably come out some day, and it's—I certainly will look forward to hearing it and seeing if it's as inspiring as I thought, but to me it was amazing, and I shared the concert with somebody who also thought it was quite amazing. We were not comparing notes.

To me, this filmed version of Harnos lacked a little of the edge and the tension that I remember hearing when I heard it live. Also I found the mix a little heavy on the band, as a whole. Maybe it was over-compressed. Within the larger work, there's a nice section by a trio, which is Barry Guy, Paul Lytton, Evan Parker, who recorded a number of times together, and it really work terrific as a little piece. You could probably take that out by itself, but really listen to the whole thing. Get Harnos on CD, on Intakt, if you can. It's number 13, but this is worth a listen. The two pieces are recorded probably twenty years—approximately twenty years—almost twenty years apart from each other, so it's a piece that holds up, and a remarkable amount of the original band is still together. Some of them, of course, have died. A major loss was Paul Rutherford, who died about a year before this was recorded. It's called Harnos, and it's on Intakt, DVD #151.

Judy Kirtley has produced a book, the likes of which make it unique in the annals of jazz publications. It's called *Bebop Bicycle*, and it's a portrait of 105 jazz musicians and special guests taken by Judy Kirtley, and it's quite interesting. Some of the musicians used as subjects here are Harry Allen, Madeline Eastman, Bob Dorough, Mark Murphy, Bob Magnusson, Greg Hutchinson, Peter Sprague, Warren Vache. If you want to categorize them—Bud Shank—they are pre-free musicians, not that it really matters.

What Ms. Kirtley has done—she's been a professional photographer since the mid 80s—has taken an old pair of bicycle glasses—yes, these are red-framed glasses that are a bicycle, two wheels being the ocular parts of the glasses, and above the bridge on the nose is the seat and handle bars and so forth, and off the wheels come the temple pieces, pieces that hold the bicycle on the nose, or on the head. She imposed upon herself a two-minute limit to take the pictures; she took three shots, all under informal situations, most just headshots, of these musicians wearing these glasses, and that's it. That's the beginning; it's the end. It's just interesting to see.

Except for the motif used here, the photographs, for the most part, are pretty unremarkable, but as a group of photographs, it's quite remarkable. Very rarely are the musicians playing their instruments. As I said, these are basically headshots. Ms. Kirtley is the wife of pianist Bill Mays, who is included in the subjects here. There is a touch of the absurd to this book, which is okay with me because even its title, *Bebop Bicycle*, is catchy and a bit absurd, and it seems appropriate because I think there's definitely an absurd streak in post-mainstream jazz from about 1950s on, and it's Dada-esque, or Beckett-esque, or whatever you want. It's absurd.

Ms. Kirtley obviously takes jazz seriously, but can laugh at it, or can laugh with it. Any doubt about Ms. Kirtley's humor can be—can be confirmed by the back cover picture of the photographer wearing the glasses in an oversized purple hat, looking very much like a flower on her head, or maybe she's part of the flower. Anyway, it's a fun book. The photographs are well presented; they're all in full color. The book run, oh, probably about 60 pages long. It's \$36, which is expensive, but being the book discount business what it is, you can probably find it cheaper, or you can go to her website at www.judykirtleyphotography.com, and see for yourself what it's all about. Worth a look, worth a look. Thank you, Ms. Kirtley, it's brought a lot of pleasure to my day. I think the meaning of the work is self-

evident, and one needed go in too deeply into what it is or what it isn't. Nice job.

I continue to see the emergence of collected works, or mostly collected works, sometimes to an absurd degree. I think there's about a 167-CD box of Bach's work, and as marvelous as they can be, I think most people are buying those sort of as trophy works, like leather-bound sets of books. I may be wrong. I mean, it's great music. Don't get me wrong. I love Bach; I was raised on Bach, and I even question some of the collection in boxes that I have. Two that come to mind that probably are definitive anyway: the Ornette Coleman Atlantic Boxes—Atlantic Box, which was issued by Rhino a few years ago, and the Roland Kirk Mercury Sides. Those bring together a small but great set of works very neatly, and not always easily collectable as individual CDs. Another box that comes to mind: the Albert Ayler box on Revenant, which is an amazing bargain. I mean, it's reasonably priced, it's 12 CDs or something, and there's a book with it, and it's nicely packaged. I don't know how they could afford to do that. Anybody that likes post-bop music, pick that up. It doesn't duplicate any of the Ayler material that's out of other labels.

Anyway, Storyville Records has put out the Boswell Sisters Collection, Storyville 1088608, and this brings together 109 of their sides from March 19th, 1931 to February 12th, 1936. The Boswell Sisters' heyday was in the 30s when they established a style, while with the Dorsey Brothers Orchestra, that really set the stage in their harmony and rhythm that influenced decades to follow. Their jazzy harmonies were similar to the Mills Brothers, and with occasional pouty punctuations similar to the soon-to-emerge Ella Fitzgerald. Anyway, the Boswells really readjusted much of the pop world's vocal aesthetics of the 30s and into the 40s. Connee Boswell [ph] was perhaps the best known. Her sisters—Connie, by the way, was in a wheelchair. Anyway, Connee's sisters, Vet and Martha, got married, and they retired in the 30s. Connee, however, continued to sing well into the 50s.

The Boswells were part jive, part hokum, and were all hip, and they swung with some very original arrangements, and to hear them today, it's really a perfect example of past singing and tired thought, and the emerging modernisms, which can be heard particularly on the February 5th, 1932 medley from George White's Scandals, where, as part of the medley, the Boswells scat the lyrics on That's Love. That's Love is kind of fun. Its kind of risqué lyrics are rendered incomprehensible by scatting and double talk. Juxtapose that modernism, or emerging modernism, with the stiff male singing on That's Why Darkies Were Born, and for a number of reasons, we're glad that the modernism began to take over.

If you've often wondered as to "Why Darkies Were Born," maybe the answer is in that song, but don't look for great enlightenment, and what is "Darkies"? You know, ever since I've been a little kid, the term—we had white and colored, and I always wondered what color? And it usually would bring people up short when they would say, "Oh, a colored man." And I would say, "What color?" And, you know, there'd just be dead silence inevitably when I said that. What color, indeed.

Well, there's a certain assumption that goes with that period. That same assumption, I guess, that they used to advertise flesh-colored Band-Aids. Boy, tell you, if that didn't let you know how isolated Madison Avenue was, few things would.

Anyway, back to the Boswells and this box. The backup on there is often a who's who of hot players, including the Dorseys, B.G., Don Redman, Joe Venuti, Eddie Lang, the Mills Brothers, Red Nichols, Artie Shaw, Will Bradley, Bunny Berigan, and so forth. Now, included in this box is an all-too-short video who's clips include an NRA—National Recovery Act, or Authority, I can't remember—one of FDR's alphabet groups. Anyway, this NRA newsreel piece has the Boswells performing on the Capitol Steps in front of a handful of members of Congress. It's a screamer to see how uncomfortable these legislators are behind the trio. Some try to clap in rhythm, uncomfortably

I might add, and one legislator keeps time self-consciously using the old upside-down T. You know, it's up, left, right, back to middle, up, and then while he's doing this, his arms hang by their sides. It's a both uncomfortable and hilarious video.

As a side note, the DVD packaging accidentally lists some material that's not part of the intended issue. But the packaging of these individual disks is very smart; in their own slip-case, along with a twenty page booklet of notes, all housed in the CD-sized box only 5/8 inch deep. A fine collection. After you enjoy this set, check out some of Connee Boswell's later LPs as a single unit.

Louis Armstrong was an American original. There's nothing original about that, but it's still true. Storyville has issued a seven CD, one DVD box called the Armstrong Box, Storyville 1088609. The seven CDs are all taken from air checks, or shall we say un-studio, or un-authorized recordings of their time, and the DVD all comes from television shows. Material here deals only with the so-called Louis Armstrong All-Stars, and it covers from 1946 to 1967, and I don't think all of it has been issued before, but some of it certainly has been on Storyville before.

I'm not going to say much about the All Star group. It was one of my favorite groups. I think it's generally underrated by the jazz intelligentsia, who—some go to the extreme of saying Armstrong's legacy was fixed and not worth looking at past the 1930s, and there's no doubt about it that his early groups; his phenomenal stretches; his daring chances that he took; the innovations that he had from the earliest moments, are forever. I wish that they had done duo work between he and Earl Hines, but he didn't, but what's there is brilliant, and enough has been said about that.

The All-Stars were formed in 1947, I believe; probably at the advice of Joe Glaser, and kind of rebooted Armstrong's career. The All Stars were mostly consisted of either Barney Bigard or Ed Hall on clarinet, Jack Teagarden or Trummy Young on trombone, Earl Hines or Billy Kyle on piano. Drummers are—Barrett Deems, Danny Barcelona were probably the main ones. Bass: Arvell Shaw was with him for years, and in later years, Buddy Catlett was the bassist. The vocalists; the best known one, or the best besides Jewel Brown near the end there, the most consistent one was Velma Middleton, a large woman in sort of the classic blues female shouter mold who never got much respect either. Louis enjoyed her; she filled the bill. She was a good foil for Armstrong, and often in their live concerts, it was actually quite bawdy together. Little of that has been captured on records.

The All-Stars made some wonderful records; Live at the Crescendo for Decca, I believe, and Mahogany Hall, and Live in Pasadena were all really wonderful records, and there's some great blowing; there's some great jamming. There's some great jazz on those. It's true that as the years went by, the repertoire became pretty much fixed or predictable. You know, what do we want from artists? I mean, Ellington played for almost 50 years—I guess he did play for 50 years, Armstrong for 40 years.

You just can't re-invent yourself over and over again. When you're on the road, very often people want to hear what you have recorded, and you can get away, on the road, with playing a certain routine every night that you wouldn't necessarily record. Today, of course, with all the un-authorized recordings coming out, we hear how similar the—the road gigs were in repertoire. That being said, it's still great jazz. There's still some great jazz on there. It was a hot group; maybe no other traditional jazz group was as hot. There were others who may have been more frantic, more loud, more exaggerated, but Armstrong was brilliant. He was brilliant, and the music was great, the playing was great, and the audiences loved it, and Louis was at home.

It's true I was raised on this, but if I go back and listen to material I haven't listened to for decades, it's still wonderful, wonderful music. With Louis, what you saw was what you got. In private, he may have been a little darker, but he was Louis, you know, Satchmo. There's been none like him before or since,

and I think we tend to take him for granted today, but Louis Armstrong: What can you say? Part of the problem with many jazz artists who become popular is the jazz snobs tend to disregard them or look down or ignore them. I'm not sure what it is with the hardcore jazz fans. It's like we want to discover something no one else has discovered, and hole it away just for ourselves so we can talk eruditely to people about what they're missing, and about what they don't know. You know, Louis doesn't need the jazz snobs; the jazz snobs need Louis.

If you don't love Louis Armstrong, you should, and I'm not going to recommend this set as the introduction to the All Stars. If you love the All Stars and enjoy it, you'll enjoy this. The sound ranges from fair to quite acceptable. The music ranges from raw to quite acceptable, but what got me about this set was the DVD. These are clips of Armstrong on television, mostly coming from the Timex This is Jazz series from the 1950s, late fifties—58ish. Here we see Armstrong unrefined, basically. Again, raw, impromptu, the kind of exhibition of musical talent that you probably wouldn't see on networks today; it'd be much more cleaned up and perfect.

The various contexts are interesting; there's an April 30th, 1958 Timex show, which includes Ruby Braff on trumpet, and there's Ruby playing Armstrong to Armstrong. A fairly uncommon shot of Tony Parenti on clarinet. If you're not familiar with Tony Parenti and you're willing to dip into early jazz, check out Tony Parenti. He came out of ragtime; his clarinet is very distinctive; his music is very much in the ragtime mold, and he is really a joy. Certainly more distinct than many of the clarinetists of his period. There's Cozy Cole, obviously enjoying himself.

There's a broadcast here with Hoagy Carmichael, Anita O'Day, Dizzy Gillespie, Bob Crosby, et cetera, et cetera, all stars, and Armstrong appears very briefly in it. He's not particularly prepared, and it's such an ad lib performance that he really takes a minor role in it. It would seem fairly obvious that Hoagy Carmichael had not rehearsed the television broadcast. In it, we see Armstrong and Hoagy Carmichael in sort of a forced situation. It's not classic, but it is interesting. Included also is Bud Freeman, someone who also should be remembered today. Anyway, this particular broadcast, it's a mess but it's a thrilling mess, and it presents many jazz personalities that you don't have to search for their personality; it's there; it's obvious. Today, I think too often, we hear people play, and we think and often say, "Oh, he plays in the style." Well, Hoagy, Anita, Dizzy, these guys—that was their style. He plays in the—they play in their own style.

Of course when it comes to boxes, the name Mosaic comes to mind. Mosaic, for I don't know, probably 15, maybe 20 years, has just been putting out magnificent collections of music, of art, I should say, and they do it artfully. Recently, Mosaic has taken all the Atlantic recordings of the Modern Jazz Quartet from 1956 to 1964, and issued a seven CD box, aptly named The Complete Atlantic Studio Recordings of the Modern Jazz Quartet, 1956-1964, on Mosaic, 7-249.

The MJQ had recorded for Prestige prior to this, but it was Atlantic where they really came into their own and focus and concept. This box of MJQ reissues 14 originally-produced Atlantics, and they basically cover the group from good to great, and, by definition, omits the—almost an equal volume of recordings that they did for Atlantic from 1965 to 1993, and perhaps a second box will be considered for that material.

There's no un-issued material here, as all the tapes had been either lost or destroyed, however there are alternate issues of tunes, and that was where mono issues differed from stereo issues. I hadn't realized that Atlantic had done this, too. Norman Granz did this on the JATP recording: you would have one issued mono, and one issued in stereo, and he would—the second half of the performance was recorded in stereo—they would have the same music, but it would be alternate takes on the stereo or the mono edition. I didn't find out about this

until after I'd acquired some of these recordings and one day somebody listened to a recording they were familiar with, and said, "Hey, that's not the same as I have." And the word was out, and sent everybody scrambling for either the mono or stereo recordings of the records they loved. But apparently the boys at Atlantic were doing the same thing. This is the first I had ever heard of it.

So here we have some alternate versions, different issues of the same tune, whether it was on mono or stereo. Doug Ramsey does the booklet notes, the overview of the proceedings, and, again, up to Mosaic standards. The book also contains some previously unfamiliar—at least unfamiliar to me—photos of the MJQ. Ramsey in his notes recounts the often-argued controversy as to whether the MJQ was jazz. Can there be any doubt still that they were jazz? He also refers to the straightjacket some people felt was put on Milt Jackson, and so forth.

For this listener, I grew up with the MJQ, and there was never any doubt about their jazz bonafides or, for that matter, any question that John Lewis, Milt Jackson, Percy Heath, or Connie Kay were at their best in the MJQ context. I also feel the same way about Brubeck, or Desmond with Brubeck, and most of the Ellington men with Ellington. I think that's where they were best, and leave it at that.

Anyway, how good these players were together I think is proven from the very first note of Woody 'n You from their Atlantic debut recordings on Tessa from January 22nd 1956. And over half a century later, they remain modern and they remain jazz, and, as I suggested before, as a quartet they were greater than the sum of their considerable parts, that the musical fingerprint was John Lewis, who served as their musical director, is unquestioned, and as there is no doubt that Milt Jackson played beautifully within that group, regardless how disgruntled he was, supposedly, about the MJQ. I refer you to my March '77 interview with Bags, which was printed in the May '77 Page Three Cadence, and it's rather ironic that Bags' job in the cooperative that was known as the MJQ was public relations. For another view of Bags' complaints, see my interview with Connie Kay, which ran in the February '79 Cadence.

Scattered throughout the box of MJQ recordings are joint appearances with the MJQ playing with Jimmy Guiffre, Sonny Rollins, the Mozart String Quartet, Diana Carol, and Gunther Schuller, and while these appearances may add variety and interest, they are not always equal to the sum of their parts either, or perhaps I should say the sum of their added parts. I listened to this music over a two-day period. I listened to all of it, obviously, and the music retained its glow over that period. Granted, I was revisiting old friends in many cases. Anyway, their fingerprint there is a fine combination of the cerebral and the visceral, and quite a complement to the Complete Prestige and Pablo recordings of the same group. Get this while it's still in print. Mosaic does limited editions, usually of around 5,000, and they do sell out.

The Danish Storyville label has come out with a three CD set called The American All-Stars, or Jesper Thilo and the AmericanStars on Storyville, #1048427. The American stars in this case are Clark Terry, Sweets Edison, Kenny Drew, Roland Hanna, Billy Hart, and Al Grey, and the reissued music here is taken over a period from December of 1980 to January of 1987. The

Thilo, who is now 70, began recording in the early sixties, but didn't record as a leader until 1972, and not regularly since 1980, an unheard-of fact today when everybody records under their own leadership immediately; within a year, they have a handful of CDs out.

He's a Danish tenor sax player, and like many of the Scandinavians, he plays in a style that's a combination of mainstream and bop, and plays it very competently. This, however, is not the most exciting set in the world, and while it's not easy listening, it certainly would be easy listening as background music, if one wanted to. Thilo plays with good power, but neither he nor his American friends

show any great distinction on this set. It's nice, it's pleasant, but it's not earth shattering or really exciting. Thilo has made a number of records with American artists, including—well, predominately Ben Webster, but Hank Jones and others, and Storyville has enough of that in their catalogue that they probably could have put a seventh CD section out. What's missing here is probably some of the better material, but it's nicely packaged and it is what it is. It would seem that Storyville is basically selling this on the American stars' name, and there's no need for that. Jasper Thelo has some great recordings out. These are not them.

Jesper Thilo and the American Stars, Storyville #1048427. Pleasant, but unexceptional.

And while on the subject of Scandinavian collections, an interesting retrospective of the work of Per Henrick Wallin and Sven-Ake Johansson, the drummer—Wallin is a pianist—covers their work together as a duo from 1974 to 2004. All this work, as far as I can tell, is previously unissued, with the exception of a November 24th, 1986 duo date which had some release on the German FMP label. Sven-Ake Johansson is also the founder, I guess, of SAJ records, which for a while was handled by FMP, and has its own nice little catalogue.

This four CD set is on Umlaut records, and I believe the numbers would be UMCDO011, 12, 13, and 14, although on the box the only number that is listed is UMLADA1. And if you're lucky enough to find this, pick it up, because it's a nice little set. Wallin was a—both Wallin and Johansson are Swedish free players, and exceptionally good, unusual because most of the Scandinavians tend to excel in bop, with a kind of a West Coast touch, but there are some exceptions. These two come to mind, as well as Mats Gustafsson and Froli Gjerstad, Norwegians.

Wallin was a dense pianist, and Ake Johannsen is kind of a dense drummer, too. You might say he's also a painter, and he drums not with brushes but with a palette knife. That would be probably an accurate description. Wallin was a tragic figure. If I'm not mistaken, he tried to commit suicide and failed, and ended up in a wheelchair for the last few years of his life. I think he was about 59 when he died in 2004—2004, 2005—and this box collects his work with Ake Johansson, and it's worth a listen. More importantly, probably you should investigate Wallin as a pianist. He made some exceptional recordings. I think the best ones were on the Dragon label, which is where he started. His first recordings came out on that label, and where he recorded most of his material. I don't think most of that material has been reissued on CD, but you can still find the vinyl around if you look. Well-worth investigating.

The liner notes—interestingly, the liner booklet here, which is in both Swedish and English, makes no reference to the trials of Wallin's life, or what has become of him, but, as I say, my memory is that he had a botched suicide, and then ended up playing piano in a wheelchair. I'm not sure exactly how he died. Aside from that, Thomas Millroth's liner notes put everything in perspective. This one part from his liner notes struck me as germane to this, "The energy is that of jazz, the posture that of modernism." And that's pretty much it.

I've always found Wallin to be an exciting pianist. If you can find some of his Revelation—I'm sorry, his Dragon records, pick them up. He also made one American recording on Revelation Records, a fine little label run by a fine little man. Anyway, Per Henrick Wallin and Sven-Ake Johansson, 1974-2004. It's a box set of four CDs, and it's on the Umlaut label. This is music for contemplation and listening to.

Slim's Spins



Photo Credit: Audrey Sargent

Slim has listened to jazz her entire life, and has been writing reviews and observations about a life in jazz since 1985. She also creates the artwork for the CIMP weekly radio show, "Slim & Him," with Michael Coyle

The Jazz Fan

Enough about the music already. What about the Jazz fan? Have you heard the one about the query sent to "Dear Abby" in which the writer runs through the laundry list of family issues: Gram and Gramps are serving time for tax evasion, Dad's awaiting trial for murder, Mom's addicted to crack, sis has had 32 children out of wedlock, and the youngest brother has a couple thousand Jazz recordings? The writer wants to know how to explain, if asked, about the freak of a brother with the Jazz collection! Good spoofing, but, actually, based on my own experiences and countless experiences related to me over the years by other Jazz fans, this really is a familiar absurdity.

I remember the pivotal moment I became self-conscious about my Jazz "habit." I was in the 7th grade (in a town that was so square it square squared) and invited my best friend over to my house after school. I had been listening to a lot of Cab Calloway recordings and couldn't wait for her to hear them. About halfway through "Minnie the Moocher" (and just in the middle of the good part, mind you) she looks at me with a cocked eyebrow and says, "Don't you guys have a television?" (loose translation: "I'm bored"). I was dumbfounded. How could you not at least want to attempt to say "Hi-De-Ho"? How could you let Cab down and shirk your call and response duties mid song? I thought Cab was infectious; my friend thought he was a freak. Clearly I was going to have to keep my taste in music a secret if I was going to survive high school.

Fast forward to the present. After years of conversations with hard-core Jazz fans, it is apparent there is a sort of general "huh?" response from the public when it comes to Jazz. When I mentioned to a longtime reader that I was working on a column profiling the Jazz Fan, he commented that sadly that will include a rather small group of people. Relatively small, yes, but not non-existent. Because we are spread out all over the world it feels like a party of one with no one with which to relate. However, there are undeniable similarities (usually having to do with degrees of obsessiveness) between hard-core Jazz fans despite geographic location. If any of the following statements have an affirmative ring, you surely are impervious to the public's raised eyebrow by now:

- You own Kind of Blue on cassette, LP, and CD format. (If you own the 8-track then you are in a special class all of your own.)

- You re-purchased Kind of Blue when it was reissued (making it about the 254th time) with the "correct

Slim's Spins

speed," even though you were quite happy with the speed on the other half dozen versions you own.

- You have gone through great trouble and expense to acquire a recording your local record store will have in a few weeks because you thought waiting might be detrimental to your health. (If that recording at this very moment still has the shrink wrap on it, you clearly do have some health issues.)

- You own a recording made up completely of false takes.

- You spend a lot of time thinking about the proverbial desert island disc. (High marks if you've actually typed out a list and periodically update it.)

- You actually think the biggest concern while stranded on said desert island is whether you brought too much Coltrane and not enough Monk. (In light of the recent hurricanes, for some the desert island disc is closer to being a reality than just passing thought. I talked to a guy dealing with evacuation and he felt that his biggest decision was whether to bring the recordings he most loved or the ones he couldn't replace...)

- When you meet a "non freak" who tells you he likes Jazz, you reflexively try to guess if he listens to Spyro Gyra, the Yellow Jackets, or Kenny G.

- You have two playlists of recordings for when you have company: one for company you like and one for company you would like to go away.

- You don't hear the phrase "Salt Peanuts" without hearing an echo.

- You file certain sections of your record collection by label and number.

- You know Lambert, Hendricks and Ross isn't a law firm.

- You know how to pronounce Pithecanthropus Erectus.

- You find yourself defending Chet Baker's singing (this might actually qualify you as a freak amongst freaks!).

- MJQ, OJC, NHOP, UMMG, FMP, BYG, AEC, 5X5 have meaning.

- Fats, Fathead, Cannonball, Cleanhead, Jug, Klook, Bags, Frog, Bean, Brownie, JellyRoll, and Sweets have all been on the shortlist of possible names for your children and you (and you alone) consider this to be an honor.

Code breakers or crazy? The pleasures run deep.

****Note the version of "Minnie The Moocher" by Cab Calloway is from "Are You Hep to That Jive" was originally recorded 2/2/42 on Okeh. The CD reissue by Columbia Legacy is what is being played here at various points in the podcast.

Below is newly added commentary which follows



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the original column above:

Lets talk about about Cab Calloway and the song "Minnie the Moocher":

First Cab Calloway:

He is well documented by now so I'll just include some basic discographical information here and some fun facts: Cabell Calloway the third was born into a middle class family in Rochester, NY on Christmas Day in 1907. His father was a lawyer and his mother was a church organist and teacher. Cab was active in the church and when it became obvious that he had talent he began private voice lessons in 1912. In 1918 the family moved to Baltimore. After graduating high school, Cab joined his older sister; Blanche, in a touring production of "Plantation days". Incidentally his sister went on to have a jazz career of her own and eventually fronted the Andy Kirk band in 1931. But back to Cab. Calloway and Duke Ellington shared a manager-Irving Mills and Calloway and his orchestra eventually became the house orchestra at the Cotton Club when Ellington was out touring. Calloway's 30s and 40s big band featured many notables including: Dizzy Gillespie, Doc Cheatham, Chu Berry and Milt Hinton. Dizzy was eventually fired in 1941 which is often referred to the "great spitball incident"- as if this is fodder in the popular culture- apparently it was "the wardrobe malfunction" incident back in the day! In fact it's listed in the index of Al Shipton's biography "Groovin' High" under "spitball incident". I thought I'd read some from that entry.

I'd say the 40s was Calloway's musical heyday. Wikipedia lists the years active as 1930-1994 (the year Calloway died- Nov 18th at 86 years old). He was active all those years-later--mostly as a personality--in 1952 he played Sportin' Life in Gershwin's "Porgy and Bess". Gershwin modeled that character after Calloway. In 1964 he played the supporting role "Yeller" in "Cincinnati Kid" with Steve McQueen. He had a role playing himself in the 1980 movie "The Blues Brothers". He is credited with being the first one to perform the gliding backwards dance step (which went on to become the moonwalk associated with Michael Jackson). when interviewed later in life, Calloway said that that step was called the "buzz". He had a whole bunch of terms which can be found his "Hepster's Dictionary-Language of Jive" which was published in 1944. He makes what is possibly the first reference to NYC as "the big Apple".

In 2008, Calloway received the Grammy lifetime achievement award.

Now onto the song that made Calloway famous--selling over a million copies--

"Minnie the Moocher" (alternatively known as the "Hi



CAB CALLOWAY, RADIO PICTORIAL, 1934 COVER OF THE ENGLISH RADIO FAN AND LISTINGS MAGAZINE

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Cab Calloway, photo credit: William Gottlieb, 1947



De Hi" song) was written by Calloway, Irving Mills and Clarence Gaskill. It was first recorded March 3, 1931 by Calloway and his Orchestra. "Minnie" is based off of "Willie the Weeper" a tune mostly associated with Frankie "Half-Pint" Jaxon (1927), although, written by Walter Melrose and Marty Bloom. Let's listen to the Bay City Jazz Band's version of "Willie the Weeper" released in 2002 on the Delmark label. Clarinetist John Boland takes on the vocal duties here.

alliterations aside--

The musical similarities are quite obvious and while now the "Minnie" song is more well known--there are in fact about 300 jazz recordings of the "Weeper" song (the earliest being King Oliver in April 1927- Louis Armstrong recorded it in May and then Frankie Half Pint Jaxon in July of the same year 1927)--compare that to the just under 100 versions of Minnie. (and of those 100 a couple dozen of those versions being by Cab Calloway himself).

The words to "Minnie the Mocher": - one can most likely find a complete translation of all euphemisms and innuendoes in the Hepster's guide to jive I mentioned earlier but a couple points. "Kickin the gong around" = smokin opium. Minnie's boyfriend Smokey interchanged with cokey =cocaine user. In the extended version-- Minnie and Smokey go to jail- Minnie pays the bail and Smokey abandons her there. Eventually the establishment takes Minnie to where they "put the crazies" and she dies. This explains why in both the long and short versions of the song it ends with "poor Minn, poor Minn, poor Minn".

The song has entered into the popular vernacular. In the Marx Brothers' movie "Night at the Opera", Groucho Marx quips in reference to Calloway; "You're willing to pay him a thousand bucks a night for singing. Why for 75 cents you can get a phonograph recording and for a buck and a quarter, you can get Minnie!" In 1989 Tupac Shakur and Chopmaster J did a Hip Hop version of "Minnie". In 1994 Big Bad Voodoo Daddy recorded a cover of it on their "American Deluxe" album. Most recently OutKast used part of the tune on the track "Mighty O" from their album "IdleWild" [LaFace records] heard here.

This song, like Calloway had a life of its own; Song was inducted into the Grammy Hall of Fame in 1999. (In 2008 Cab received a Lifetime achievement award).

RECORDED IN FEBRUARY 2012. SONNY RECOUNTS HIS “BRIDGE STORY.”

I am Sonny Rollins. I am a saxophonist and somewhat of a composer, and I have been performing and recording since 1948 work with great musicians: the Modern Jazz Quartet, Miles Davis, Art Blakey, I played and recorded with the great Charlie Parker, and with Coleman Hawkins.

Okay, well, New York is about people living next to each other, and if you play an instrument, a musical instrument, you're going to have to be open to the fact that your neighbors might have to go to work while you want to practice your instrument. And that's always been a big, big problem for me. So anyway, I was living down on Grand Street in the Lower East Side, by the way, and the same situation was obtained. You know, people in the apartment over me, and I had a problem because, as I said, I'm a very sensitive person; I don't like to bother other people. I don't like to cause them any sort discomfort, and of course that basically was the problem. So I happened to be walking in the neighborhood on Delancy Street, ...Anyway, I was walking, and I was sort of walking towards the bridge that goes across to Brooklyn. I saw the steps leading up to the bridge, and I just, you know—I hadn't even thought about that, and I walked over, and I walked up the steps, and there in front of me was this expanse of bridge. Nobody up there in the middle of the day, so I said, “Okay,” and walked across the bridge. I walked across the bridge. Nobody walking in any direction. There were trains coming across the bridge, automobile traffic, and below them was the river, and there were boats coming up and down the East River. And it occurred to me that this would be a perfect place for me to bring my horn and practice in perfect peace, and I wouldn't be disturbing anybody, and I could blow as hard as I wanted, long as I wanted. I had taken a sabbatical, basically, at that time. And so I would go up there day and night, and nobody would bother you. New York City is a very cosmopolitan place, the people are very sophisticated. They walk by, see some guy playing and they don't give a hoot and they just walk by. And I would be there. I took some of my friends up there with me at different times, and it just was a gift from heaven. And I stayed up on that bridge until was being discovered up there by a jazz writer who happened to live in Brooklyn and was walking across the bridge, and he knew that I was on a sabbatical and had disappeared from the music scene. This was my intent, until I then. So he wrote a story, and then news got out and, “Oh, Sonny is on the bridge,” and it turned into a very romantic story, which indeed it is, this lone musician practicing on the bridge and under the New York skyline, and the boats going below and sometimes I'd blow my horn at the boats and they'd answer back. It was really a magical experience, and eventually, though, I had come back to work, but, you know, then still I went there to practice.

So I eventually went back and I had to work, but I had that really high, high point in my life, and, I mean, I'm just eternally grateful for my whole career. I'm grateful that I'm paid to do what I love, to play my saxophone. I am grateful that I'm able to make a living playing, and make some art. And, by the way, I had a nook at the bridge where I couldn't be seen by the trains or the cars, so if they heard me, they couldn't see me, so it was just a perfectly private spot. And that's the story of the bridge.

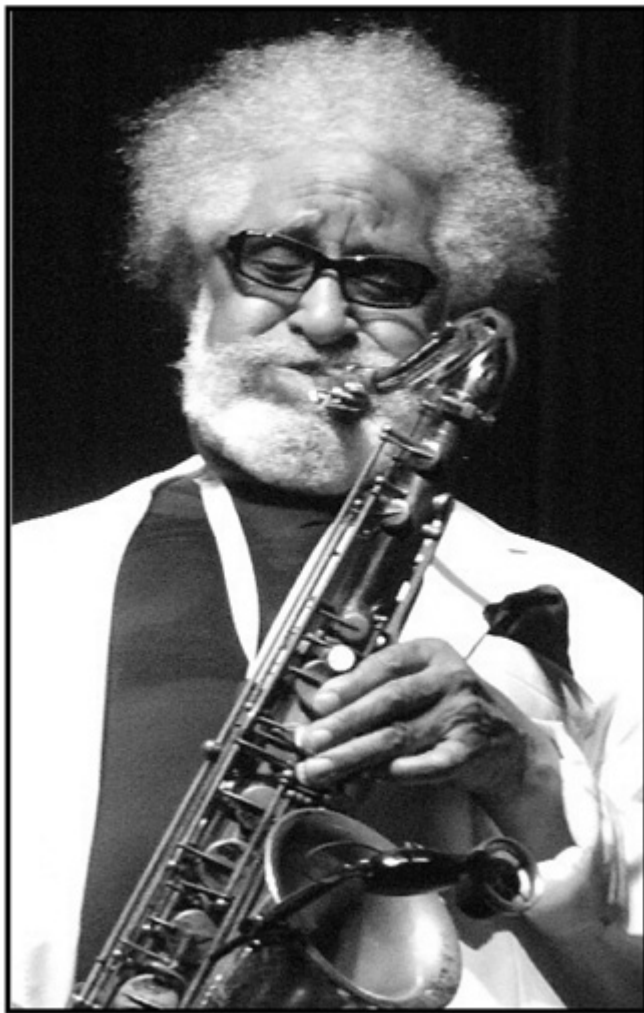


Photo Credit: Ken Weiss

OBO ADDY, MASTER DRUMMER: OBO RECOUNTS HIS STOLEN PANTS STORY. RECORDED ON AUGUST 5, 2011.

Hi, my name is Obo Addy. I'm from Ghana. I didn't know Joe Kelly, but he came to Liberia in the beginning of the 40's, with some musicians, to perform there. He was there for about 10 years, then came back. In the late 40's somebody said he was forming a band. I went and he said "I know your brothers." He was about 38 years or 40, and some of my brothers were the same age, in their forties. And he said "I know you can play drums. I don't want someone who can play Cuban Samba or anything like that, I want someone who has ideas. Like if you can take your father's drumming thing, and put it into our playing. Can you do that?" And I said "yeah. I can try." Joe said "okay," he called a song and said "let's play it." First he gave me the bongos, and said "tune them." And I can't find the key. And he said "I thought you said you played one before." And I said "the one I played has been already tuned." And everybody started laughing, I think they knew that I was lying. So he showed me how to tune it, and I was nervous, I didn't tune it as high as I wanted it, I was in a hurry. So I tuned it and they called the song and we started playing. This guy who brought his own drum was the congo player. And my cousin had been playing with him already, so he was the trap drummer. Everybody played together like our traditional music. You've got to listen to answer. And that's why, when we started, I thought we would wait and one person would play then another, but no, everybody plays together. And that's when I said you've come to my country, now, if that's what you want, I can listen to everybody, listen to the trap drummer, and I played and played and played...and then the conga player, too, is very good, and then I started rolling, rolling, "carudududu," I started rolling, rolling, rolling, and then the conga player also started playing some offbeats, so I couldn't get back into time. I was rolling, my shoulder was hurt, my wrists getting stiff, and he was also playing "gurududu gurududu gurudubu," but he looked at me and stopped playing and I stopped playing stretched out his hand and I stretched mine and we shook hands and we both started playing. We listened to the trap drummer and we started playing. Now everybody started clapping. Joe Kelly stopped the band and gave us both a bow tie, and a white shirt, and he says for us to go find our own pants and shoes. I didn't have pants. I had shoes but they had a hole in them. I went home and went into my brother's room and I took new pants that he hadn't worn at all, that Saturday afternoon, and took them to a tailor. And because my brother was way bigger than me, he had to destroy the pants to make them as small as my size. I didn't tell my brother. My friend did the same. His brother was going to a wedding so he needed a new suit. My friend took the pants out of that and gave it to a tailor and made them small.



So now we went to the gig and Joe Kelly put us in front because he'd never seen two young people playing drums like that. Then I couldn't go home and he couldn't go home. And I didn't know that he did that but we were giving excuses and so "let's go to..", we went to another club. Because we were wearing suits and pants and ties they let us in. So we went to a place called Lidu, we'd get in and say "Joe Kelly" and they would say "oh, come in." And we were there until about 5 o'clock in the morning and then we left. We didn't know where we were going. I said "well, let's go

to your house." He said "oh no no no no. we can't go to my house." You know, "I don't want to go to my house." So I asked "why?" I started thinking "what did he do?" He said "well, let's go to your house." And I said "...I don't want to go to my house." He said "why," I said "I don't know," and he said "did you do...what I'm thinking you did?" I said "yeah" He said "you took your brother's pants?" I said "oh my god, we are in trouble." You know, like, we could go to one house if we didn't have trouble there, but we both had trouble in our houses. So we did some trick and he sent me to his house. When I went there, his brother had a bottle of gin with a machete by it, and his mother was yelling at him: "you're gonna kill him? he is your brother, you're gonna kill him?!" He said "why didn't he ask me? he is a THIEF, and thieves should be PUNISHED." His brother was drunk, saying that, and when he got a look at me he said "hey! Wonche vi" Because my father was called Wonche. vi means son, so father of the spirits's son. So he said "Wonche vi, come here. You, and your friend, you are all thieves. Maybe you stole your brother's pants too." I said "no no no no no. Did he steal your pants?" He said "are you asking me? you know it!" And he took the machete and I ran out. And I went to my friend and I said "Guacu, your brother has a machete and wants to kill you." He said "oh no he's not gonna kill me." I said "this time he's serious." So I took him to my house, he also went to my house, before he went in he saw my brother coming out and my brother asked him "where is Obo," and he said "oh, uh, I, he left me, so I thought he came home." "He's not here? I know you are lying, he is hiding somewhere. Tell him that he should bring my pants back." Guacu said "yeah I'll tell him." I said "what pants am I gonna bring him? I destroyed them already." So when Guacu told me that he came out and went home, and I went inside and my mother started yelling at me: "Why did you do that? Why didn't you ask him, he could give you other pants, but these new pants he hasn't worn before?" I said "he wouldn't give them to me if I asked him." And she said "well, why did you take them? That's stealing! I'll talk to him when he comes." I said "I'll pay him when I get paid. I'll pay him." But then I was talking to my mom, Guacu was sitting there, and my brother walked in. My legs were shaking and everything. He looked at me and said "why didn't you ask me?" He asked me that nicely. My brother has never known how to talk to people nicely. But that day, he said "why didn't you ask me? "And I know you just started playing in a band, you need pants, but why didn't you ask me?" I said "I didn't think you were going to give them to me. But I will pay you." He said "do you know how much money you are going to make and then pay me? Stop, stop, stop." And my mother was surprised because he was screaming in the house before I came in. I think...I don't know, somebody talked to him or I don't know, but I was wearing (the pants), and he said "look at what you did." And we sat down with my mother and talked, you know, "if there's anything at all, you should come and ask me."

JAMES BENNINGTON, JAZZ DRUMMER AND INSTRUCTOR BASED IN CHICAGO RECOUNTS HIS MEETING WITH ROY HAYNES IN HOUSTON.

In 1996 when I was living in Houston, Texas, a friend calls me up and asks what I'm doing the next day. I say nothing and would he like to get together for lunch? Instead, he asks if I'd be interested in picking Roy Haynes up from the airport! Roy was coming in as the headliner for the Houston Jazz Festival and we were warned beforehand that he may be hard to deal with and to "watch out", so we were a little nervous. The day looked as though it would get off to a bad start as we had been given incorrect flight information and arrived late. I saw Mr. Haynes sitting calmly by himself in the terminal and approached him with caution...immediately, I found that Roy was a kind and gracious person with a quick and, at times, cutting wit. At 71 he wore a very stylish casual outfit of khaki slacks, slip on dress shoes, and a striped sleeveless shirt. His head was shaved save for a "soul patch" in the back. As we assembled the group and got under way, I could see that Roy had more energy than the younger musicians he had with him, as well as a better attitude. Obviously, the rest of the band (except for pianist Dave Kikoski) was more excited about their next tour stop in New Orleans, treating Houston as a necessary evil. Roy, who's been doing this for 50 + years, was plainly excited not only about the night before them, but the sound check as well! First, we went to their hotel and Roy goes to the bar while the band and the tour manager secure the lodgings. It turned out that the hotel had only reserved regular rooms for the band. While Roy sits at the bar (fully aware of what is going on), the tour manager tells the staff that Mr. Haynes must have a suite. He explains to them who he is, who he has played with, how many times he has played at the White House, etc. It's not until he mentions Miles Davis and Charlie Parker that the staff recognize a "name" -- one complimentary suite for Roy Haynes coming up (after much haggling and convincing)! Roy graciously asked my friend and I to join him and promptly offered to buy us a drink. I refused and bought Roy a Bacardi and soda and the three of us hung out while the rest of the group freshened up from their journey. An attractive waitress less than half his age focused her attention on Roy and flirted with him; she had no idea how old he was! Hell, I can't wear a sleeveless shirt and get away with it! Once everyone was ready, we departed for the sound check. On the way, Roy talked to us about the old days (in the South especially) and the poor conditions for blacks then. How the band had to disinfect the beds and bathrooms, get their food from the backdoors of restaurants, etc. For a moment, we realized that Mr. Haynes has been around a long time. That feeling quickly disappeared though as we watched him rehearse his band; we watched and learned from a true master. How fresh his approach was! One thing I'll never forget is during one of the tunes in their set, a four-four swing tune, Roy did his famous triplet beat--the right hand playing the first two notes on the snare, the third on the bass drum with the left hand lightly muting the snare head.

Jazz Stories James Bennington



Photo Credit: Mark Landenson

He did this rhythm for several choruses and took the music to another plane! Roy really went for it during the rehearsal; the show that night was more polished. That evening, when he was introduced he literally jumped from behind his kit exclaiming to the audience “I’m one of the last of the swing era musicians!” As I recall, it was the fourth of July weekend and seeing Roy perform along with the colorful fireworks in the night sky was just beautiful...Though tired from the many events and the hecticism of the day, we watched from the wings that evening with a few smiles aimed at us from Roy himself, and we knew that being around and witnessing the timeless and uncanny magic of this man was a privilege in any era! Thank You Thank You Roy Haynes!

Post Script

I caught the perennial Roy Haynes not long ago at the Jazz Alley in Seattle, and aside from watching him up close (by the high-hat), the night was especially memorable because after his set, I remember Roy sat alone at the bar eating oysters on the half shell and drinking beer. It was pleasantly surprising to see such a legend just sitting there with along everybody else. Only a few folks approached him, so I went up and reminded him of our meeting some years ago (I also got his autograph on *We Three*, one of my favorite records)...while we were talking, the bartender said he thought it was great that Roy was hanging out at the bar after his set and Roy looked surprised and asked what the other artists did. The bartender told him that most of them went back to the dressing room. Roy heard that and said, “Ah man, that’s outta style!”

**BOB RUSCH,
WRITER, PRODUCER,
TALKS ABOUT HIS
FIRST INTERVIEW
WITH W.C. HANDY.
TRANSCRIBED FROM
A VIDEO, RECORDED
IN REDWOOD, NEW
YORK, ON JULY 28,
2011.**

Hi, I'm Bob Rusch. I was the publisher of Cadence Jazz Magazine for 35 years. I'm also the producer of Cadence Records, C.I.M.P. Records, and C.I.M.P.O.L. Records. One of the reasons I started Cadence was to document in musician's own language their oral histories, their answers to questions that are not the usual banal questions that are asked of them.



Photo Credit: Ken Weiss

My history of that goes way back, the first person I ever interviewed was W.C. Handy. I was probably about 12 years old and I trucked this very heavy dictophone type thing that my friend's father had, who was a shrink, and I guess recorded his shrink sessions on it. We trucked it up to Tuckahoe NY, which is where W.C. Handy lived. I didn't know too much about W.C. handy but I was already a serious jazz fan and I knew that he had written St. Louis Blues, and played cornet or bugle or something. Anyway we got to his house and he came down these stairs in one of those elevator chairs, that...well it goes up and down stairs for you, you sit on it and it goes up. That was the first time I had seen one of those, this had to be the 1950's. I was wide-eyed, you know, these are heroes, musicians, W.C. Handy, he was an old guy and he was blind. We pushed the microphone up in front of his face because we didn't want to miss any words, it was very important. And he started telling us about his life and he started crying. I thought, "this is remarkable, this must be important," and everything else. We did the interview and years later it was transcribed and ran in a little underground magazine called Mumbblings, which nobody had ever heard

of, and nobody still has ever heard of, probably. And one day I came across part of the transcription of that, and I read it, and it was so basic, so simple, you know, one of those occasions, and I've had many of them, where I wish I could've done it again. I remember, though, going back and listening to these transcription discs, they were these green discs. You could hardly understand it at all because we'd put the mic so close to him, we didn't want to miss anything. We didn't realize we might be overloading it. The one thing I remember Handy said to me, because we asked him all the basic, cliched questions like "how did you write those tunes" and "how did you come up with those things." He said, "you know, the tunes: I lived in Memphis, it was an urban area, people had these backyards where they'd hang laundry and stuff like that." And I, having lived in New York City, knew exactly what that was, because lots of tenements had backyards where you played. Anyway, he said, "women would come out in the morning, they'd hang their laundry, and they'd talk back and forth, they'd say things like 'oh, didn't that moon look lonely last night,' and I just transcribed that and put it into tunes. It was really conversations that I kind of heard and I'd put it into music. "That's my main and favorite W.C. Handy story. I should take this opportunity, also, if I can, since if this runs, if David's idea gets off the ground, this will probably be in an early edition of the new Cadence, to wish this man luck. This is a tremendous amount of work. And unlike myself and Susan and my family, who built this up gradually over a long period of time, David's coming in and it's already like this, he's gotta take a big giant step, just to get a solid basis. This is a difficult job, most people who get magazines or anything else don't realize the amount of work and labor that goes in for maybe a few minutes of your pleasure, maybe a few hours. Cadence has always had an eye not to worry about somebody's temporary pleasure, but to have value 20, 30, 90 years down the road, that people should go to it and hear honest opinions, and more importantly, hear what the individuals, the principals in this business, had to say for themselves. I've always felt that if you interviewed W.C. Handy, or you get some of these interviews that we've done, you can't go back and ask people to interpret these for you. There'll always be a Nat Hentoff or a Bob Rusch, or Leonard Feather to compose their theories and facts, and carry on about something. But the principals are only here once, and it's important to get what they have to say.

Listen to Bob in the **Article and Review Archive Section** at www.cadencemagazine.com



Photo Credit: Jos L. Knaepen

JULIAN PRIESTER, TROMBONIST AND COMPOSER TALKS ABOUT MOVING FROM CHICAGO TO NEW YORK IN 1957. TRANSCRIBED FROM A VIDEO, RECORDED IN SEATTLE, WA, ON JULY 5, 2011.

Listen to Julian in the **Article and Review Archive Section at**

www.cadencemagazine.com

I am Julian Priester. I have been performing as a jazz artist, I prefer that term artist as opposed to jazz musician. I decided I would officially move to NYC because both Lionel Hampton and Dinah Washington were headquartered there. By this time I was familiar with New York, and I felt that it was time for me to make the move, so, I did that, and once I arrived in New York, I went down to a club called the Five Spot, where Johnny Griffin, an ex-Chicagoan, was performing with Thelonious Monk. We went directly to the Five Spot, and Johnny Griffin, that evening, after that same gig, took us to his apartment. And Monk was there, Johnny cooked breakfast for all of us, and we sat around and talked. You can imagine my pleasure, to be in New York and on the first day be having breakfast with Thelonious Monk. That was wonderful. Johnny Griffin was also instrumental in introducing me to Orrin Keepnews, who was the vice president of River Side Records. Orrin Keepnews was putting me to work in the shipping department, boxing up the records and sending them out to various distributors. At the same time, in the same shipping department was Kenny Drew, the pianist, Chet Baker, the trumpet player, Wilbur Ware, the bass player, and Philly Joe Jones was also in and out of there during that time. So I had an opportunity to collaborate with a few of these individuals, Philly Joe Jones in particular. I did a recording with him. I also did my first recording as a leader, a recording that came out titled "Keep Swinging", which had a photograph of me in front with my trombone in my hand, and the background was a picture of somebody like John L. Sullivan, the prizefighter, and so the image was like musically swinging and John L. Sullivan was a very successful individual in the fighting business so it all fit together. I also did some other recordings at Riverside Records with Johnny Griffin, Blue Mitchell, and who else, I think there was one more, I can't think of the name right now. But that was sort of like the launching of my career. As a result of recording with those individuals, who already had a reputation, it sort of elevated my image as a jazz artist, I wasn't a rookie any more. I had credentials, and I was able to use them to move even further up the ladder in

the jazz world. So I wound up staying in New York for 8 to 10 years, during which time I performed and recorded with, oh, Freddie Hubbard, McCoy Tyner, as a matter of fact McCoy Tyner was on that second album I did for Riverside Records. On the first album, my rhythm section had Tommy Flannigan on piano, Sam Jones playing bass, and Elvin Jones on drums, and the saxophonist that was on that recording with me was named Jimmy Heath, on of the Heath brothers, and again, that elevated my stature as a jazz artist. You know, I'm in really good company performing with those individuals. And that also made me eligible to record with other individuals - Donald Byrd and Sam Rivers, I did a recording with him. I did a recording with Duke Pearson's Orchestra. You know, so it was really good times I had in New York.

Bernard Purdie, drummer, talks about Eddie Harris' final concert. Transcribed from video recorded in October, 2011.

Listen to Bernard in the **Article and Review Archive Section** at www.cadencemagazine.com



Hello, folks. My name is Bernard Purdie, better known throughout the music world as Bernard "Pretty" Purdie. And I got that name when I moved to New York and they couldn't pronounce my last name. So Bernard Pretty stuck. So it was Pretty Purdie for a while, until I was able to get my name, Bernard, back. So that's the essence of where the name came from. Now, you were gonna ask me a question about Eddie Harris' last concert. Well, Eddie Harris' last concert was my record that he did that he played for me in Germany, with a big band. And this was a 23-piece

big band out of Germany. Hamburg, as a matter of fact. He had been sick for about 3-5 years fighting cancer. It had stopped for a hot minute as they call it. Nobody knew that he was actually fighting the cancer for a long time. Well, I was very close to him, but he didn't know how close I was. So when I finally called him, I said: "Listen. you've been sitting home, and I need you. So I want you to come to Germany and play on my new record, my latest record that I'm gonna do, and he just jumped for joy. He said "Purdie! I didn't know that you felt that way!" I said "Come on now. Eddie, I've known you for almost 40 years. We play together every once in a while, but the point is that you've done so much for the business, and for the music business itself. And I says, this is ideal for me. You're giving me the person I want to be on my CD." And he said "okay. okay, we'll do it." And him and his wife, they came, and it was absolutely tremendous. He felt so good. I had him come over about a week early so he could get into the time zone and the relaxation of the whole thing so he could come to rehearsals at his leisure. So he was happy, he ended up having a vacation. And I told him "you stay as long as you want, you want stay a couple of weeks, you got it." And we did the recording - he was there at every rehearsal. He didn't know when it was time for him to wanna play, he would just look - he'd be sitting there waiting, and then I'd go over to him, like "okay!", and he'd get up and want to play. And it was - he was like a little kid. That's how I felt. That's how I've known things for so many years, when people point to you, like "come on!", cuz' it happened to me, especially with John Williams, from doing the orchestra with him. It was great. It was a great feeling. So that worked for him and we did a live performance. We also did a studio performance. And the live performance, he played so different. It was so different that I was like "whoah. I would love to have the live performance on my record." And he said "fine," whatever I wanted was good with him. He went back home. Two weeks after he was back home, the cancer came back. It actually came back and within a months time he was gone. And I was like - It was horrifying, because I didn't know, the whole remission thing was so...it just took him. It took him. It wasn't a slow process, it was...two or three weeks, he was gone. He was gone. When he went to the doctors, the doctors didn't know what happened, or why it escalated the way it did. And the only thing that I can think of is that he still wanted to play and he didn't tell anybody. He had that opportunity to play, and he did, and he did it with me. And its something I'll live with for the rest of my life because it meant that much to me. So, we put out a long version of the live portion of the recording because it showed him, and you could have it on video. You know, they did it on that kind of thing and I said "then do it, we don't have to do just the last record, let the last record be him. Doesn't bother me. Because the point is that what he did was gave it to the world. You know, he left doing what he wanted to do: play some music. And he played it with me.

**ROSWELL RUDD,
TROMBONIST, RECOUNTS
A STORY ABOUT PIANIST
AND COMPOSER, HERBIE
NICHOLS**

Recorded on February 1, 2012.

Listen to Roswell in the **Article
and Review Archive Section** at
www.cadencemagazine.com



Photo Credit: Mark Landenson

I'm Roswell Rudd, trombonist and composer, living in New York City, and also upstate in Kerhonkson, New York. I'm planning to go back to 1960-1963, and tell a little story about friend and teacher, and genius, Herbie Nichols. I'm telling this particular story about Herbie Nichols because I don't think it's been documented, and I prefer not to rehash stuff about his life that's already been published. So, Herbie Nichols: To get an idea of how delving and how creative this man was, at the same time, you only have to listen to whatever recordings there are. To acquire an even greater awareness of the man and his musical powers, I suggest "Herbie Nichols: The Unpublished Works - 27 jazz masterpieces," published in 2000 by Gerard and Sarzin. This consists of 27 manuscripts handed to me from time to time by the composer, from November of 1960 to March of 1963, most of which I was able to play, at least the melodies, with him. It was his wish on his deathbed that I, quote, "should do whatever I wanted" with these pieces, hence the publication. And as you read and play through this volume, you realize virtually all of Herbie's tunes are programmatic, that is, they are inspired by specific people and situations. You want jazz stories, so check out any of these tunes. Now, here's the recurrent basic scenario that runs through it all, as observed live by myself back in the day. It happened various times, usually out on the street, on a break. Herbie loved conversation, and when there wasn't any, he would be trying to get one going. His typical technique was to throw out something mildly provocative, just testing the waters for the sake of stimulating a response from someone who happened to be standing by. As the dialogue would grow more intense, hopefully a third person would enter the forray. The mood could range anywhere, but the main thing was that three voices were now involved. And this was the provocateurs cue to step back in order to pay closer attention to the exchanges stemming from what he had initiated. You hear a lot of beautiful call-response in Herbie's music—just wanted you to know where a lot of it came from. And in these discussions, it would even get to a point where he'd pull out what he'd call his goopsheet, his notebook, and be actually writing down what he was witnessing, and be heaving with that deep sob-like laughter of his. That's the story.



Photo Credit: Ken Weiss

**ANNIE ROSS, SINGER,
TALKS ABOUT THE TIME SHE
TAUGHT A SONG TO SARAH
VAUGHAN. TRANSCRIBED
FROM AUDIO.**

Listen to Annie in the [Article and Review Archive Section](#) at www.cadencemagazine.com

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

When Jon Hendricks and Dave Lambert—when we were Lambert, Hendricks and Ross, we played a gig at the Apollo Theatre. And we had played there many times and we always stopped the show because we started there, and the public took us as one of their own, and so we were appearing with people like Redd Fox, Moms Mabley, the Basie Band, the Ellington Band. It was fantastic. So I get there the first day, and I go up to my dressing room and, as you can imagine, to be on the same bill with Sarah Vaughan was fantastic. And I was in my dressing room; they were very funny dressing rooms because, at that time, they were all lined with linoleum, and you always knew to take the can of roach spray when you went to the Apollo. And so you would spray the dressing room to keep the roaches out, they would go next door, the people next door would spray, they'd come back. So this game went on and on. So, in the middle of this, there's a knock on the door, and in walks Sarah, and she says, "Annie," I said, "What?" And it was one of the great moments of my life, she said, "Teach me Doodlin'." Well, for me to teach Sarah Vaughn one of my songs and solos was beyond my wildest dreams. I think that's a great story.



Photo Credit: Mark Ladenson

**BENNIE MAUPIN,
MULTI-REED PLAYER,
COMPOSER TALKS
ABOUT HORACE
SILVER. TRANSCRIBED
FROM AUDIO.**

Listen to Bennie in the
**Article and Review
Archive Section at**
www.cadencemagazine.com

This is Bennie Maupin, and I'm from Detroit, Michigan, and I play multiple woodwinds: bass clarinet, tenor saxophone, the soprano saxophone, and mostly alto flute. And the story that I'd like to share basically is centered around the great composer and pianist Horace Silver. Actually, I worked with Horace's groups in the late sixties; since 1968 to almost 1970, and during that time, I was able to experience some really great moments. And basically at the beginning of my career in New York City, it was Horace Silver who actually hired me and brought me to California for the first time. I was able to go to Europe for the first time with him. There were a lot of experiences that I had as a result of my involvement with Horace. Now, I'm very grateful for the opportunity that working with him afforded me, and he was very gracious to me. He actually recorded one of my songs called

Jazz Stories

Bennie Maupin

“Lovely’s Daughter” which was sort of a rare thing because Horace recorded mostly his own music, not the music of his sidemen, and so that particular song is on the recording that he did for Blue Note called You Gotta Take a Little Love. So during that time, it was really wonderful because we were in Europe for the first time, during the Fall, I believe, of 1968, and we were actually on tour with the great Muddy Waters, and Otis Spann, and a singer by the name of Joe Simon who was very much in the mode of the great Sam Cooke, a gospel group from Philadelphia known as the Stars of Faith, and we toured Europe for an entire month with the Newport Blues festival in Europe that was sponsored by George Wein. And going to Europe with Horace in such good company, and it’s Billy Cobham on drums, and the great John Williams playing bass, and Randy Brecker playing trumpet. Our group, it was a very hot group, and actually, if you go on YouTube, there’s something you can see on YouTube with that particular band if you just type in Horace Silver, Bennie Maupin, Billy Cobham. However, the trumpet player on what you might see on YouTube would be the great Bill Hardman. And we played in Denmark, and it just happened that Bill Hardman was there at a time when Randy Brecker wasn’t able to be with us for one concert. He was there actually with Art Blakey. But it was Horace Silver who gave me many, many good connections with the Blue Note record label, and while I was in a rehearsal once with Horace’s group, preparing for this first tour to Europe, the great Lee Morgan stepped into the rehearsal room, and everybody of course knew who he was, and he walked right over to me and asked me if I’d like to do a date with him for Blue Note, and I said yes, of course, and it turned out to be one of those recordings now gone and become a classic, known as Caramba. And to fast-forward to the present day, I was in New York City about a week ago—this was just after the first of November in 2011—and I made contact directly with Horace’s family, and was able to actually go visit Horace, who now resides in New Rochelle, New York, which is just north of Manhattan, and I had a wonderful time with him, and had heard that he was very ill and so many different rumors that all proved to be very false, and I was happy that I could actually go spend time with him one afternoon. And I took my bass clarinet; I played for him. I composed a piece that’s basically written in honoring Lester Young, and when I told Horace that it was called Message to Prez, he smiled and shared with me the fact that Lester Young was one of his favorite musicians, and I do believe that it was Lester Young who actually introduced Horace to the world, just like he introduced me to the world of jazz and jazz listeners. So that was something that—I just wanted to clear the air about that, because Horace’s influence as a mentor in my career is very, very outstanding. So there are many stories that I could share with you, but I feel that this one is the most important because it brings us right up to the present day.



Photo Credit: Ken Weiss

DOMINIC DUVAL, BASSIST, TALKS ABOUT MEETING CHARLIE MINGUS IN NEW YORK. TRANSCRIBED FROM A VIDEO INTERVIEW, RECORDED IN REDWOOD, NEW YORK, ON JULY 25, 2011.

Listen to Dominic in the [Article and Review Archive Section](#) at www.cadencemagazine.com

My name is Dominic Duval. I'm a bass player. A lot of people might know me for the records I've done for Cadence and C.I.M.P., as well as quite a few other European labels. I'm originally known to be someone who works in the avant-garde world, but I also do many different types of music. My tastes are varied, they're eclectic; as eclectic as I am. I'm here to speak about my experience with Charlie Mingus, which was a short period of time. I was working in NYC, I'd just gotten out of the service. This was in the 60's. And I decided one of the things I needed to do was investigate some of Charlie Mingus' work. Of course there were the many recordings he'd been involved in, including some of my favorite ones with max roach and bud powell, but about mostly his work on ensembles, the way he constructed music through the bass and the way he managed to lead a band behind an instrument that doesn't necessarily make it an easy thing to do. Bass is of course a very low-pitched instrument with not much projection. And when you have 5 or 6 or 10 pieces playing at the same time, a lot of your thoughts and desires go unheard because of the sonic discrepancy of the instrument. Well, Charlie Mingus was scheduled to do a date at the old Two Saints, I believe it was on St. Marks Place—I remember, it might've been the Half Note at the time. I was there for a week, and I'd spoken to my girlfriend at the time, and I'd decided I'd take her one night. Well, we walked in there at the beginning of the session, and there was hardly anybody in the place. There was a bartender, there were a few customers at the bar, talking, and Charlie Mingus was setting up at the bandstand. And there were a number of people sitting down, I think his girlfriend at the time was this blonde lady that he finally married. Well, we had a couple of beers, and we were sitting there, watching him. I was totally blown away by his power as a bass player, first off, his attack, the way he manoeuvres through changes, how he develops a rapport with the band, and how he would stop every once in a while to give people information on how he wanted his pieces played, what they were doing Mingus and how he pushed his sound out and how he got right, what they were doing wrong.

You always knew who his favorite people were because he never discussed anything with them. He only discussed it with people he wasn't that friendly with. And there were a few of them in the band, they were always getting chastised about one thing or another thing. And Charlie was a tough man, the way he pronounced things, and the way he said things, it was pretty much like he was pounding on the table all the time and saying "I want this done THIS way, NOW!" And of course, these guys are trying to do this, poor Jimmy Knepper, playing the trombone, he's trying to get this stuff across, and (Charlie would) say you know "hey man you're playing that sloppy as shit, man!" And that's the way Charlie would go about instructing people. "You can't play that bullshit behind me, man!" And he had that going. So the first night I was interested in his attack, but I decided I was going back a second night, and I did. It was a lot more conclusive that time, I saw that the pieces had come together since their first rehearsal, which I imagine was the night before. This next night was smoother, they played through a number of Charlie Mingus' known compositions. And I just stood there and watched him, the way he moved through the instrument, he was like one with the thing. And the sound he was getting was incredible, on an old bass, without an amplifier, gut strings, pushing the hell out of this band. And some heavy duty players too. Charles McPherson, I forget who was on piano, it might've been Don Pullen or somebody else. I know Danny Richman was on drums and Jimmy Knepper was on trombone. I decide I'm going back one more night. I decided I was going to write down the stuff I'd seen him do and kind of steal some of his licks. He had some famous, favored licks that he would play. And he looks at me, like halfway through the session I guess, the first hour I'm there. He says "what are you doin' here kid?" And I look at him and I say "well, to be honest, Mr. Mingus, I'm here to try to learn from you." He says "you're trying to rip off my shit?" I didn't know what to say, I'm 21 years old, this guy, one of my heroes, is asking me if I'm trying to rip him off, right? I said, you know, I'm just trying to learn from you. But really what I wanted to say, and what I wound up saying, he said "you're ripping off my stuff, right?" I said "yes." He said "tell you what, why don't you play something for me. We're gonna take a break. You're a bass player, you play something for me." And I said "I can't." He said "no, you just play something for me, play a walking bass line." I got up there and I pick up his instrument and I play it for about two minutes, and he looks at me, and its sort of a scowling sort of look, and then he started to look and says "you know, kid? you're pretty good." he says "I could really make a great bass player out of you, why don't you take lessons with me." And I said "no, I really can't, I don't have the money, and I'm getting ready to go back on tour, I was 21 years old and I think I was on leave. I say, "I can't." He says "well when you get out you come and look me up." And I always remember that, thinking what I learned from him in those three days has gotten me to where I am today as far as being more of a leader as a bass player. Being a bass player and being a leader, I think I got the most from watching people to move the way he wanted them to move without saying a word. So that's my Charlie Mingus story. And I really enjoyed my time watching him and learning from him, the master that he was.



GUNTER HAMPEL, MULTI-INSTRUMENTALIST AND COMPOSER TALKS ABOUT MEETING THELONIOUS MONK IN NEW YORK. TRANSCRIBED FROM A VIDEO INTERVIEW, RECORDED IN BERLIN, GERMANY, FEBRUARY 12, 2012

My name is Gunter Hampel. I was born in Germany, in Göttingen, in 1937, and I have been playing all over Europe, and I came to New York in 1969 because my wife, Jeanne Lee, was from there, so it was easy for me. But I always wanted to come to the United States because jazz music was born there, and I wanted to learn more about this.

Photo Credit: Ken Weisss

My instruments, I—when I was a kid, I got piano lessons when I was four, then I played the recorder—you call it a recorder—and the recorder led me to play the clarinet and the saxophone, so after the recorder I played the regular clarinet, Bb clarinet, then I bought me a soprano saxophone, then I played the alto saxophone, the baritone saxophone, and then I bought me a tenor saxophone. And while I was going along as a professional musician, I also learned the flute because when you are in a hotel, you cannot play the saxophone, so I learned the flute to play. And the vibraphone came when I was about 16. That was mainly because in my hometown there was a vibraphone player, a piano player and vibraphone player, and he gave me the first lessons. The next lessons I got from the symphony orchestras, a guy who played the percussions. And then I heard Lionel Hampton, and then I met Lionel Hampton live because he was playing in Kassel, which is just a half an hour ride away from Göttingen. And that influenced me. So I am multi-instrumentalist—today I'm mostly playing the bass clarinet, which came after I met Eric Dolphy. It was during a concert he had with Charles Mingus in Germany, and after the concert, I'd driven with my Volkswagon with Charles Mingus

to the concert, and on the way back, I was bringing Eric Dolphy to the hotel, and on the way to the hotel, we passed by my flat, and he played my vibraphone, and I was allowed to play on his bass clarinet, and after that, he said, "You should get one." And a few weeks later, I was in Paris, and the first thing I bought was the bass clarinet. That was in 1966, and since this time, I have three main axes now, as we say: vibraphone, bass clarinet, and flute. But I also play piano; I'm a composer, an arranger, but I only write original stuff. I mean, like, I walk through the streets and a song comes to me like that. And I am also a bandleader, which is a very important part of my existence because, as a bandleader, you can give and direct or introduce the music you want to play, and when you are a good bandleader, you are the last one who gets a solo; the others come first. I'm building up teams, I'm not writing my music all the way out, it has lots of improvisations in it. It's like when my father taught me how to ride a bicycle, he was running—he was holding the bike so I didn't fall, and he was holding it, and then he let me go, and this is how my music is too. I'm holding, for a moment, the concentration of us together, and then I let go and then it's up to each of us how we write, how the music is been done. And this has been proven very successful in terms of good music.

I met Thelonious Monk. I was introduced to him in one of his concerts by my manager, who was setting up that concert too. So Monk looked in my eyes, and I've never had any person again in my life look like—he saw so much in my eyes it was unbelievable. So he asked me, after the concert, if I could come with Nellie—that was his wife—and him to the—first, he wanted to know more about European music. So the first question he had to me was like, "Who is copying me here in this country?" Well, you see, I thought, "Okay, I know all the copycats here," and so I was not mad with them, but I didn't think so much of them. But he wanted to know because, he said, "The more people copy my music, the more fans I am going to have." See, it's just a different switch than anyone has to it. Here I see someone who wants to learn jazz should not copy too much, he should learn, but this was his aspect. So we were sitting all night and talking and talking, and he got everything out of me, whatever that was, and then we became very, very good friends. He often was calling me, and Nellie and me and him, when I was coming to New York—but then he got more sick, and then he—he disappeared. But Monk—you see, the critics had written in *Downbeat* and in other magazines that he—that he doesn't play all the time; he gets off his piano and lets the other people play, but what Monk was doing was—and this is part of what I've been giving you in the interview—Monk was getting up—I watched that in that concert—he was getting up from the piano, and Frankie Dunlop was playing the drums. He was a dancer, yeah? He was a weird dancer. He played drums, but he was dancer. And Monk, he went up from the piano and danced, and he was very voluminous at that time. It was like a bear dancing, but the musicians played with his moves, though he wasn't playing the piano. That's what Monk was doing.

**HAN BENNINK,
DRUMMER,
TELLS A JOKE.
TRANSCRIBED FROM
A VIDEO INTERVIEW,
RECORDED IN
AMSTERDAM, THE
NETHERLANDS,
FEBRUARY 9, 2012.**

My name is Han Bennink. I'm supposed to play the drums. I was born in 1942 in Zaandam, and that's in the Netherlands, so I am from there. There is a story about two fat ladies walking in a lane in England, and they hear a voice like, "Help me, help me." And they were looking around, and it was a bit snowy, and still they heard a little voice,

"Help me, help me." And finally they found, under a fir tree, a tiny, little, green frog, and the frog said, "Help me, I'm bewitched. If you kiss me on my mouth, it will be all over, and I will be a drummer and I can play concerts all over the world for you, and I can make you rich. Any style you want." And so the less-fat lady looked to the other one and said, "Please kiss him on his mouth, then we're going to be rich. We will have no financial problems any more in this time. It's going to be fine; we'll have a guy with us, a drummer." The bigger lady looked at her very, very angry, and she said, "You are dumb, aren't you? You can have much, much, more money with a talking frog than with a jazz drummer." It's a very old English joke I heard once from Chris Lawrence, a bass player, and I used to tell it also after or during a solo concert. Like so if you work the people, you vibe them up and these things, "By the way, do you know this joke?" And so it sort of—it works like a counterpoint for me, and that's what I really want. That's



Photo Credit: Ken Weiss

also—for example, when I lay on the floor or sit on the floor, and try, it's—you change acoustics; people are not looking to a guy with a red hat behind the drum kits, and, well, your set is going to be on the floor and there's nothing any more, but it's just—also by that theatrical effect. It has all sort of meanings. That's why I do that.

WOLTER WEIRBOS, TROMBONIST, RECALLS ONE OF HIS FIRST CONCERTS OUTSIDE OF AMSTERDAM WITH ICP ORCHESTRA. TRANSCRIBED FROM A VIDEO INTERVIEW, RECORDED IN AMSTERDAM, THE NETHERLANDS, FEBRUARY 9, 2012.



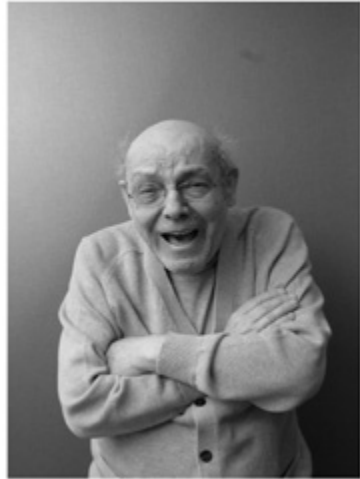
Photo Credit: Ken Weiss

I'm a trombone player named Wolter Wierbos. I've lived in Amsterdam since 1980. This group, ICP orchestra, made me move there. When I joined the group it was 1980, so I'm a real veteran now, it's almost 33 years next May. I'll never forget one of our first concerts was outside Amsterdam I think, we also had a couple in Amsterdam, I think at the Bimhuis, the very old Bimhuis, and then we went to Tilburg and at that time I didn't live in Amsterdam, I moved a couple months later, so I had to take a train the North of the Netherlands, to Amsterdam to meet Misha at his house. Misha was a driver, because there were ten group members so we had some cars going to Tilburg. I was scheduled in Misha's car with Larry Fishkind and someone else, so the three of us arrive at his doorstep, and I ring his bell. No answer. I thought "he'll be back in a couple of minutes." Now Larry was

coming with his big tuba said “oh yeah Misha is always lazy blah blah, let’s ring the bell again.” “brrrr” Nothing. Yeah, I thought “What can we do but wait. Just wait.” Then 15 minutes later we thought “he should be here now, we’ve been waiting like an hour” then the door opened. Misha was in his house, he said “yeah, sorry, I just woke up.” It was like 5 o’clock in the afternoon. At that time I didn’t realize his day and night rhythm was completely swapped, he lived from 4 or 5 in the afternoon until the early mornings the next day. But it was kind of weird, we had disappointment at his house, we had no Misha, and it was one of my first gigs. I thought “what is this?!” He invited us in then, saying like “I’ll make some breakfast for me” and he had to shower and everything but it was late already and I thought “shit we have to go the the gig in gilbur??” which was like a two hour drive, and Misha didn’t worry. He said “oh relax, who wants a cup of coffee? He had done his shower program, and another half hour later and we were thinking “shit what’s happening” and he said “yeah, I’m going to make some breakfast for myself, do you want something too?” So we said “Misha, we have to go to the gig.” “oh, urgh, yeah, okay.” So finally we got on the road and it was just half an hour before the concert was supposed to start. So we were sitting there and I thought “What is this? What’s happening now?” And suddenly, on the highway, Of course we were not there. So we arrived in Tilburg much too late, I think one or even two hours later than scheduled. The room was packed, and I remember Han had like a purple head and was very stressed out because Misha was much too late. And the rest were there of course, drinking, and the audience was there, and they loved it. It was such happy concert, I think it was my second or third concert with ICP, and I’ll never forget it. Band members literally fighting onstage, like kicking each other, and the audience thought it was part of the act. So that was my first experience with ICP in the 80’s when I joined the band. I thought “Wow, what is this? That’s pretty wild.” But since then of course I’ve known the perspective, with everything there, but back then I was just a young boy from the province. I didn’t know shit.

MISHA MENGELBERG, PIANIST, TALKS ABOUT PLAYING THE PIANO. TRANSCRIBED FROM A VIDEO INTERVIEW, RECORDED IN AMSTERDAM, THE NETHERDLANDS, FEBRUARY 9, 2012

Photo Credit: Ken Weiss



I am Misha Mengelberg. I play piano. I was born in Kiev, Ukraine but most of my life I spent in Amsterdam. I started playing the piano, I think in 1938. I was three years old. Throughout my childhood I was improvising on the piano. I did not like very much to get lessons. I started with lessons when we were already living in Amsterdam. I didn't like the idea of them, I just liked to play piano, that was my thing. I could not have the lessons anymore after the year 1943 because of the war. Train service was disrupted and without gasoline for cars, I couldn't take the lessons anymore, plus my teacher was unavailable. After the war, I still didn't want to play pieces from other composers, and I was only interested in improvisation. That stopped sometime when I was about 15 years years old. I went back to piano lessons, because it was my highest goal to be a great pianist as piano was my first thing to be interested in. So I studied and played the piano, and I hadn't the same need for my improvisations that I'd had in '42 and '43. All that improvising was more or less a little bit forgotten. I played pieces that I had to play, this or that piece from Bach that you should know. Play for us! You have made a choice to play the piano so play the piano!" From then on I only had interest in playing jazz music. So I didn't play Bach or Mozart or whatever composer, I played Mengelbergs playing of jazz piano. Well that's more or less what I still do, playing the piano and improvising.

Jazz Stories

Lorraine Gordon

Lorraine Gordon, Club Owner, Village Vanguard. Transcribed from a telephone call in December 2011.

Hello, I'm Lorraine Gordon, and I'm calling from the Village Vanguard in New York City, and I'm sure it's well-known, as it's now 76 years old, in the same location. Max Gordon opened it in 1934, my husband—or '35, so that makes it 76 years old, and, unfortunately, he left us, but he left it in my hands and so I do keep it running and I'm very proud of it, and everybody else loves it and they come from all over the world. So it's a very happy experience for me to book it and to run it and to take good care of it. But I've had a long life in jazz, and I have to say my first husband was Blue Note Record's Alfred Lion, and through him I had the good fortune of meeting Thelonious Monk, and, because of that, we did the first great recordings of Thelonious on Blue Note Records, and he was not even known then. Well, today he's known as the great genius I always knew he was, and he did play here, as I booked him here many, many years ago. However, that's just a little chapter in my life, and the main part is the Vanguard, which is hale and hearty and wonderful and has great talent, and people come from all over the world, and I love taking care of it, and I work sometimes morning, noon, and night, a few shifts. But it deserves a lot of care because we want it to stay here forever. And it's been a pleasure talking to you all, and whenever you are in New York, do come on down. Those fifteen stairs are down, and fifteen stairs going up, but it's good exercise, so come and we look forward to seeing everybody at this illustrious club.

Listen to Lorraine in the Article and Review Archive Section at www.cadencemagazine.com

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**DAVID LIEBMAN
TALKS ABOUT
TRUMPETER, FREDDIE
HUBBARD**

Recorded on February
21, 2012.

Listen to David in the
**Article and Review
Archive Section at**
www.cadencemagazine.com

I'm David Liebman, a saxophonist, originally from Brooklyn, New York, and living now, for the last 25 plus years in Northeast Pennsylvania, the Pocono Mountain region. The story, well the lesson to me, and I often use it in teaching, is having to do with how the best musicians are the ones who want to get everything right. This was in the early 80's, around 1981 or '82, and there was a record date led by Jimmy Cobb, with Walter Booker on bass, Larry Willis on piano, Pee Wee Ellis on saxophone, myself on saxophone, and as guest Freddie Hubbard, at least for a few songs. Now in 1981 I was 35/36 years old, I had already played with Elvin Jones, Miles Davis, and had a group of my own, and you know, had some sort of reputation, but still of course held somebody like Freddie Hubbard, or Jimmy Cobb, for that matter, in great awe and esteem, and was a little intimidated by the fact that he would come to this recording, and that he would play an arrangement of mine for three horns—for him on trumpet, myself on soprano, and Pee Wee on tenor—a tune of mine. I was no big great great arranger, so you know all that added to the excitement—a little nervousness. He comes in, this is in Manhattan, dressed to the nines, as he always was, with a fur coat that probably cost as more than my house, with a bunch of people with him, as I remember it. And of course everybody kowtowed to the great Freddie, who was probably the greatest trumpeter who ever played jazz, in a certain way. Everybody was really nice and respectful, high-fiving and all that, and I was quiet, I didn't know him, I might've met him once or twice, but not really, I had kind of made acquaintance with him. He kind of looks around and says "okay, what're we doing?" and Jimmy says "oh, a tune by Dave." "Okay, let's go." So we put the parts out. And this is a tune of mine called Piccadilly Lilly, people still play it. Not a difficult tune, but you know you have to watch your p's and q's at one part or another of the song. So we do the arrangement, we play the first take, and it seems to sound okay.

I can tell that he's not quite as accurate as he could be, or I'd expect him to be, on a certain part of the tune. So there comes this moment at the end of the first take—and of course when I talk about this to anyone who has recorded, everybody can identify with this moment of silence as to who would be the person to talk first. Would it be the arranger, or composer - me - would it be the heavy on the date, Freddie, will it be the guy who's running the record date for who it is, Jimmy Cobb, will it be the engineer, or the producer? Who's going to say the first word? I don't know who said it but of course when the take ended you had that little moment of silence and somewhere along the line Freddie said, or somebody said "let's go in and hear it." So we go into the booth, I get what's called the captain's seat, like on a boat, 'cause it's my tune, I'm sitting right in the middle. It's a rather large booth, so Freddie and the other musicians are spread out in the back, they could've been back even 20 feet, not right on top of you. So it comes to this point in the bridge of the tune, and he played a wrong note or two, and I know it, I don't know if anybody else knows it, so out of the back of this gigantic booth comes this almost like yelling at me "Liebman! That wasn't right, was it?" Balking at me, you know, sort of a challenge, and sort of an acknowledgement, so I said, "well, not really," and I know that it's Freddie, he says "well I guess we gotta do it again." So we just went right in, we did two more takes, and of course, suffice to say, by the third take he could completely swallow the tune and spit it out for breakfast, it was like so absorbed. Everything went well and that's the end of the thing, and it never appeared on record, I just have it on tape. But the lesson was, I thought, even then as I was getting a little experienced, musicians like that, they come in, and they're just perfect. Everything they do is perfect, they never have any doubts, they never falter, they're gonna be just superhuman. And here was a guy, number one, admitting a mistake, which he could've gotten by, nobody would really know, and number two, making sure he got it right. It's an obvious lesson but it was very clear to me there that, sure enough, that's what separates the men from the boys. You've got somebody who's really on the top of the food chain, and they are the ones who will ask questions, and say "what is going on, how do I make this better?" And that was a great lesson from Freddie Hubbard.

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Jazz Stories Marvin "Bugalu" Smith



Photo Credit: Ken Weiss

MARVIN "BUGULU" SMITH, DRUMMER, TALKS ABOUT WORKING FOR TOWN SOUND RECORDINGS.

Recorded on December 5, 2011. To hear Marvin's interview go to www.cadencejazzmagazine.com and click on the audio tab.

I got left back a few times because of this dyslexic thing, and because the teacher that I was—I got left back on purpose because I found a friend in this teacher. Her name was Ms. Jackson, and she was Indian. Not Indian, like "Ravi Shankar" Indian. She was like what people would probably think Pocahontas looked like. I mean, maybe Pocahontas was some ugly-ass woman, but when they depict her, if they ever depict Pocahontas, she would probably be almost like a Marilyn Monroe-type looking woman, but be Indian. So I got left back in the second grade because I found this kinship with this woman.

How I went to Town Sound's recording studio... When I got to high school, they had what they called work-study, and I remember I couldn't wait to get to be a senior because when you got to be a senior—I saw the seniors go to school at 8 o'clock in the morning, like everybody else, but 12 o'clock when people took their lunch, I saw these seniors get in their car and leave, and I didn't never see them

Jazz Stories Marvin "Bugalu" Smith

come back until the next day. So when I got to high school, I asked a woman, the counselor, "Well, what is that thing when I see seniors going out and getting in them cars and leaving and I don't never see them till the next day?" And they said, "They're doing work-study." And said, "Well, what is work-study?" They said, "Well, you go to school in the morning, and then you go to work in the afternoon at some job that's in the town, and then you get your grade from that."

So when I got to be a senior, they opened a recording studio in my hometown, Englewood, New Jersey. It's very famous, big people lived there: Dizzy Gillespie, Sarah Vaughan, George Benson. They lived on what they called a hill. We called it the Englewood Cliffs, and it's up in the mountains, and the houses up there are big mansions and stuff. Anyways, Town Sound opened this—it's called Town Sound because it was a man named Ed Townsend. He's very famous and ended up in Hollywood and all that, but he opened this studio up, and I knew it was down there, so I said, "You know? I want to be a drummer."

I had to be about sixteen or seventeen at the time, "I want to be a drummer, and the way I can be a drummer," to continue this, "I don't want to go get me a job at the pet shop, or get me a job at the auto mechanics shop because I don't know anything about cars, and I don't want to know anything about cars. What I want to do is play drums. I'm going down there to Town Sound to fill me out an application to get me a job as a sweep-up man, and the go-get it, go-get-the-hamburger man, go-get-lunch man, and the switchboard man, because one day there's going to be a hole in there, and somebody's going to say, 'Bugalu, I heard you play drums. We got an opening. Somebody didn't come. Drummer didn't come. We heard you play drums. Can you come upstairs to the studio and play drums?'"

And I knew that I would say yes, but until that time, I was running the switchboard in the studio, and I was going to get them lunch, and I was sweeping up, and I was cleaning toilets, and I was doing anything I could. I just wanted to be in the building. So I got the job, and I did all that, and then one day, Bernard Purdie, one of the famous drummers, he used to live in Teaneck and I lived in Englewood. Bernard couldn't come to the gig, couldn't come to the recording studio, and they said exactly what I thought they would say, "Bugalu,"—Marvin—well, I wasn't named Bugalu then; I hadn't gone to Europe yet. But, "Marvin, we heard you played drums. We got to make this session. The musicians are up here. Can you come up and play drums?" And I threw the broom down, and I threw the switchboard down, and I went up to Studio A, and I sat at the drums, and I played my first recording date.

And after that, they never asked me to go back to the broom or nothing, none of that. I never did none of that no more. I was actually playing drums, and I loved it. I was in school in the morning, doing regular stuff that you did in school, and 12 o'clock, I was in the studio, and it was a professional—it was

Jazz Stories

Marvin "Bugalu" Smith

the only professional wooden studio—it was made out of wood, which is a good thing to make a studio out of all wood—and everybody from James Brown to Wilson Pickett recorded there, and I was the drummEer on a lot of those cuts.

So that's where I learned about the recording console, and I always made friends with the engineer, and we had a great engineer named Frank Clock, who later became to the engineer of the Crusaders. They used to be called the Jazz Crusaders, but then when they wanted to get into more popular music, they dropped the jazz part out of it and just called themselves the Crusaders.

So that engineer was a good friend of mine. I worked under his guidance—I mean, it wasn't really like he was giving me lessons; we were hanging, we were hanging out in the studio, and I was the drummer and he was the engineer. Later when he left and went with the Crusaders my mother wouldn't let me go to California when they invited me, another engineer came in, and his son was very famous.

I'll tell you his name, Orville O'Brien, but his son later became Master G of the Sugar Hill Gang. They had a hit record, they had many hit records. They had a hit record called "Rapper's Delight." That was the first group to do rap in Englewood, New Jersey, and they were very successful, and they did it from a studio called All-Platinum Records. Was on Palisade Avenue R cords. And they later became known as Sugar Hill, owned by Joe and Silvia Robertson, and Silvia just died a couple of weeks ago.

So I was around all those people all my life, and I learned the recording engineering, and now, when I look back at it, it's really strange that I'm the CEO of the 48-Track Studio. So, I mean, my life is almost like a fairy tale, man.

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**DANIEL SMITH,
BASSOONIST TALKS
ABOUT JEAN PIERRE
RAMPAL.
RECORDED IN APRIL,
2012.**

Hello, this is Daniel Smith, and I am one of the pioneers, so to speak, of performing jazz on the bassoon. At some point, on any instrument, there's a breakthrough that happens which didn't happen before. Up until roughly the time of Jean Pierre Rampal, pretty much the only instruments that were

acknowledged as valid solo instruments in classical music were piano, violin, and sometimes the cello, like Piatigorsky, for instance. The only other times another instrument would be heard would be like if the first chair player in the Philadelphia Orchestra on oboe would do an oboe concerto. That would be it. But nobody really had careers on any other instruments in classical music, except for, you know, one little thing here or there. So, Jean Pierre Rampal, who's pretty much a household name, he was building up a career in Paris, and, again, he wrote about this in his book called *Music, My Love*, and it's very interesting the psychology or the politics involved here. His French manager was very keen on what he was doing because he was—people would love what he would play, but if he tried to sell his career to American agencies and in other countries, they all said pretty much the following, “A, nobody would want to hear a flute. B, it's boring. C, you can't hold an audience's attention,” and on and on, like that. So this is the situation, in other words because nobody had done what he was doing on the flute before his time—in other words, the psychology is, “If it was never done, then therefore it can't be done,” but, of course, it can, as we all know now. Finally, he made it—it was a woman manager; she made a breakthrough with one of the agents who was in New York City. Then a New York-based disc jockey was starting to play his albums on flute, and audience reaction was wonderful. It was a classical music station, and, based on that, then came the breakthrough, and then, as we all know, one thing led to another, to another, and then he became like a household name on flute. Now, jump to the next major soloist, who is still around, James Galway. Same problem but in a different guise. I happen to know personally his former manager in London.

I even know the man who got him involved on getting his albums onto RCA Victor, and I even knew his former sister-in-law, who I met in Italy at a festival. Now, Jean Pierre Rampal was the name to market, so to speak, on flute, worldwide. So people would tell him, James Galway's manager, "You can't possibly replicate it with another flute player," if you follow what I'm saying here now. So, that was his problem. Well, obviously he overcame that. He devoted a lot of time and energy. Galway, at that time, was playing with the Berlin Symphony, and he got him to leave the orchestra, set him up in Switzerland, and do nothing but practice for two or three years while he built his career. This is, by the way, a true story. At that point, his name started to become the household name that we know today, James Galway, but, as you can see, in both cases, there were problems to overcome to get the recognition, or the instrument accepted. Now, to add onto that—and, again, as a jazz musician you'll understand this too—it took years to get the flute going; that would be Frank Wess, and then Herbie Mann, and others. And then the flute got a breakthrough, and then it happened on violin. You know, talking about Regina Carter. And then it happened on other instruments. So, again, when you're a pioneer, it becomes a double problem not only to learn how to play the idiom on the instrument, which is hardly ever done before or is rarely done, and then use that as a wedge to get a promoter or presenters or whomever to get you accepted. It's never a problem—and, again, this is almost a cliché among people who play music—it's probably never any big problem to be on a stage and get an audience to like what you're doing. That's a given if you're good at what you do. The problem is, how do you get on that stage, or into that festival, or into a recording situation? That's where the problems arise. I call that political. But it can be done; it has been done, as I just stated on other instruments, and, with my fingers crossed, hopefully I am able to do that on my own instrument, or will do it.

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OF THE YEAR 2011



**LOU MARINI,
SAXOPHONIST.
RECORDED IN JUNE,
2012.**

Well, my name is Lou Marini. A lot of people know me as “Blue” Lou Marini from The Blues Brothers, and I’m a saxophonist, of course, and a composer and arranger. And I grew up in a small town in Ohio, and I’m a long-time committed New Yorker since 1972. I moved to New York then to play with Doc Severinsen’s band, and shortly thereafter I joined Blood, Sweat, and Tears. I was working with Doc, and then one night I went to hear Clark Terry’s band, and I had done a clinic with Clark and he had

encouraged me to come to New York. He was wonderful to me. And I met Barger and Soloff, and I think I sat in with the band that night, and then Barger, Dave Barger, called me up a few days later and asked me if I’d like to audition for the band. I actually took Joe Henderson’s place, but Joe never really played any gigs. He did some rehearsals, and then decided he didn’t want to do it, so I came in and I played and got the gig immediately, and we started working and did an album almost immediately, too. So, we did a couple of my tunes on that album, and, you know, it was like a— it was good because immediately I was working and had visibility, and guys began to know me and hear about me from other players, you know? So, of course now Blood, Sweat, and Tears—we kid around because every good young horn player that I know in New York, and guitar player and bass player— drummers, too—it seems like they’re all, at one time or another, have played with the ongoing Blood, Sweat, and Tears band that continues to tour and play the music, you know? And so I kid around, I say, “If we ever had a Blood, Sweat, and Tears reunion, we’d have to rent Madison Square Garden just for the cats [LAUGHTER].”

A few months ago, Lew Soloff came by my pad, and he said he's got to play me something, and he had a DVD of the first "Rockin' New Years Eve Show" that Dick Clark put on, and it was our band and The Allman Brothers, and there was a big opening medley, or an opening tune, of Auld Lang Syne, and I arranged it for three guitars in triads over pedal-point bass, you know? With, like, just sailing and rubato, and then we had this long, long jam with both bands playing, and it ended up with—I mean, BJ Comma [ph] sang; the guys from Three Dog Night sang; Billy Preston ended up singing and playing organ. It was like a whole giant thing, and then, a little later on in the show, there was our band playing, and I had arranged a tune called "I Can't Move No Mountains," and it was an extremely difficult horn part, and, man, we sounded so great. Our horn section sounded so great and so relaxed. I was really—I was knocked out with it, you know? And it really brought back some great memories, but I didn't think we sounded that good, and when I heard it, it made me proud, you know? Just really nice to hear.

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CADENCE JAZZ BOOKS announces its latest release:

Ken McIntyre: Peace Thru Jazz a bio-discography by Derek Styles

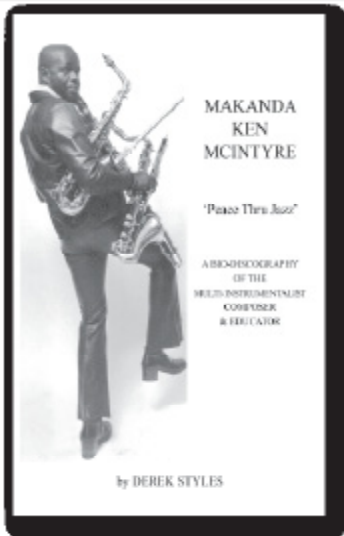
The story of Ken McIntyre is not just the biography/autobiography/discography of one of the important improvisers of the 1950s to 1960s Bop-post Bop transition. In its subtitle it is the story of the joys, passions, frustrations, and roadblocks of the creative improvising artist in the United States.

A candid look at the "Jazz business" through first-person accounts of McIntyre and other individuals on the scene, this biography amounts to a frank deposition of what went on between the artist and his production and the businessmen

focused on commerce. Unfortunately what was true in the 20th century remains all too relevant in the 21st century.

Many will embrace this work as reaffirmation of artistry over oppression. Many in the Jazz business will find themselves discomfited by the naming of names and laying bare uncomfortable truths.

Not just a detailing of one man's journey, this work is in part a reference to the vital New York "Free Jazz" revolution of the '50s and '60s.



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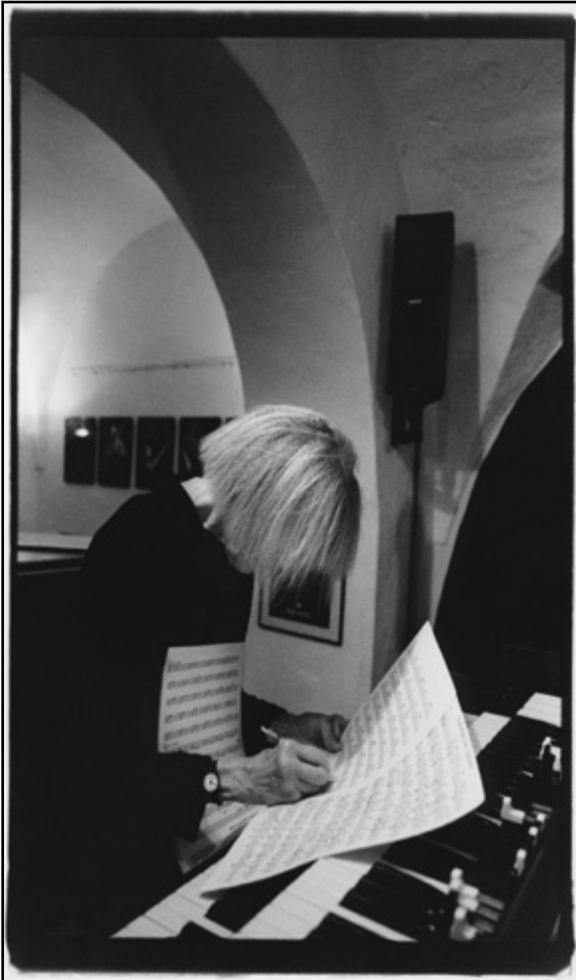
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Jazz Stories A Photo History

CARLA BLEY (BORN LOVELLA MAY BORG, MAY 11, 1936, OAKLAND CA) – ORGAN, WITH THE SWALLOW QUINTET

Notating charts of Steve Swallow's music during set-up and sound-check, Birdland, Neuburg-am-Donau, Germany, October 29, 2011. Two things set this particularly photo-opportune moment apart from my previous 30+ years of photographing this first lady of American music. First is that she was playing in someone else's band, a rarity in itself, and second, she had basically



turned me loose with my camera, which had never been the case before, even when I spent several days with her and her big band as they rehearsed and recorded her **LOOKING FOR AMERICA** album in 2002. I've always tried to respect her space, and to finally be validated for doing so was as good a feeling as realizing, a decade ago, that I'd been the first photographer since Garry Winogrand allowed to spend as much time in the studio with her and her band, and Winogrand's wonderful wanderings during the **ESCALATOR OVER THE HILL** sessions had occurred 30 years earlier! While this is not something I'll engrave on my tombstone, I am none the less proud of it. This photograph was a finalist in the Jazz Journalists Association 2012 Photo of the Year competition.

Photo Credit: ©2011 by Patrick Hinely, Work/Play®

Jazz Stories A Photo History

FLORIAN WEBER (BORN NOVEMBER 11, 1977, DETMOLD, GERMANY) – PIANO (AT LEFT) Engrossed in chess game with **DAN WEISS (born Hackensack NJ, March 4, 1977) – drums**, during break in ENJA recording sessions, as **Matthias Winkelmann (born April 7, 1941, Berlin) – producer**, looks on, at Systems Two Studios in Brooklyn NY.



Photo Credit: ©2011 by Patrick Hinely, Work/Play®

Weber's music is complex, but then so are Weiss' abilities to play in unusual time signatures, making for an engaging musical meeting. Weber and Weiss played more than one game of chess, with quiet intent, in the control room during breaks on both of the days of recording sessions I attended. This one occurred right next to where executive producer and ENJA label cofounder Matthias Winkelmann was sitting, and he has swiveled his chair to observe, giving the photograph the potential title of 'three guys holding their chins.' Having worked at least a couple of dozen sessions with him over the years, I can say that Winkelmann has always preferred the light touch to the heavy hand. Constantly balancing an awareness that the meter is running whether the taxi is moving or not with the knowledge that artists do best when allowed to move at their own pace, he graciously lets things happen far more often than he makes things move. This is a rare gift.

Jazz Stories A Photo History

LIONEL LOUEKE (BORN APRIL 27, 1973, COTONOU, BENIN) - GUITAR
(at lower left) Listening to playback during ENJA recording sessions, with (clockwise) Dan Weiss (born Hackensack NJ, March 4, 1977) – drums, Thomas Morgan (born Hayward CA, August 14, 1981) – bass, and Max Ross (born April 3, 1981, Kiev, USSR) – engineer, at Systems Two Studios in Brooklyn NY.

Loueke is one of the most relaxed individuals I have ever encountered in a recording studio, yet anyone who might think his easy-going nature means his work is less focused need only hear him play to know otherwise. He makes it all look simple, exuding an unconditional rejoicing unlike any I've heard since Wes Montgomery. Guitar star though he is, one who has had the good fortune to work with some big-name heavies from early on, Loueke doesn't fancy himself; the day he was there, he was just one of the guys in the band. His contributions both fleshed out and transformed Florian Weber's compositions, which I would imagine is what the composer/bandleader had in mind when he invited Loueke to be part of the forthcoming BIOSPHERE album. This image is the latest in an ongoing series of tableaux in that room, which, except for digital equipment being added, hasn't changed much in the 20 years I've been shooting there, where musicians must deal repeatedly with their harshest critics: themselves.

My guess on this one is that Loueke liked what he was hearing.



Photo Credit: ©2011 by Patrick Hinely, Work/Play®

Jazz Stories A Photo History

JAN HAMMER (b. 1948, Prague, Czechoslovakia) – primarily a keyboard player, though in this case, drums, and GLEN MOORE (b. 1941, Portland, Oregon) – bass. New York City, May, 1974

Afternoon jam at Larry Karush's loft, Mercer Street at Grand, New York City. Later in the day, they were joined by guitarist John Abercrombie and Marc Copland, who was then a saxophonist, with a different name. Oregon bassist Moore was subletting a corner of Karush's loft, making him the host. Soho, at that time almost beginning to gentrify, still offered enough on-street parking for Hammer, who was just recently resigned from the Mahavishnu Orchestra, but still a decade from creating the soundtrack for *Miami Vice*, to park his VW squareback directly in front of the building. Through the afternoon, from time to time, he would peek out the window to make sure it was still there. It was. The music went in many directions, most of them marvelous. This is the most lasting souvenir of my first foray into the jazz world of New York City, and the oldest image in my Work/Play® portfolio.



Photo Credit: Patrick Hinely ©1974

Jazz Stories A Photo History

FREDDIE GREEN (b. 1911, Charleston, South Carolina, d. 1987) – guitar, with the Count Basie Orchestra, Lexington, Virginia, February, 1985



Photo Credit: Patrick Hinely © 1985

This is one of the few images of my personal work which I shot on my day job as University Photographer at my employer (and alma mater – 1973), Washington and Lee University. The scene is W&L's annual Fancy Dress ball, an event once grand and notable on the southern circuit of high society, by this point a nostalgic holdover among the school's many traditions. Shooting from the gymnasium balcony, I noticed that Green's guitar had no amplification. During one of the band's breaks, I asked saxophonist Eric Dixon how they could possibly hear him, and he responded that they didn't need to actually hear Freddie playing, because they could feel his playing. Green did take a solo that evening – four notes' worth – and they were good ones. This photograph took first place in Jazz Photo International 1985.

JAZZ CALENDIARY 2008, comprising nearly 60 of Patrick Hinely's Work/Play® photographs, including several which have previously appeared in these pages, was published in 2007 in Germany by Jazzprezzo (ISBN 978-3-9810250-3-3), with an introduction by Tad Hershorn. Officially out of print, a few copies remain available from the photographer. For more information, e-mail: phinely@embarqmail.com

Jazz Stories A Photo History

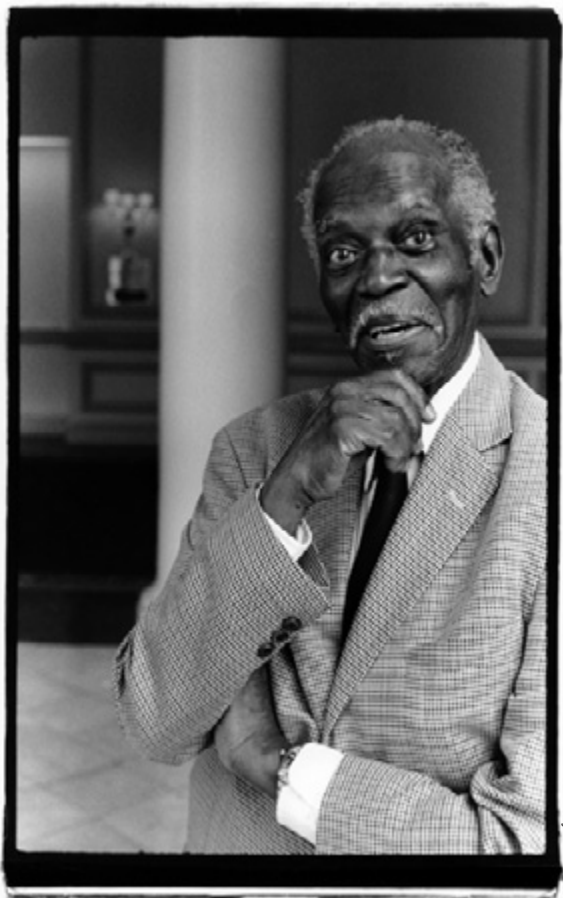
GARY PEACOCK (b. 1935, Burley, Idaho) –bass, **James Farber**, recording engineer, **PAUL MOTIAN** (b. 1931, Philadelphia, Pennsylvania, d. 2011) –drums, and **PAUL BLEY** (b. 1932, Montreal, Quebec) – piano New York City, January, 1998

Break during recording session, Avatar Studios. Though I've been shooting ECM recording sessions since 1980, this was the first one I'd attended without label founder and producer Manfred Eicher on site for the proceedings, but then anyone trying to guide these three master musicians in any specific direction would have quickly come to understand the concept - and the futility - of herding cats. Seemingly through collective intuition, they'd go in and play for a while, then take a break for a while, with the breaks usually lasting longer than the times playing, involving much hanging out, badinage, and the drinking of large amounts of coffee, in effect a sort of old home day for long-time friends who didn't get to see one another, much less work together, very often. This photograph appeared in the booklet for their trio album *Not Two, Not One* (ECM 1670).



Photo Credit: Patrick Hinely © 1985

Jazz Stories A Photo History



HANK JONES
(b. 1918, Vicksburg,
Mississippi, d. 2010)
– piano

**Charleston, South
Carolina, May
2006**

Photo Credit: Patrick Hinely © 1998

This impromptu portrait was shot outside the ballroom of the ritzy hotel where Jones was staying for his appearance at Spoleto Festival USA.

When someone says it's usually 90 during May in Charleston, that holds true for both the temperature and the humidity, neither of which deterred the gracious and elegant Mr. Jones from his usual wardrobe. Blessedly, we never had to leave air-conditioning. The only other pianist I've ever met with as fine a touch also came to New York from Detroit: Tommy Flanagan, and the mere mention of that name brought this smile to Jones' face, who, despite Flanagan's having been gone for almost five years at the time, Jones referred to in the present tense – but then, so had Flanagan, during a concert nearly a decade before, referred to Jones' late brother Thad in the present tense, repeatedly, before playing each of the several of Thad's tunes in his set list that evening.

Jazz Stories A Photo History

STEVE SWALLOW (BORN OCTOBER 4, 1940, FAIR LAWN NJ) – BASS GUITAR
During set-up and soundcheck, Birdland, Neuburg-am-Donau, Germany, October 29, 2011

After all those years of being the bassist in other people's bands – primarily those of Gary Burton, John Scofield and Carla Bley – here was Swallow finally touring with his own band, and this was only the second gig on the group's inaugural tour.

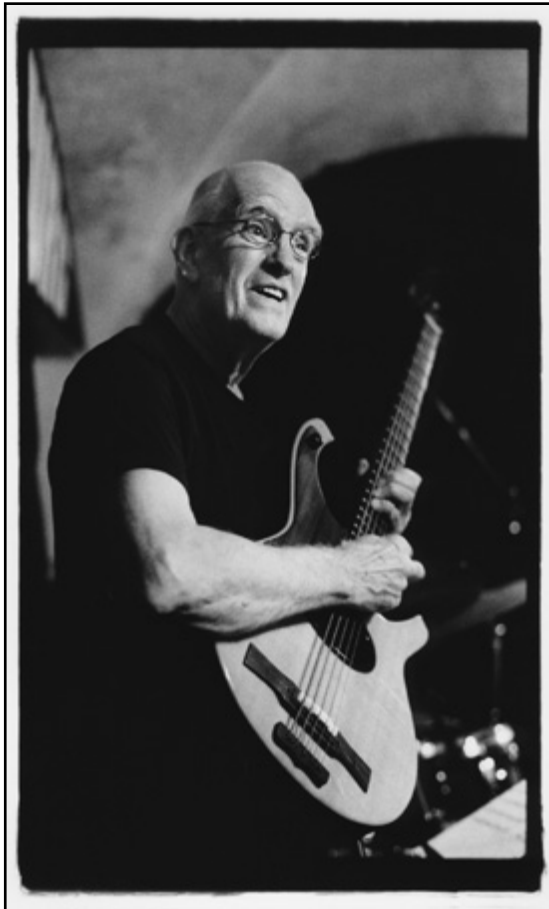


Photo Credit: ©2011 by Patrick Hinely, Work/Play®

He wasn't euphoric, but he was having a good time among his chosen cohorts (Carla Bley, organ, Chris Cheek, saxophone, Steve Cardenas, guitar and Jorge Rossy, drums). They played two sets, a full evening's romp through Swallow's original repertoire writ especially for this ensemble, and the music ended much too soon. An album was recorded at tour's end and will appear on the XtraWATT imprint of Bley's WATT label. This room is one of the most gracious spaces I've seen in use as a nightclub; it's a deep basement where, in centuries past, barrels, casks and kegs of fermenting beverages were stored. Everywhere one looks there are arches, and to my eye, there is no such thing as too many soaring arcs.

Jazz Stories A Photo History

LES McCANN (b. 1935, Lexington, Kentucky) – piano
Charleston, South Carolina, May 1988



Photo Credit: Patrick Hinely ©1988

Appearing at Spoleto Festival USA in reunion with Eddie Harris (19 years after the famed Montreux recording, their rendition of Eugene McDaniel's "Compared to What" still set the stage on fire), the affable McCann is seen following the conclusion of a combination soundcheck and press conference at the Cistern of the College of Charleston, a sumptuous setting as long as it doesn't rain. He was signing an autograph for a member of the media when some of his adoring public formed an impromptu queue. Long have I thought this situation could be akin to what the opening of MacBeth would look like if it had been written by Louis Jordan. Beware, Brother Beware...

Jazz Stories A Photo History

RON FREE (b. 1936, Charleston, South Carolina) – drums
Hot Springs, Virginia, July 2000

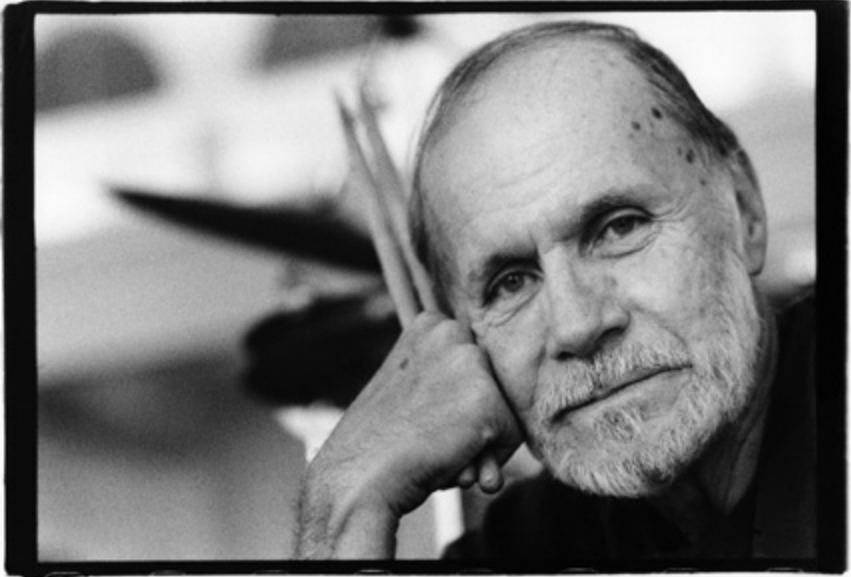


Photo Credit: Patrick Hinely ©2000

Until Oxford American magazine commissioned me to shoot some portraits of him for a piece by Sam Stephenson, I had no clue Free was living right over the mountain from me: he was the stuff of legend, an up-and-coming new player in 1950s New York who had mysteriously fallen off the jazz radar by 1960. We'd actually met once before, when he was in the pickup band for Jay McShann at a Spoleto jazz picnic in 1985, on a plantation near Charleston SC, but we hadn't kept in touch. This time, we met up at an even grander plantation, The Homestead, a prestigious old resort where Free has now been de facto drummer-in-residence for more than a decade. This portrait was shot in early afternoon in the dining room there, where, as Free puts it, he is paid several evenings a week under the jazz subsidy act, i.e., he is paid to not play jazz. I've been lucky enough to catch him elsewhere and otherwise, in more jazz-opportune contexts, where he embodies a protean, ego-free ability to let less say more.

Jazz Stories A Photo History

KENT KESSLER (b. circa 1956, Crawfordsville, Indiana) – bass, **MARS WILLIAMS** (b. 1955, Elmhurst, Illinois) – saxophone, **HAL RUSSELL** (b. Harold Luttenbacher, 1926, Detroit, Michigan, d. 1992) – saxophone, drums, and leader of **NRG ENSEMBLE**

Berlin, Germany, November 1991



Photo Credit: Patrick Hinely © 1991

This performance at the Franz Club by one of Chicago's wooliest free jazz groupings was for an ECM Records album debut party, eastward across town from NRG's appearance at the concurrently-running JazzFest Berlin. While the clouds of cigarette smoke hardly smelled like incense, the light falling in through the windows did make the place look like a cathedral, specifically that of St. Herman of Leonard. After the festivities had concluded, I caught a ride back with my fellow photographer, Berlin's finest, Detlev Schilke, who drove us back via the Brandenburg Gate, so when I passed through it for the first time, not only was I going from east to west, but was riding in a Trabant. This photo appeared as the back cover of the CD booklet for *The Hal Russell Story*, ECM 1498.

Jazz Stories A Photo History

MICHAEL WHITE (b. 1933, Houston, Texas) – violin, New York City, July 2004

This was shot during one of the periodic reunitions of John Handy's 1965 Monterey quintet, which, luckily for me, recur occasionally enough to warrant rehearsals, this one on a midweek afternoon at the Iridium, near Times Square, at that time one of New York City's premiere rooms for many American artists who more often play overseas. We see White between the neck of Jerry Hahn's guitar and the bass of Don Thompson (the unseen band members being saxophonist/leader Handy and drummer Terry Clarke). Finally meeting up with White completed a quest for me: it took more than 25 years to catch up with everyone who had been a member of The Fourth Way, that quartet in many ways the West Coast's



Photo Credit: Patrick Hinely ©2004

predecessor to Weather Report. White can assay a sound of lace filigree that has the strength of tempered steel, and it was a delight to hear him participate in this elevated conversation among friends of long standing.

Jazz Stories A Photo History

ELOE OMOE

(born 1949 as Leroy

Taylor, died 1989)

- bass clarinet, in

the Sun Ra Arkestra.

Performance, Lexington

VA, July 1989

Sun Ra's concert was easily the most surreal musical occurrence ever in this hotbed of social rest where I've lived for more than 30 years. In its original 1980s incarnation, Lime Kiln Arts, an open-air venue, usually included one jazz-like event in their primarily bluegrass-oriented concert seasons, and indeed an event it was when they booked Sonny Blount's bunch. With dancers, costumes, and all the other stagecraft, it was not inappropriate that Ra's extraterrestrial revue performed under a circus-like tent. While some of the locals didn't know quite what to make of it all, there were

also plenty of us for whom space was the place, and we grooved on the elevated level of both individual and collective musicianship permeating the band. Omoe's solo was only one of many moments of wonderfully down-to-earth yet also intergalactic surprise.

Also published as the front cover for *Extended Play* by John Corbett (Duke U.Press, 1994.) and *Breath Into Bone* by J.R. Thelin (Smalls Books, 2010).



Photo Credit: Patrick Hinely ©1989

Jazz Stories A Photo History

LESTER BOWIE (born 1941, Frederick MD, died 1999) – trumpet, with the Amabutho Male Chorus

Rehearsal/soundcheck/warmup, October 1991, Berlin.

The South African singing group had just arrived at the main hall for JazzFest Berlin to prepare for the evening's performance, with the Art Ensemble of Chicago. While AEC's loading in was still in progress on stage, the Amabuthans gathered around Bowie, seated in the front row, and all were conversing and discussing in both languages, verbal and musical. I wish I could conjure up now the harmonies they created as they searched for a working balance of structure and freedom. They made it all sound so easy, so natural. Though Bowie, the most profound of jokers, was not yet in his customary lab coat, I can say with all certainty that the experiment was a success.



Photo Credit: Patrick Hinely ©1991

Also published in 40 Jahre JazzFest Berlin 1964 - 2004.

Jazz Stories A Photo History

LOUIS SCLAVIS (born 1953, Lyon, France) – reeds
At dinner before performance, Berlin, November 2003.



Photo Credit: Patrick Hinely ©2003

The scene seen is in the cellar canteen beneath the main hall for JazzFest Berlin, where Franco and his staff feed multitudes of musicians, technicians, house staff and media workers, all in time to make curtain. That is Sclavis' guitarist at the time, Hasse Poulsen, at top center, bringing desserts back to the table, where the bandleader is holding forth to his other bandmates. I have long been fascinated by such impromptu glimpses of life in the process of being lived, in which musicians look like any other people, as they go about doing some of what they have to do to be able to make music the way they do. If one were to conclude from this image that I am an admirer of Henri Cartier-Bresson, one would be correct.

MIKE NOCK (born 1940, Christchurch, New Zealand) – piano
Portrait – June 1999, Edmonton, Alberta.

This was shot during a break in Mike's afternoon practice at Edmonton Jazz City, one of the longest-running Canadian festivals, which Australian-resident Nock had traveled even further to get to than I had. I'd slipped into the room and been listening to him for a while; he proved beyond any doubt that not all who wander are lost. Nock was so involved in his music that he hadn't noticed my arrival, and I was savoring this private recital when the piano, all too soon, fell silent. I applauded, which rather startled him, and, when he found out I hadn't just come in, he apologized for going on so long at the piano! On every good trip, there comes a moment, sometimes early on, sometimes not, when I realize I've shot something so strong that if I had to cut my travels short and go home right then, I could go home happy. This was one of those moments.

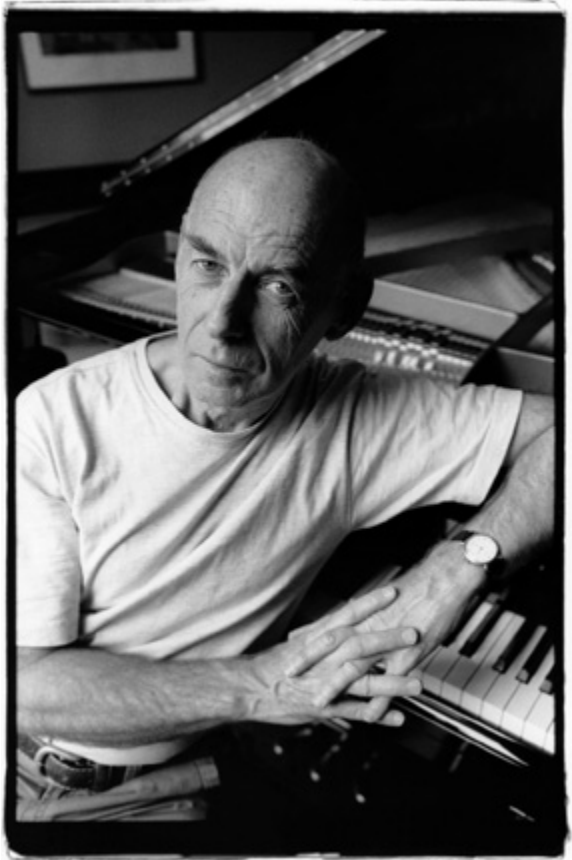


Photo Credit: Patrick Hinely ©1999

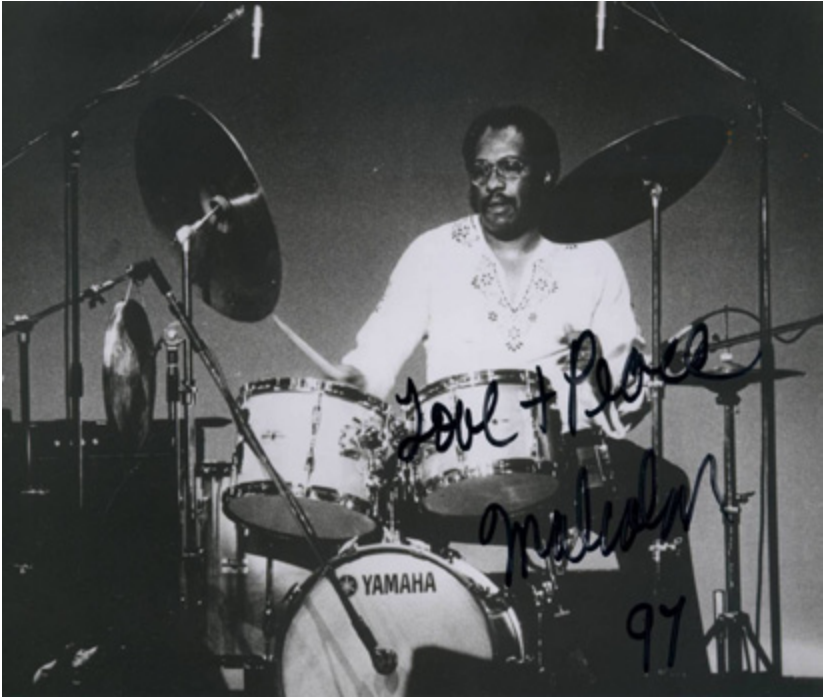


Photo Credit: Malcolm Pinson Private Collection

Malcolm Pinson!

by James Bennington

Born in Houston, Texas on December 28, 1941, Malcolm Pinson came up playing the blues and bebop with a style somewhere between Louis Bellson, Art Blakey and Elvin Jones.



Recommended Listening:
Billy Harper - Black Saint
with Malcolm Pinson, Dave
Friesen, Joe Bonner, Virgil
Jones

Around 1994, a friend and I drove out to a nice Cajun-style restaurant he was playing at. I had seen him play once before and he had called and invited me to the show. That first time seeing him play, I knew that here was a man who is serious about the music and its traditions; a man who doesn't abide any bullshit. After our first of many long phone conversations, I knew I had found a friend.

After the long drive, we got a great table in front of the band and they had just started. After a powerful and driving first set, Malcolm recognized me and came over. A big, imposing figure covered with sweat, he was in a good mood. I asked him to join us, bought him a few beers and asked him to autograph an issue of Cadence magazine I had that featured him on the cover (Dec.1993) as well as his most notable recording 'Black Saint' by Billy Harper (the other, 'Showtime', features Arnett Cobb and Dizzy Gillespie). I could tell he was pleased to see this and that this kind of attention was rare for him.

We enjoyed some more music and I saw him do something that would become very familiar: Malcolm often didn't accompany the bass players solos, but he always followed the form and occasionally he'd let you (and everyone else) know by delivering a deafening rimshot to the snare drum at the top of a chorus...it was very exciting! He asked me to sit in that night and out of sheer nervousness, I declined.

After that evening, we talked regularly and he'd tell me where he was playing. Not long after I started coming out to his jobs, he asked me to sit in again. This time the look in his eyes told me "I won't ask again." I played a swinging blues with his trio of bass and guitar while Malcolm sat close by with a friend I'd brought. On the way home she told me he said, "Oh, he's already there." That night has reinforced me many times since then.

Sometimes Malcolm would call me up in the early evening and tell me to meet him at some club. I'd drop any plans I had and go...he'd sit in, and then demand that I get to sit in. He'd take me around to all the musicians and tell them that I was his protégé. If Malcolm liked you, you knew it, and if he didn't, you knew that too; he wouldn't be rude mind you, but he wouldn't share his special warmth... let you be in on it too. He was very generous with me and helped me in getting started properly as a musician.

For instance, he called to tell me he was going to Europe with Billy Harper and at the end of the conversation he says "Oh yeah, I want you to make a couple of dates for me while I'm gone." Before I could respond he said, "And be there early." Our conversations usually ended with Malcolm abruptly exclaiming "O.K.!"

Also, all of his messages left on my answering machine were the same..."Malcolm Pinson!" That was it. Whenever a musician passed away, he would call and just leave a name "Joe Henderson!" and I'd know what that meant.

When I did my first studio recording with a saxophonist he knew, Malcolm was very excited, giving me pointers and telling me to let him know how it went. I told him the session went great and that I'd stayed up late the night before practicing Coltrane's up-tempo 'Giant Steps' only to have it called as a medium Bossa Nova.

When I mentioned that the leader didn't pay me very well Malcolm said "Hold on!" and hung up the phone. About a week later on a gig I had, the leader from that session pulls up, gets out of his car and hands me a check for \$200 saying he's 'sorry.' Thanks Malcolm.

He was highly respected in Houston and whenever he played as a leader the

place would be packed; his group was called The Jazz Warriors.

One night I went to go see him and not only did he get me into the sold out show, but also sat me at his table. On the break I told him how great he sounded and he ordered a shot of whiskey and said, "Drink that 'cause you're starting the next set." I don't know many musicians who would share the spotlight like that...this was his hour! The kind of consideration he gave always made me rise to the occasion, to not let him down (despite being a nervous wreck).

He was also very good about helping the older guys in town that he had come up under who were having a hard time...a little money, a gig, food and drink, and always a public acknowledgement of who they were and what they'd done. Late master drummers Ben Turner and G.T. Hogan come to mind. G.T. played with Herbie Nichols, Randy Weston, and Ernie Henry and is said to have been an influence on Philly Jo Jones, and when Roy Haynes came to Houston to play the Jazz Festival and spotted Ben Turner, he very excitedly told us how great Ben was!

How many times had Malcolm gotten sprung for us to go out for drinks and a late night hamburger? These drum masters told me on those late nights about how Malcolm was the young fire brand, playing loose and different, but 'with that old fire Boy!' They knew that I cared about the music and Malcolm knew how all of it should go.

Malcolm Pinson came of age in an era where there was support for a young guy to grow and develop (he would have referred to it as 'an ass kicking') and he understood that that didn't really exist anymore for guys like me. He also shared a love for the tradition of this creative music and always gave credit where it was due to both old and young alike...something I am starting to miss.

He was also very "old school" and wary of musicians who came out of colleges or who bunched close together in cliques. Watching other drummers, sometimes he'd point to his head saying, "He's playing from here." Then he would touch his heart and say, "This is where it comes from."

"It was a Baptist Church, St. John of God. The church music is basically a four-four with a bluesy type feeling, you know a hand clappin' type feelin'. As a kid I used to see in the country, my grandmother, I would go up there and they would have church, her and her sisters, like they would sit on the front row there and they could get a rhythm with just an old piano and stompin' their foots, and just a tambourine, and they would get some terrific rhythms goin'. Today I still hear in my music sometime, a rhythm, I can hear and see that, you know, and I try to project that into my music. That basic Feel."

Cadence, Dec. 1993

The next few years Malcolm would come by my apartment and we'd watch jazz videos and talk. He'd ask me did I know why this happened in the tune or did I know this or that rhythm...just talking shop.

He told me about a recording session he'd done years ago in New York with Billy Harper when who dropped by but Max Roach and Jo Jones! "Ooh I was scared with them just sittin' watchin' me!" I asked him how he go through it and he

said, "I played the music!"

Only once did he tell of his experiences in Vietnam and he spoke at great length: his close friends that died there, the excitement of a different culture, the fear...the way he told it, you could really get a glimpse of what it must have been like. The last thing he said about it was that he watched several close buddies leave for home in a helicopter. They had all just said goodbye and they watched it get hit by enemy fire and smash into the side of a mountain killing everyone.

Malcolm was shell-shocked when he came home and the great Texas saxophonist Arnett Cobb was the only one who gave him a chance to play regularly and get his bearings. "I was eighteen and Arnett had been in a car accident in upstate New York and he moved his family from New Jersey back to Texas, and I worked locally with him in Houston. We used to travel South-West you know, together with his band. I worked with Little Esther Phillips for about four years. Then I played a lot of shows and things in Houston. After that, I worked with Eddie 'Cleanhead' Vinson for a while too."

Cadence, Dec. 1993

He settled down in Houston with his wife Mary and raised a family. He kept things together working at an understanding day job where they were proud to have him, giving him time off to play and tour with greats like Billy Harper, Eddie "Lockjaw" Davis, Harry "Sweets" Edison, Harold Mabern, Kenny Burrell, David "Fathead" Newman, Jewel Brown, and Pharoah Sanders.

In fact, Sanders lived and worked in Houston for quite a while (as did Duke Ellington and Jimmy Garrison), and Malcolm recalled that a house drummer got mad when he sat in and broke his bass drum pedal (the kind with the old leather strap) and complained to Pharoah about it. Pharoah said, "I want to play with the man! Anything he breaks, I'll pay for it!"

Malcolm was godfather to Lawrence Evans' son. Evans eventually became Art Blakey's bassist, whom they both idolized: "(Malcolm) He called me last Saturday, and he and Ben Turner come by, and they were listening to a whole lot of tapes that Malcolm had done with Billy Harper, all the different tours he's gone on.A guy like, I feel sorry for him, Ben Turner, talkin' about being a star, the Blues... you've met him. He was gonna be the next genius. Malcolm, too. That's the reason why Malcolm is like he is, because it was supposed to be me, Billy (Harper), and Malcolm- we were going to form a group. And me and Billy were working with Art Blakey. Billy and I were always roommates and Billy said, "Lawrence we're going to form a group. We're not going to stay with Art forever. We'll call Malcolm, we'll tour eventually, and I'm gonna get a contract with somebody. Like Elvin said about Trane, that he had reason to believe that somebody was going to fund him so he could put on his programs after he left Miles. I never did get any funding but I think Billy did." Lawrence Evans Interview, Cadence, Jan-Feb-Mar 2011

Malcolm loved to travel and he was always amazed when he'd play in Europe or Australia and fans would know his name or he'd be on T.V., then return to America to play jobs where people would talk over the music and not listen..."Ain't

that something?” he'd say in a surprised way. When I moved to the Pacific Northwest in 1998, he was the only musician I'd known who'd call me up regularly to check on me. He was always interested in what I was doing and was tickled to death when I got a job working for late Coltrane drummer Elvin Jones. He told me once about being on a tour in Europe that had Elvin's group on it. They were eating in some cafeteria when everyone stopped to watch Elvin enter, mad as Hell, and chasing after a promoter or booking agent. Malcolm said Elvin had murder in his eyes, but he stopped by their table, waited a moment, and rasped with mock seriousness, “Don't say a word.”

When I would tell Malcolm that musician's would show up to my job in funk'd out jeans and a t-shirt he'd say, “What? No they didn't!” then laugh long and loud. He really believed in the lineage and passing it on...he listened to my triumphs and my frustrations and would always say, “You might make it. You might make it.”

At some point in 2002, I hadn't heard from him for some weeks (which was unusual), so I called him up and his wife answered. When I asked for Malcolm she said, “Who is this?” I told her I was a longtime friend and student and she said “Oh yes, I know you. Malcolm passed away a few weeks ago.”

The cause was kidney failure. He'd been ill the last two or three months, but never mentioned it. He really was a big tough guy who never complained. When we had last spoken, he told me that he had helped a friend move and had hurt his foot. A few weeks later, he said it bothered him so bad that he went to go see a doctor. “And you what?” he asked me. “The motherfucker told me my foot was broken.”

A story was relayed to the author by Houston bassist Thomas Helton how he shared a Jazz festival bill somewhere in Texas that had Malcolm on it. Malcolm was appearing with David ‘Fathead’ Newman at the time of this injury, and he made a valiant effort to drive the band that day, despite being in great pain and failing health.

This is just a small portrait of this special person, who like so many, have passed through scarcely noticed. He had his beautiful moments too and the rewards of Generosity, and these are some of things he shared. Malcolm always said of his career that it all started for him in the church when he used to go with his mother; he liked the singing and the rhythms going on.

“It's just something I feel. Something that my grandmother and them used to do, rhythm you know. Coming over on the slave ships they brought that rhythm too. *Cadence, Dec. 1993*”

A close musician friend of Malcolm's told me that saxophonist Billy Harper, Malcolm's longtime friend since childhood, flew in from New York and played an unaccompanied eulogy at the funeral service. The two of them used to play all day long together in the ‘woodshed’ he called it, in the hot Texas sun, since their teens. I knew Malcolm, and I know he loved it...‘O.K.’!

Post Script- The author was pleased to meet bassist David Friesen on a break

during a live performance in the Pacific Northwest in 2002. Upon being asked about his recording (*Black Saint*) and touring with Billy Harper, he said with a big smile “Oh, that was in 1975!...the great Billy Harper, we had Joe Bonner, ah he was so good, there was Virgil Jones!”

When I told him I was a friend of Malcolm’s, he grabbed my arm and said “Malcolm Pinson! How is he? ...Those were really some of my happiest days.”

Malcolm Pinson Interview, Taken and Transcribed by Alwyn and Laurie Lewis, Sydney, Australia, March 28, 1992. Published in *Cadence Magazine*, Vol. 19, No. 12, December 1993. Laurence Evans Interview, Taken and Transcribed by James Bennington, Houston, TX, 1997 / Chicago, IL, 2011. Published in *Cadence Magazine*, Vol. 37, No. 1-2-3, Jan-Feb-Mar 2011



JAMES BENNINGTON
has collected
oral histories and photographs of
several musicians, many published
by *Cadence Magazine*.
Bennington is also a drummer/
bandleader recording for
Cadence Jazz and *C.I.M.P Records*.
He is based in Chicago.



Photo Credit: Jon Rose

Written
by
Steve Elkins with
Transcription
of Jon Rose
Interview

INTRODUCTION:

WHEN AURAL MAPS COLLIDE:

It is no minor anecdote in the history of metaphors that when Jon Rose set out with a violin bow to make music from the longest stringed instruments on Earth, he discovered that they are fences in Australia. The dingo fence alone is approximately twice the length of the Great Wall of China. Before that, Australia's Rabbit Proof Fence was arguably the longest thing of any kind ever made. After the Australian government made it their official policy in 1931 to separate children of half-Aborigine/half-white parentage from their tribe to raise them in camps as domestic laborers for whites, three young girls famously escaped and realized that they could find their way home by walking for nine weeks along the Rabbit Proof Fence which stretched nearly 2,000 kilometers across the continent. It was one of the longest walks in the history of the southern hemisphere, and they succeeded. To keep such massive physical objects standing and functional, individuals known as "fence runners" are made responsible for patrolling their own relatively "small" 150-mile section of such fences in some of the most remote and hostile locations on the planet. Some can't handle the loneliness: fence maintenance in Australia has a history of suicides, murders, and lonely graves.

Feature

An Aural Map of Australia



Hollis Taylor and Jon Rose

When considering the gargantuan labor and loss of life required to build such enormous musical instruments, it is a fantastic irony that their engineers had no idea they were constructing them all the way across the only continent whose entire landscape had already been transposed into a musical score. The original custodians of the land believed that nothing existed unless it had a song which could be sung. By knowing the song of every rock, tree and lump of dirt, Aborigines not only possessed a sonic map which allowed them to navigate their way through the unforgiving landscape, but also to experience the spiritual significance of every topographical detail in their path as musical notes scattered by their totemic ancestors. “In theory, at least, the whole of Australia could be read as a musical score,” Bruce Chatwin once wrote. “There was hardly a rock or creek in the country that could not or had not been sung. One should perhaps visualize the Songlines as a spaghetti of Iliads and Odysseys, writhing this way and that, in which every ‘episode’ was readable in terms of geology...a featureless stretch of gravel was the musical equivalent of Beethoven’s Opus III.”

Feature An Aural Map of Australia



Jon Rose, photo credit: Hollis Taylor

By being just insane enough to “go bush” for over four years, conjuring music from 25,000 miles of Australia’s fences and the Songlines they arbitrarily cross, Jon Rose and his partner Hollis Taylor understood that they had stumbled upon a continent-wide musical spy hole into how the human mind invests dreams in its surroundings for the dividends of meaning they may return. What the Aborigines saw as a gigantic spiritual web of living musical vibration, the Europeans saw as a blank canvas on which to project the sanctity of private property (sound like the music industry?). Where the Aborigines saw a desert that could only sporadically support a few dozen people over an area the size of a major county, the Europeans saw a perfect place to plant two million head of cattle to materialize their nostalgia for home. To calculate the amount of fencing the Europeans constructed to falsely convince themselves they could stabilize the colossal consequences of such quixotic fantasies, you’d need a measuring stick that stretches from the Earth to the moon. Looking further back, the invention of barbed wire in the nineteenth century coincided almost perfectly

Feature An Aural Map of Australia



Read and Listen—
the Great Fences of
Australia project, book by
Hollis Taylor with DVD of 40
outback concerts:
Post Impressions
hollistaylor.com

with the start of the modern state of Australia, where it was erected ad nauseam to the tune of millions of kilometers, transforming the continent into a prison colony for England. This theme park of suffering was primarily reserved for impoverished homeless people who received lifelong banishment for violating laws protecting private property. At the time, this was a worse offense than attempted murder, which was classed as a misdemeanor until 1803. As historian Robert Hughes put it, “Such lives confirmed [that] the worst offense against property was to have none.” But, in one of history’s fantastic ironies, these prisoners had been banished to a land whose native inhabitants had no concept of private property whatsoever. The Aborigines had over 40,000 years experience knowing that to make one place as your home in that environment was suicide, so “to feel ‘at home’ in that country depended on being able to leave it” (Chatwin). They saved nothing, routinely set fire to several square miles of territory just to catch the handful of goannas or marsupial rats that hid in bushes, and kept on the move while they did so. For them, surviving required such boundless creativity and fluid movement, that “ownership” of the land equated to understanding it, and knowing it’s inner song. Each individual inherited some fragment of the landscape in its musical form, and by adding up the individuals and the music they were entrusted with, you’d have a



Photo Credit: Jon Rose



Jon Rose, photo credit: Hollis Taylor



Listen to Jon Rose, and
Hollis Taylor:
Infidel
Twisted Fiddle 11

sonic map of the continent. This was needed not only to navigate through it, but to preserve it: for them, nothing existed unless it was sung into existence, and to stop singing would cause it to disappear. Knowing the music incorrectly could result in the death penalty. It would not only unravel creation, it could cause one to stray off the Dreaming Tracks of their ancestors. So in the Australian outback, Rose found himself at the intersection of two very different musics, arising from two cultures projecting their own dreams upon the vast landscape when they gazed upon it. Fences and Songlines were each unique sonic articulations of ownership, giving voice to how these cultures related to their surroundings: one defined by a physical material that divides and the other by a cross-cultural transmission that connects. “The outback fence, that iconic divider and protector, is a metaphor for the duality with which the human mind analyzes and copes with situations,” Jon once said, “All human beings have this in common. There’s the unknown and stepping into it or stepping away from it. The difference in culture is that European man decided to make it a physical barrier...At the same time, fences also mark...the notion of belonging to lands and cultures and political systems...fence construction has inadvertently given us a means of expressing musically, with a direct physical connection, the whole range of intense emotion tied up with the ownership of the land.” All of this puts quite a spin on the observations of French economist Jacques Attali: “Music, as a mirror of society... is more than an object of study: it is a way of perceiving the world. A tool of understanding...Music, the organization of noise...reflects the manufacture of society; it constitutes the audible waveband of the vibrations and signs that make up a society. An instrument of understanding, it prompts us to decipher a sound form of knowledge.” Perhaps in the sonic map Jon Rose has made of Australia’s fences, we have a clue, a picture, of why music affects all of us so deeply. Perhaps our personal distinctions between music and noise reflects (and affects) our internal map of the borders we cultivate within ourselves and then project back upon the world we experience. Perhaps music is not just a movement of air that triggers emotional reactions in us, but a magnifying glass which makes us stand in relation to our notions of “self” and

Feature An Aural Map of Australia



Ross Bolleter Ruined Piano Sanctuary



Rod Cooper's Vessel Bowing Mechanism

photo credit: Jesse Boreham

“other,” value and worthlessness, transcendence and the mundane, and re-evaluate them. Perhaps music compels us to rethink the maps our lives make out of the complex phenomena of the world around us. And this is one of the reasons why I see, in Jon’s Australian odysseys, a picture of what can happen when music goes to work as an active ingredient within us. It is a realization of something John Luther Adams once said, “All my life I’ve believed in the possibility that one person can change the world, and in the imperative to do so. Yet it’s not really the world that needs to change. It’s the quality of our attention to the world.” By setting out to make a sonic map of the fences that divide Australia, Rose wound up with an additional map, of the people who live on both sides of these fences. Many of them were musicians and instrument builders living in remote locations across the continent without any infrastructure to catapult their unique musical voices out of their geographical isolation. They had to rely on the impetus that Rose has described as “the do-it-yourself nature of music in this country,” and the good fortune of finding themselves in the path of someone like him who cared enough to pay attention to these people and places that most would rather ignore. Jon compiled the musicians he met from both sides of Australia’s fences into a giant chamber orchestra at the 2005 Melbourne Festival. They performed together on the same stage as if to suggest precisely what fences cannot contain. By following his own Songline through the Australian desert, Jon was able to give voice to an inner life of Australia that had never been heard before (at least not in unison). It’s one of the reasons I traveled halfway around the world to Australia twice in 2009, retracing Jon’s footsteps. It’s why I found myself in a punk club in Sydney watching Lucas Abela scream into amplified glass before we discussed the music he makes on electro-acoustic trampolines, destroying CDs with amplified skewers, and the race tracks he was making out of vinyl records to be played by modified remote control cars with styli attached to their undercarriages. It’s why I rode a bus 12 hours north the next day to hear one of the last Aborigine gum leaf players pull a branch of her backyard gum tree to her lips and make the leaves sing like Caruso. It’s why I journeyed to Australia’s central red

Feature An Aural Map of Australia



Rod Cooper, photo credit: Tim McNeilage



Stelios Arcadiou (Stelarc)

photo credit: Nina Sellars

deserts to find an Aborigine women's choir and a singing dog, and listen to the only air in the world where Mass is breathed in the language of the Western Arrernte. It's why I made sure to get to know everyone helping Jon construct his chamber orchestra of bicycle-powered instruments, because I was sure they would each turn out to be a musical cosmology of their own. Sure enough, that's how I met Rod Cooper, who was building a full-size sailboat in which every part (well over a hundred) is to be bowed or plucked as a musical instrument; Garth Paine who was placing bio-sensors on dancers to make music directly from their body movements; and Robin Fox who was using lasers and cathode ray oscillators to make the underlying geometry of music visible to listeners as they hear it, while writing music for people with cochlear ear implants, so that they can once again enjoy the sound of music without technological distortion. Then of course, there's Jon's friend Stelios Arcadiou, known as Stelarc, who had a cell-cultivated third ear implanted into his arm, and has allowed his body to be controlled remotely by electronic muscle stimulators connected to the internet. But there are other Australians who don't view their own bodies as such obsolete musical technology. The Tasmanian guitarist Greg Kingston has turned his physical disability of Tourette Syndrome into musical ability, deliberately harnessing the sporadic and explosive short-circuiting in his basal ganglia into an entirely original style packed with such alarmingly speedy energy, humor, sadness, stupidity, and wisdom that it makes him cry (along with the audience). David Harvey has a severe form of autism in which almost every action, including conducting trees, graves, people, and the city as his own giant musical composition, is, according to Jon Rose, "making sense of his world through music. I'm not suggesting that we all go round conducting trees or traffic, although I'd be the first to sign my name up to such a project, but I find David's perception of a holistic musical environment much more compelling than the last performance I heard at the Opera House." Multiple sclerosis couldn't stop John Blades from becoming a major figure in Australia's alternative music scene, and he told Jon that his condition had actually reversed through his involvement with music.

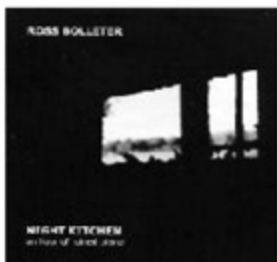
Feature An Aural Map of Australia



Ross Bolleter Ruined Piano Sanctuary



Ross Bolleter Ruined Piano Sanctuary



Listen to Ross Bolleter:
**Night Kitchen, An
Hour of Ruined Piano**
Emanem Records #5008

Jon documented over 200 artists across Australia, each with something valuable to contribute to our understanding of what music is and can be. Before Jon, some of them had never been given a stage, let alone a place in any “official” or “approved” histories of how our species uses sound to engage with our surroundings. “My point is that you can and should research and write your own history,” Jon has said, “if it has content, it will ring true. It might also provide the materials with which to challenge the future...a desire and passion for experimentation in the face of official mediocrity.” Jon has argued that the history of modern Australia can be seen as running parallel to the history of its fences. But his aural map of the country reminds us that this does not have to remain its legacy. Creative music is the sound of our struggles against the limitations of our bodies, our technology, our language, and our geography. It is the imprint we leave on our social confines. It can transport us to a height where we look down and see how impotent such fences really are. At that altitude, those on all sides of fences may experience music as a celebration that we “own” nothing, but share much.

Steve Elkins

PART II: AN AURAL MAP OF AUSTRALIA

The following is a transcription from the 13 minute film “An Aural Map of Australia.” See the film at www.cadencemagazine.com or youtube: keywords: Aural Map of Australia Jon Rose: Australia...it's a frustrating place. It's a disaster, culturally. Australia is this country which remains hopelessly in...what they call here a “cringe,” it has a a cultural cringe, and it's unable to believe that anything good ever happened here, that it's all happening somewhere else and we have to import it, which is complete nonsense. Just take the didgeridoo, circular breathing, I mean its been going on here 40 thousand years, so you don't have to look very far to find things which have been developed here. Hollis and I, my partner and I, we've made a number of trips around the country, playing the fences—I think it was a total of forty thousand kilometers in four or



"An Aural Map of Australia" is a film excerpt from the feature documentary "The Reach Of Resonance" directed by Steve Elkins and produced by David G. Marks. Please refer to the film's website for more information and video clips:

www.reachofresonance.com



Roseina Boston: photo uncredited

five years—basically getting an audio-visual map of the country through the fences. It brings you in direct contact with really the real people of Australia. Various things came from this, and certainly research into the history of music here. Everybody knows about the didgeridoo. The fact is, it wasn't played very much in Australia by Aboriginal people. It was an instrument that really was only played in the north, in Arnhem Land in particular. But there are other instruments that Aborigines played. Roseina Boston: I planted this tree myself, about nine years ago, so I can always have a gum leaf handy when I want it. (Roseina blows on the edge of the gum leaf and plays the 'Happy Birthday' tune with a horn-like vibrato). Jon Rose: We met Roseina Boston, who is a Gumbayungirr elder. Roseina Boston: In the bush when the old people used to go hunting, they'd sit down behind a bush with their spear and boomerang, the old men, and they'd play [the gum leaf]. They'd probably mimic birds, like... [Roseina mimics native bird sounds on the gum leaf, and her dogs start barking]. Then the animals would get inquisitive and look up to see what's making that strange sound, and the old fellas would kill them with their boomerang or spear, and that was their tucker (bush food). That was our culture. Jon Rose: "The gum leaf was used by Aborigines in Christian church services by the beginning of the 20th century, and reached popularity in the 1930s when the desperately unemployed formed 20-piece Aboriginal gum leaf bands. Armed with a big Kangaroo skin bass drum, they would march up and down the eastern seaboard—demonstrating a defiance in the face of the whitefella and his economic methodology. The Wallanga Lake Gumleaf Band played for the opening of the Sydney Harbour Bridge in 1932. Why isn't there a 20-piece gum leaf band marching down George street on Australia day? This is the New Orleans trad jazz of Australia. Roseina is the only Aboriginal woman today who plays the gum leaf. She's an amazing person. Like most polymaths, she paints, she dreams, she sings, she plays gum leaf. There's no barrier to her creativity. If she dreams a dream, she will go and find out where the dream happened. So she'll get in the truck with her husband, and go off driving until they find where the dream took place. So she dreamt one dream that she was sitting in a pool of water and

Feature An Aural Map of Australia

At the 2005 Melbourne Festival, Jon Rose unites the musicians he met along the fences he played throughout Australia. They perform together for the first time on stage, a musical map of Australia that emerged from Jon Rose's musical map of the fences between them.



Listen to:
**Tjina
Kngarra
(the Best
of Friends)
(2011)**



Ntaria Aboriginal Women's Choir:
photo credit Jon Rose

there were black snakes swimming around her. And then she went off and it happened. So this notion of the Dreamtime is alive and well in a lot of peoples brains in this country. It's not just in some mystic Past. And like a lot of Aboriginal people, she's really into country and western music." (Footage of Roseina playing the gum leaf in a "country/western" band.) Roseina: "The gum leaf is not heard so much as the didgeridoo and clapsticks, because not too many people can play the gum leaf. It's a dying heart, and I'm trying to keep it alive." Jon Rose: There were hundreds of thousands of pianos in Australia in the nineteenth century, and they weren't just in Sydney and Melbourne, they were taken all over the country by bullock dray or on the backs of camels. A good friend and colleague, Ross Bolleter, makes this sort of specialist art form out of playing ruined pianos - not prepared pianos, that's somebody else's issue, but pianos which have been basically trashed by the climate, or cultural neglect, or a combination of both. Through his work we can hear what the continent of Australia has had to say about these bastions of western culture: the climate has simply destroyed the vast majority that were ever sent here. So Ross started the World Association For Ruined Piano Studies (WARPS), which includes a ruined piano sanctuary at Wambyn Olive Farm in Western Australia, where they are collected from all over the country, in various states of entropy, then scattered around the landscape, crumbling out their final days to the tune of gravity and the odd cyclone coming in off the Indian Ocean. Bolleter's use of history to make new and poignant music is exemplary. Right in the center of Australia, we encountered the Ntaria Aboriginal Women's Choir, whose music sounds like nothing you'll hear anywhere else in the world. It exists only because of the local collision of two extremely different cultures busy converting the material world into the spiritual (but in the opposite order from each other): the Aborigines and Lutheran missionaries that arrived in the nineteenth century. The women sing the Chorales of J.S. Bach in their own Arrernte language, with their own culture's articulation and timbre. Neither Bach, nor the native music of the

Feature An Aural Map of Australia

Western Arrernte, have ever sounded this way before. We met some extraordinary people, extraordinary musicians, most of whom Australia has never heard of, let alone the rest of the world, and so I wanted to somehow bring together a good diversity of these musicians under one roof. One of the first trips I ever made to Western Australia, there was the West Australian Chainsaw Orchestra (WACO). The chainsaw orchestra was formed as an ironic demonstration against old growth forest logging. They cut all the trees down to make fences, and in Australia the trees don't grow back. And I thought, hell, this is more than just sort of a demo', this is actually musically very interesting. And then later on in the piece, we actually played saw. Long saws that they used to make for cutting down big trees. Nobody makes them anymore, because everybody's got a chainsaw, so the only people who make really long saws are people who make them for musical saw playing.

Sue Harding had collected dozens and dozens of dot matrix printers and set them up in the most beautiful rhythmic counterpoint

Sue: When I printed things with my computer, it actually seemed like music to me. I just wanted to make it so that other people could see that.

Jon Rose: We met Lucas Abela who specializes in screaming into amplified glass. Normally he breaks glass, and blood pours out of his mouth. I first met him when he was still a DJ. And instead of records on his turntable he'd have lumps of concrete, and metal, and glass, and he'd attack them with a samurai sword. Dinky is probably the most in-demand musician in the Northern Territory, if not Australia. Dinky packs in fans and admirers every night. Dinky is a dingo. He performs at Stuart's Well Roadhouse, 80 kilometers south of Alice Springs, where every night he jumps on the piano and sings. And he'll often accompany himself by walking up and down the piano. The people who come to see him have to be careful though, because he sometimes bites their arms. Dingos used to be your average, happy-go-lucky wild dog, but now they're like this sort of crazed pathological killer, because they've all interbred with other species, due to all the white people bringing their other kinds of foreign dogs into this country. To stop them from eating all the cattle and sheep the Europeans likewise foolishly imported, we built the largest artifact anywhere in the world: The Dingo Fence, which, before it was shortened around 1980, was nearly 10,000 kilometers long. And they spend millions of dollars every year keeping it upright, trying to get it to work, but you go there and you can find huge holes, literally a dingo freeway through the fence. So while the Australian taxpayers take a bite out of their ass to keep the fence going, the reality is that methods like aerial baiting programs are used, in which chunks of kangaroo injected with poison are dropped from planes, so that when the dingoes eat them, it speeds up their hearts, causing them to run frantically until they collapse. It's long overdue that dingoes be allowed a voice in the musical history of this country, given the critical role they've played in its development. My partner Hollis played some harmonically structured Lutheran hymns on the piano

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and Dinky sang along quite clearly in phrasing and pitch. He knows what he's doing. Jim Cotterill (Dinky's owner): Jon called me over and said, did you know Dinky is changing his harmonic range to suit the piano playing? Jon later sent me an extract from a book called "Man and Wolves," and it talked about wolves changing harmonic ranges when they travel. They found ways to use different harmonic ranges as a defense mechanism to make them sound like bigger packs of animals than they are. Now, the fact that dingoes separated from wolves thousands of years ago, there's nothing to say that this skill is not still somewhere in their evolutionary memory. Dinky sings. There's no doubt about that. Jon Rose: We met John Traeger in a drunken night in Milparinka, in a pub. Round about midnight, this guy got on top of a table and started auctioneering off stuff, all kinds of odd articles of underwear for charity. Brilliant repartee. I started talking to this bloke about auctioneering and he opened up this whole aural world halfway between singing and halfway between speaking; essentially a Sprechstimme, what Schoenberg thought he invented at the beginning of the 20th century. In Australia, each state has a completely different style of auctioneering, the tone, the language, the speed, the inflections of pitch. It's the most definable state-by-state Australian musical resource I can think of. Queensland is really the place for it. In Victoria, they tend to be a bit slow. In South Australia, they're sort of somewhere between the two. Talk about projects waiting to be done, I have a bunch of pieces I'm writing just for auctioneer and string quartet. There's the whip-cracking tradition in Australia. It's a huge thing. When we incorporated a whip player into the Pannikin orchestra, the musicians had to wear goggles, since the health and safety people weren't exactly thrilled about a whip whizzing around the musicians' faces. (CAPTION: Ashley Brophy) There was a mechanic in Perth who dropped a spanner one day and heard it made a very nice sound on the concrete floor, so he started playing spanners, you know, like a sort of xylophone. And that was his creation, which is just wonderful that people would, in this day and age, do that. Mostly they're too lazy to even pick up a spanner, let alone drop one, let alone hear music from one, so you know he's already about four or five stages down the track, this guy. COL-E-FLOWER makes music from homemade vegetable instruments such as his carrot bagpipes and celery-sweet potato trombone. The Roadkill Drummers make their musical instruments out of dead animal parts found on the roads of Tasmania. Jodi Rose turned Sydney's Anzac Bridge into a musical instrument, then made a global symphony of over fifty singing bridges. Greg Jenkins plays digitally processed cactus spines. Andreas Hadjisavvas has been singing "Thank You Very Much" almost non-stop for 27 years. Michael A. Greene can whistle and hum different tunes at the same time, or he can hum the same tune in the canonic form. He can, let's say for example, whistle the tune the right way up and then he'll hum the tune at an inversion, in other words the upside down version. Leslie Clark, he used to just go around with a placard on his front: "The Man Who Plays Music With His Fingers." Pretty well everything from Frank Sinatra to the Beatles, and sell cassettes for two dollars and fifty cents each at the campuses of Melbourne University,

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and then give the money away to charity. (Leslie snaps the tune 'Jesus love me this I know') And this was a kind of signaling he'd learned to do with his brother, as kids. Michael Hope is probably the last of the great department store pianists, maybe in the world. This guy has a staggering repertoire of maybe three thousand tunes, and he can modulate, cut them up, and bridge from one tune to another without any hesitation at all. He basically also performs this amazing social function. I mean, people who are desperate, I mean desperately lonely, fucked up people who go, you know, for retail therapy...he's there for them. Women just dote on him, of all age groups. Ron West runs the oldest continual running silent cinema in the world, it's been going since 1921. He plays the organ. He's also been running the same movie for the last 17 years. "Son of the Sheik" from 1926, starring Rudolph Valentino. It's worth having a music of location. This is what keeps me in this country; there's not much else. And I'm interested also in the notions of "collision-cultures," sort of the opposite of world music, you know, instead of becoming a gooey porridge, they actually collide and sparks come off them, and they make something different which is unimaginable. Most Australians don't know anything about their own country, they've never visited it. Often you feel that the people living here don't understand what they're doing here. They're more likely go to Indonesia for holiday than visit Alice Springs. The gatekeepers of culture in Australia would rather there was no history until about the 1960's because they're embarrassed by what went on in the music halls, in the vaudeville, in the do-it-yourself nature of music in this country. But I find that quite an extraordinary and rich, vibrant history that is to be investigated and celebrated. to another without any hesitation at all. He basically also performs this amazing social function. I mean, people who are desperate, I mean desperately lonely, fucked up people who go, you know, for retail therapy...he's there for them. Women just dote on him, of all age groups. Ron West runs the oldest continual running silent cinema in the world, it's been going since 1921. He plays the organ. He's also been running the same movie for the last 17 years. "Son of the Sheik" from 1926, starring Rudolph Valentino. It's worth having a music of location. This is what keeps me in this country; there's not much else. And I'm interested also in the notions of "collision-cultures," sort of the opposite of world music, you know, instead of becoming a gooey porridge, they actually collide and sparks come off them, and they make something different which is unimaginable. Most Australians don't know anything about their own country, they've never visited it. Often you feel that the people living here don't understand what they're doing here. They're more likely go to Indonesia for holiday than visit Alice Springs. The gatekeepers of culture in Australia would rather there was no history until about the 1960's because they're embarrassed by what went on in the music halls, in the vaudeville, in the do-it-yourself nature of music in this country. But I find that quite an extraordinary and rich, vibrant history that is to be investigated and celebrated.



Photo Credit: Ken Weiss

Irene Schweizer

Interview by
Ken Weiss

Pianist Irene Schweizer (born June 2, 1941, Schaffhausen, Switzerland) has been one of the most important European free improvisers since the 1960s. Celebrated as a soloist and for her duets with many of scene's most creative percussionists, Schweizer emerged at the time as one of the few Swiss musicians, and more impressively, perhaps the first woman to dare enter the free jazz arena. The self-taught pianist coupled a highly percussive approach along with creatively explosive improvisation to win over her male counterparts. Schweizer formed a powerful trio from 1968 to 1970 with drummer Pierre Favre and bassist Peter Kowald, later saxophonist Evan Parker would join to make it a quartet. She's had a long-standing musical partnership with multi-instrumentalist Rudiger Carl since 1973 and in the late '70s, joined the Feminist Improvising Group—an influential all female group whose members included Lindsay Cooper, Maggie Nichols, Georgie Born and Sally Potter. Schweizer was also one of the initial organizers of the Taktlos and Canaille music festivals and a founding member of Intakt

Records, an important European label that was formed to document her music. She's a revered figure in Switzerland, transcending the role of musician, she's recognized as a symbol of perseverance and equality.



Photo Credit: Ken Weiss

This interview took place on March 10, 2012 at her New York City Lower East Side hotel, a few hours prior to the American premiere duet performance with her longest-standing collaborator—drummer Pierre Favre—as part of Intakt Records' two-week curatorial festival at The Stone. Not one to command the spotlight, Schweizer reluctantly agreed to the interview (“I don't like interviews”) but she was more than the kind even when the interview ran much longer than she had bargained for.

Cadence: You're in New York City at this time to play at The Stone as part of a two-week series of performances curated by Patrik Landolt of Intakt Records. Would you talk about the importance of this Swiss label to the creative music scene in Switzerland and to Europe in general?

Irene Schweizer: Most of my CDs and, in the earlier years, most of my albums have been issued on Intakt label and I'm actually a co-founder of this label with Patrik Landolt. He's my producer. I was never too keen to record all my stuff when I played it. In Berlin in the '70s and '80s, we played free music and for me, it was always a paradox to record free music because for me, I didn't feel the need to

record everything you do when you improvise so that it will be released. The idea I didn't like very much, but of course, commercially it is very important to have a CD. For the younger musicians who haven't made a recording, they won't find any gigs.

Cadence: Do you still feel that same way about releasing your recordings now?

Schweizer: Hmm, no, but it has become so normal to make CDs. [Laughs] I don't know anyone that doesn't. It's very normal now to just record a lot.

Cadence: So you still feel a little funny about recording?

Schweizer: Yes. For me, what I like is a live recording. All my duo recordings with drummers are live recordings. I hate studios, I don't feel comfortable in studios. When we have to go to a studio and record written music or if we rehearse something and then you play in the studio exactly the same thing all over and over again to make it perfect, this is not what I like. I like festivals when I play with somebody and it's recorded but not necessarily to make a CD. I like to listen to the live recording and then I can decide if I want to have it on a CD or not. Now it's so crazy, everybody is recording every shit. I'm sorry, every fart they do. Everything they do has to be released on CDs and the quality of the music sometimes is not really adequate. When the music comes out you think this did not necessarily have to come out on a CD, we could have done without it.

Cadence: Do you like listening to your old recordings?

Schweizer: No, I never listen. My latest CD is a solo concert from the Tonhalle in Zurich and I have not heard it once now since it's out.

Cadence: Is that because you are afraid to hear what you did?

Schweizer: Sometimes I'm afraid. Yeah, I'm afraid [Laughs] to listen to it but people say it's wonderful music and they write to me that it's such nice music. One day I will listen to it but I need some time. I don't go home and listen to these recordings right away. I do listen, of course, to it before it comes out because I have to pick the tunes, I don't want to have the whole concert on the CD. This latest recording has maybe three quarters of what I played and one quarter I said to Patrik that it's not good enough to have it on the CD. I left two or three tunes out but with the rest I could agree. I've never been satisfied with a whole concert. With this latest solo concert, I did not do the concert to make a CD, that was not the reason. I was invited to do a solo concert at the Tonhalle but now everywhere you play, it will be recorded and then a CD must be out.

Cadence: Plus the audience is recording it on their phones and then loading it on YouTube that night.

Schweizer: Exactly.

Cadence: How is it for you when the audience really responds to a performance but you come away feeling that you played poorly?

Schweizer: Yes, I think that the audience is very kind [Laughs], it's nice. They are too kind and I'm very critical. I don't want to bring out everything I play all the time. It's not my purpose.

Cadence: Intakt Records was started in 1986 in order to document your work. How did that come to be?

Schweizer: Because I had made several albums before '86 for FMP Records in Berlin and the distribution of FMP was so bad that in Switzerland, nobody could buy my LPs. They were not available in the record stores. The distribution in Germany was so bad that I thought I didn't want to record for FMP if they could supply the music internationally. You could only get the recordings if you lived in Berlin or Germany. And then Patrik decided when we made the first Taktlos Festival in Zurich that we would record the whole festival and then there came the first LP *Live At Taktlos* which came out in '86. Then Patrik thought why not stick to it and bring out some of my work.

Cadence: Your American appearances are rare, how often are you playing in this country?

Schweizer: My first time playing in the States was in the early '80s. I was here when Peter Kowald was here and he was opening up a lot of doors for Europeans to play with American musicians and also having black and white musicians together. He founded a festival here in New York in '84 [the Sound Unity Festival – the precursor to the Vision Festival] and European and American musicians played together. Don Cherry played and also Peter Brotzmann and Rashied Ali. I also played there with Rudiger Carl.

Cadence: What's been your experience performing for American audiences?

Schweizer: I always thought it's a great audience here. They're very critical and they know a lot, I enjoy playing for an American crowd.

Cadence: Is it a different experience for you versus playing for a European audience?

Schweizer: Yes, well now maybe not so much anymore, but then it was different. You could feel that Americans knew about the music and you didn't have to be careful not to play too extreme. When you played free music first in Europe, people walked out of the room. They could not stand this music for a long time in Europe, it was too out, too complicated for the audience. They didn't know what to do, the sound was too heavy, too experimental. They didn't like experimental, they liked the mainstream Jazz. Here they liked both, the audience was more advanced here.

Cadence: Your first name is a common name in America but it's pronounced differently.

Schweizer: It's [ear-rain-e].

Cadence: What questions are you most frequently asked by those new to hear you perform?

Schweizer: Where did you learn to play like that? How did you start? Why do you play jazz? I've always played jazz, I never studied. I have no diploma, no nothing. I'm autodidact, I never had a teacher in the common sense. I never visited a (music) school in the '50s, they didn't exist. There were no jazz schools in the whole of Switzerland. Most of my colleagues started in the classical scene and started to improvise slowly. At the age of 12, I started to play jazz. I started with

the old dixieland, boogie-woogie, ragtime.

Cadence: Would you talk about playing composed music versus free improv and how that relates to your work?

Schweizer: I always hated to play composed music because I could not read music very well. I learned everything by ear when I started, but now it's OK, I can read. I like both now, playing completely free and playing compositions.

Cadence: When you are playing as the leader, how much of your playing is free improv versus composed work?

Schweizer: It's all improvised. I also play tunes, sometimes a Monk tune. I'll play what I like, if it's not an original I don't care. My background is people like Monk, Herbie Nichols, Bill Evans and McCoy Tyner. That's the music I listened to when I grew up—hard bop and bebop.

Cadence: Your playing style is very personal, you're clearly in the avant-garde camp but you reference the entire history of jazz music from ragtime to traditional modes. How did you come to incorporate this unusually wide-reaching approach?

Schweizer: Really? [You think it's that uncommon?]

Cadence: The only other artist I know who uses such a wide approach on a constant basis is Dave Burrell.

Schweizer: Yeah, yeah, Dave Burrell, I love him, I respect him a lot. Well, I don't go as far back as ragtime.

Cadence: You do things that draw on ragtime. Even last night when you played with Jurg Wickihalder, you played a segment that had a ragtime feel.

Schweizer: Really, I don't even think about that. That was my background and it's still there, it's still happening without even knowing. It all comes out unconsciously. I don't go on stage and say I will start with a ragtime just to show people that I can also play like that. What I do is completely unconscious.

Cadence: When you go on stage to perform a set of solos, do you have an idea of what's going to happen?

Schweizer: Well, yes, but not really written down. I have no repertoire. I don't really want to have that when I go solo. I go on stage and then I start very free with something and I let go. It then depends on how the audience reacts and how I feel, how it sounds, how the acoustics are, how the piano feels. This is all important for my playing.

Cadence: Playing inside the piano is a technique that you're fond of. What does that add to your music?

Schweizer: It goes further than the normal piano sound with the keys. If I use the strings, it has a completely different sound. I like to use the whole instrument, not only the keys. I like to play the chords, maybe with mallets or with sticks and with the cymbals. It gives a nice sound, it makes a nice addition to the normal piano sound.

Cadence: A number of people play inside the piano these days and there's a risk of it coming off gimmicky. How do you avoid that trap?

Schweizer: That's true. When I hear some pianists doing that sometimes I think it's not very nice how they do it. They'd do better to leave it alone.

Cadence: So how do you do it and not have it become gimmicky?

Schweizer: I don't know, for me it's a matter of taste.

Cadence: I've seen numerous musicians refuse to play a piano they found to be off tune. How picky are you about the quality of the piano?

Schweizer: I'm not very picky. Sometimes the organizers phone me up and ask how I would like to have the piano tuned and I tell them I don't care but it has to be in tune. I don't play with violinists or cellists, where it would be important. I play with saxophones and drums so it just has to be tuned correctly. I'm not particular about the tuning.

Cadence: Let's talk about your past a bit. You were raised in Switzerland near the German border and grew up listening to dance bands in your parents' restaurant. What effect did that have on your future career as a musician?

Schweizer: It was great for me, that's when I first heard a student's group, a quartet. They rehearsed on the first floor above the restaurant. We had a large hall above the restaurant where there were weddings, banquets and dances on the weekends and one Saturday afternoon there was a student band from the university rehearsing in that room and they were copying the music of the Dave Brubeck Quartet. This is when I first heard modern jazz and from then on, I wanted to play that. I bought records and soon other groups came to play and I



Photo Credit: Ken Weiss

was listening to all this. I didn't know how to play chords and I had no ideas of harmonies but I listened to these groups and the records and I learned myself. It took me years and years to know how to do it. At one point, some of the young musicians from the university found out that I'm a pianist and that I wanted to play jazz and they asked me if I wanted to join their group so I joined a student's group when I was 14 or 15 and we played a lot. We rehearsed every week.

Cadence: Your parents didn't mind you playing Jazz?

Schweizer: Oh, they didn't even notice, they had no time. [Laughs]

Cadence: At age 20, you spent two years in England as an au pair.

Schweizer: It wasn't two years, I went first to England to study English in a language school. I was there for a year and then I didn't want to go home so the secretary at the school found me an au pair job in London and I did that for a year.

Cadence: Did you have important Jazz experiences there?

Schweizer: Yes, I had a lot of experiences. I was at Ronnie Scott's club every evening and I heard all the musicians there, all the important English musicians in the '60s. I heard Joe Harriott, Tubby Hayes, Ronnie Scott and Johnny Dankworth. I was there in '63-'64. There was a bass player who was a friend of a friend of mine and he helped me a lot to make contact with English musicians. Later on, maybe around '66, I found out that there was also a free music scene with John Stevens, Tony Oxley, Evan Parker, and Trevor Watts so I got to know those people. I lived in Switzerland at that point but I spent a lot of time in England to rehearse, learn and play with them. I was in a quartet with Pierre Favre, Evan Parker, and Peter Kowald. These were very important years for me.

Cadence: Please talk about the Club Africana in Zurich, that's the club where you heard a steady stream of South African players such as Johnny Dyani and Dollar Brand during your early life.

Schweizer: I heard Chris McGregor and the Blue Notes with Johnny Dyani, Mongezi Feza, Dudu Pukwana and Louis Moholo. I heard them almost every day at this café. This was after my first stay in England and after a while, this group had to leave Zurich because the Africana stopped the concert series. The Blue Notes all moved to London then except for Johnny who went to Sweden because he had a woman friend there.

Cadence: Why was there such an influx of South Africans in Zurich?

Schweizer: It's because of Dollar Brand, he was the first who came as an exile from South Africa. He came to Switzerland and then he helped the Blue Notes come to Europe and he looked for a job for them at this Club Africana.

Cadence: Why did the club stop the series?

Schweizer: The owner of the café stopped the music. This was in the late '60s and the Beatles came out and jazz was out. Beat music was now in and jazz was dead.

Cadence: You mentioned earlier that your early bands played hard bop like that done by Horace Silver and Art Blakey. I've read varying reports that it

was either an Ornette Coleman or Paul Bley record that turned you on to free music.

Schweizer: Exactly, "This is Our Music" by Ornette was the first album I listened to and then Albert Ayler with Gary Peacock and then Paul Bley's trio record. Before that, my favorite piano player was Bill Evans playing standards and McCoy Tyner.

Cadence: What was that first experience like for you hearing Ornette and Paul Bley for the first time?

Schweizer: I thought it was so beautiful and so different. I had my own trio at the time that rehearsed a lot and we played standards and mainstream jazz and one day we rehearsed and without anyone talking about it, we suddenly realized that we didn't play changes anymore. We had stopped playing time. We had opened up and were playing free. It happened just like that. Everybody was ready to leave the functional harmonies and leave straight time and we were so surprised to find that we now played free jazz!

Cadence: How did your audience take to that?

Schweizer: Oh, it was not good, they were not happy. They said, "Oh, now they can't play anymore, it's over." [Laughs]

Cadence: It didn't matter to you that you couldn't work?

Schweizer: No, it didn't. We thought we were on the right way, we knew we were on the right way. It was hard sometimes but Germany was more open to this music than Switzerland because there were a lot of free music players like Kowald and Brotzmann. We started at the same time in the late '60s. We got to know these other players and they helped us to find gigs in Germany, but in Switzerland, it took years before they accepted what we did.

Cadence: Was Mary Lou Williams an important inspiration for you as a female pianist playing Jazz?

Schweizer: Yeah, but I only knew her very late. I didn't listen to her, unfortunately, but I got to know her when she made the LP with Cecil Taylor. That was the first time I came to realize what she did.

Cadence: So you didn't make a concerted effort to seek out other women in the field?

Schweizer: Carla Bley I knew, I got to know her. She came to Zurich many times when she was with Michael Mantler. I got to know her quite well and we respected each other. I loved her tunes.

Cadence: Please talk about your experience hearing Cecil Taylor live for the first time in 1966.

Schweizer: This was when I heard him playing solo in Berlin but I had also heard him before in Stuttgart with Jimmy Lyons and Andrew Cyrille or Sonny Murray. Well, it was a shock for me the first time I heard him play. I thought it's not possible to play like that. 'How does he do it?' I wanted to stop piano playing. I said, 'I think I better stop, I could never do like that,' but I was influenced by the energy he had. That was it really for me but it only lasted a year or two.

When I had this trio with Rudiger Carl, he was copying Brotzmann and I tried to copy Cecil Taylor, playing with arms and elbows and clusters all the time with the high energy playing. Later on I heard Monk and Taylor playing solo opposite at the same festival in Berlin. Of course, I knew the music of Monk, I had a couple of his solo LPs and trio and quartet recordings, but I had never heard him live because he didn't often come to Switzerland. So I heard Monk solo in Berlin and I thought it was for me. It touched me really and I thought this was the music that I really liked, it went right into my heart. The Taylor thing was OK but I didn't want to play like that anymore. [Laughs] I didn't want to play the high energy playing all the time anymore. Monk convinced me that less is more.

Cadence: That's ironic to hear because in the past, you've been labeled as the female Cecil Taylor.

Schweizer: I know, of course a lot of people heard me in the '70s and '80s when I still played like that with the musicians from FMP. They were all playing like that, as loud and as fast as possible and I had to compete. I had to do that too and for a while, I enjoyed it and I did it but after a while it got boring for me to always start at the high level and keep it like that.

Cadence: I wanted to ask you about that. Your playing has changed through the years, it's become calmer. Was that a decision you made or is it just part of the natural progression? It's certainly not just you, it's also evident in Peter Brotzmann, Marilyn Crispell and even Cecil Taylor's later playing.

Schweizer: It's both I'd say. It's how things change and it's not my goal to show that I can play as fast and loud as possible anymore. It's conscious and unconscious. I feel OK now. I must say that I haven't heard Cecil Taylor for a long time. I don't know how he plays now. I think the last time I heard him was a solo concert he did in Willisau about ten years ago. I don't know what he's doing now, is he still playing here in New York? I would love to hear him now.

Cadence: In the late '60s you had an influential trio with (German bassist) Peter Kowald and (Swiss drummer) Pierre Favre, which later grew to a quartet with the addition of (English saxophonist) Evan Parker. How did that group come about?

Schweizer: Evan is one of the greatest tenor players in free music and Evan and Kowald were very close friends and colleagues. I was quite happy to play with Pierre and them in this quartet. We played free music and, for me, I thought it was a very good group. After a while, it was over for reasons I don't know anymore. I don't know why this band split up, it's a mystery. I don't know why we stopped.

Cadence: Were there bad feelings?

Schweizer: Sort of, there were misunderstandings. The music was great for the short time we were together. It was a very intensive time for me.

Cadence: That quartet combined four players from three different countries. Was that common for the time period and did that have a major drawback on the band's ability to get together and play?

Schweizer: Sometimes it was a bit difficult but the distances in Europe are

not too difficult. Evan was used to coming to the continent to play because in England he didn't play a lot. He earned nothing there so he was glad to come to Switzerland, France, Germany and Italy. He's still touring a lot. He's still on the road playing everywhere. At that time, it was difficult at times to ask Peter to come from Germany and Evan from England but Pierre and I were used to going out because Switzerland was such a small country that there were not enough gigs for us to live and stay in Switzerland. We toured all over Europe.

Cadence: You were one of the first women on the jazz scene in the '60s and '70s. Please talk about your experience?

Schweizer: Sometimes it was not quite easy to be the only woman instrumentalist and play with men all the time, but I had no other choice. I had to do it or stop playing. I got to know Marilyn Crispell in the late '70s and I appreciated her a lot as another woman piano player who played free music and I was happy that there was another woman on the scene. It was Jost Gebers' [FMP label founder] idea to have a duo CD of Marilyn and I and that was the first time I played with another woman who played free music. It was great.

Cadence: I read a quote of yours regarding the hardcore free jazz scene of the '70s where you said you got tired of playing with the men because you didn't want to drink your head off every night.

Schweizer: Yes, exactly. This was, of course, the German scene. It was so excessive, really. The German male musicians drank a lot, every night they were drunk. I could not. I didn't want to cope with that.

Cadence: Did that create problems with your peers?

Schweizer: No, they didn't care, it was my own business. I could have done it too but it did not interest me to be drunk every night. Sometimes I went with them and after an hour or two, I had enough and I wanted to go to bed but they never stopped. Even in the morning, they never stopped [drinking]. I could not believe then why they did it. In the '60s and '70s, every night after playing they had to go and drink in the bars, especially Peter Kowald and Brotzmann and also others, especially the British musicians, were drunk a lot.

Cadence: How did the audience respond to you as a female jazz instrumentalist in the early days? Was there much negativity?

Schweizer: No, I didn't have any problems.

Cadence: Another important distinction you had at that time was that you were openly lesbian. Please talk about that and the hardships it created.

Schweizer: No, it wasn't difficult. The male musicians always accepted it. They knew it, I never spoke it. I never told them right away but they knew that I had women friends and I wasn't interested in having sex with the male musicians like a lot of women musicians have to. You know, they have to do that otherwise the men wouldn't play with them. That never happened to me so I'm very glad I never had to do that.

Cadence: Your sexuality is frequently brought up during your interviews, is it a topic that you feel deserves to still be brought up?

Schweizer: It shouldn't, no. Well, actually it depends, but now it should not be an issue. I think for most musicians it's now OK.

Cadence: You were a member of the Women's Lib. Movement. What exactly did you do in the movement?

Schweizer: Yes, I was a member in Zurich which is where the homosexual women's movement started in the mid-'70s and I was part of it. I was very engaged to bring this issue out and to let people know. It was very important. We had lots of meetings and demonstrations to show people who we were and who we liked.

Cadence: You spoke earlier about finally having the opportunity to play with other women in the late '70s. You also were in an all-female group then called the Feminist Improvising Group. Was there much of an artistic difference playing only with women?

Schweizer: Yes, this was really a relief because we didn't have to prove anything when we played. We didn't have to prove that we could play loud or fast or technically brilliant. There was a different way of communicating with the other women than with the men. When Lindsay Cooper asked me to join the group they were forming I said, 'Yes, why not, I'd like to try.' That's how the Feminist Improvising Group started with Maggie Nichols, Lindsay Cooper, Georgie Born, and Sally Potter. We toured a lot in Italy, Germany and Austria. It was fun for me, I liked it.

Cadence: There are a good number of female jazz leaders these days including Joelle Leandre, Marilyn Crispell, Sylvie Courvoisier, and Myra Melford. Do you take much pride in knowing that you made their paths easier?

Schweizer: Ah, did I? I don't know. It could be.

Cadence: You don't think that you widened the path?

Schweizer: No, I've never thought about that. That's fine, of course. I remember meeting Myra Melford when I was here in the '80s. I had gotten a grant from the city of Zurich to live in New York for half a year and that's when I met Myra for the first time and she asked me to join her to rehearse, so she located a room and then we played together sometimes and she was very happy to have met me. I also went to visit Marilyn (Crispell) in Woodstock at that time. It was nice to meet other (female) pianists. That was nice, finally, after so many years.

Cadence: You made five acclaimed duet recordings with drummers (Louis Moholo, Gunter Sommer, Andrew Cyrille, Pierre Favre, Han Bennink). What's the attraction to drummer duets for you?

Schweizer: I'm actually also a drummer, I started to play drums at the age of 12. Also at the same time that I started to play piano, I realized that I liked to play percussion. I like rhythm. I tried to play drums also free and sometimes when the band played at my parents' house, the drummer left the instrument there overnight and I would sneak in and try to play the drums. I thought it was a lovely, great instrument. I loved to play them. With the Feminist Improvising Group we didn't have a drummer and when we played concerts, we asked for a small drum set so that I could switch over from piano to drums sometimes. In Zurich, much

later after that, I played drums in a quartet with Swiss musicians that played all the music of Thelonious Monk. Now I don't play drums anymore in public, just for myself sometimes.

Cadence: So Pierre Favre's job is not in jeopardy?

Schweizer: [Laughs] Yeah, yeah. But I still like to play drums but I have no special need to play in public. It's still a hobby though.

Cadence: So for the drummer duets you recorded, how did you decide on the drummers to play with?

Schweizer: These were all the drummers I played continuously in Europe with. It changed all the time but whenever I was asked to play a duet with a drummer I phoned Han and if he couldn't do it, I phoned Pierre, or they asked me sometimes to play. These were the five drummers I played the most with from the late '60s to early '70s to now.

Cadence: Two of the drummers you recorded with, Han Bennink and Gunter Sommer, are two of the most comically inventive musicians around. When playing with them, how aware are you of their physical humor and do their actions alter your playing?

Schweizer: Not always, it depends. I've seen the duo of Misha (Mengelberg) and Han many times and when Han started to make these jokes, Misha never responded to it and he even stopped playing sometimes. He sat and smoked and figured he'd let him do this. Sometimes I go with it or I stop too and let him do what he likes. Han and I have a nice companionship musically and Gunter, I haven't played with for some years. There's actually another drummer I should record with—Paul Lovens. I used to play with him a lot in the '60s to '80s. He actually belongs to this list of drummers also. Maybe one day it will happen before I am too old.

Cadence: What drummers would you have liked to work with but never got the chance?

Schweizer: Elvin Jones and Ed Blackwell.

Cadence: You've said in the past that the piano has been your companion for over 40 years and that friendships and relationships have played second fiddle to music for you. Music has inspired you to great highs but also deep loneliness. Has it been worth these sacrifices for you?

Schweizer: Yes, it's been worth it, of course. It hasn't always been easy but it went the way it went and I would not change anything. All the sufferings belong to the music, it belongs to my playing. I had to go through it but it was worth doing it.

Cadence: You play piano with great passion, would you talk about your intimate connection with the instrument. What does it mean to you to touch the keys, the strings, to feel the wood, to feel the vibration of the piano when playing it?

Schweizer: Yes, it's a physical experience. It's a nice feeling to touch all the keys, all the strings. I feel comfortable to do it.

Cadence: The Irene Schweizer that the world sees on stage is very focused. What's the real Irene like that the world doesn't get the chance to see?

Schweizer: Oh that depends, I don't know. We can talk about food. [Laughs] There are a lot of different things I like such as art and museums.

Cadence: What are your hobbies and guilty pleasures?

Schweizer: I go swimming a lot in the summer and to the mountains in the winter. Nature is very important to me. I go to the forest, I was in the Swiss mountains right before I came here. I used to ski but not anymore, now I just like to go walking in the snow. It's the most beautiful scenery. I like to bike and I couldn't live in a place where there was no water. If there's no river or lake, I couldn't live there. Zurich has a big lake and you can swim in it.

Cadence: Most of your playing is in the duo or solo setting. Why don't you play more often in a larger setting?

Schweizer: I do play in larger settings, yesterday I played with a quartet. It's because I don't write music and if you play free music it's very difficult with a quartet or quintet. The easiest is solo or duo. Trio could also be possible but I prefer small groups because I don't write music, I improvise.

Cadence: There's a movement afoot by some African American musicians, such as Nicholas Payton, to rename jazz as BAM – Black American Music – a term many people find to be exclusionary. As a European musician, what's your reaction to this newly proposed label?

Schweizer: I've never thought about that. In Europe we don't talk about all this. I don't agree with this because I've played with black American musicians such as Hamid Drake, Fred Anderson, Andrew Cyrille, Oliver Lake, William Parker, many people, and I've never thought, 'Ah, they are black and Rudiger Carl and Peter Brotzmann are white.' When I started, I listened to Art Blakey, Horace Silver on LPs. I never saw these people before, I never heard them live, I didn't even realize that they were black. I was young, it was only afterwards that I was told that these were black musicians. It didn't make a difference. It was only later that I saw what was happening when I first came here in the late '70s. It was very separated, the black Americans and whites didn't play together. There were not too many mixed groups. Now I'm glad that this separation is not so big anymore. This was also the work of Peter Kowald while he lived here in New York and organized his festival with black American musicians and white European musicians. He did a lot.

Cadence: The last few questions I have are from other artists. Marilyn Crispell said – "Irene has been very inspiring to me. Ask about growing up in Switzerland and if she was at all influenced by Swiss folk music?"

Schweizer: I must tell you that before I started piano, I played harmonica and I played Swiss folk music at the age of 8. That was my first instrument.

Cadence: Does that come out in your music these days?

Schweizer: No, I stopped after 4 years, when I was 12 or 13. I was so focused on jazz that I left everything behind. It didn't interest me anymore. I can listen to it when it's played well, and we have a lot of very good folk musicians in Switzerland. There's a new reemergence of folk, it's crazy now in Switzerland. The cultural foundation is really supporting this music, more than anything.

Cadence: Evan Parker has a tough question. I ran this by Pierre Favre and he didn't know what I was talking about. Parker said, - "Ask what happened to all the old cop sets?" When asked to explain what the question meant Parker said that "It refers to the title we gave one of the pieces on the quartet record with Kowald. It is a quote from a short piece by William Burroughs that I assume means something like: police corruption and the consequent loss of communal respect means that children no longer want to dress up as policemen. The sales of 'cop sets' have declined."

Schweizer: I can't remember this, it's too long ago.

Cadence: Patrik Landolt of Intakt Records didn't have a question for you but...

Schweizer: He didn't? Did you ask him?

Cadence: I did but he wanted to point out how politically important you are in Switzerland. You're a symbolic figure of freedom as someone who was open early about their alternative sexuality and that the country really relates to you. He said that in Switzerland you are not just a musician but a personality, and just last year you sold out a performance hall of 1300 people. He wanted Americans to understand your importance.

Schweizer: Well that's very nice, that's very kind of him.

Cadence: I saved the best for last – Pierre Favre. He asks – "This question may embarrass Irene but we've been playing together since 1967, that's 45 years. In that time, I haven't heard about how she feels about my playing so please ask about how she sees the particularity of my drum playing and musicianship."

Schweizer: [Laughs] I'm sure he knows. I'm not telling him every day but I appreciate his playing and have always appreciated his playing, of course. He's a melodic drummer and I'm a percussive pianist and that's why we go together so well.

Cadence: He's been your longest collaborator. What's special about the two of you together that allows you to achieve things with him that you can't achieve with others?

Schweizer: It's just the confidence that we have in each other after so many years. We don't have to speak about anything when we play. Before, he doesn't come and say, "Oh, what should we play today?" And I never ask him because I have no idea. We just start and see what happens. We are open to it and have confidence in each other.

Cadence: You were Pierre's secretary at Paiste and I asked him about that. He said you were a terrible secretary.

Schweizer: He did say that?

Cadence: Yes, he said you were smoking all the time and were a terrible secretary. Are you going to let him get away with that?

Schweizer: No, I don't agree. Of course, he also smoked too at that time, he smoked more than I did.

Interview

IRENE SCHWEIZER

Cadence: He didn't mention that.

Schweizer: [Laughs] I'm sure. I just started to smoke then. I was never a heavy smoker.

Cadence: How was he as a boss then?

Schweizer: Oh, he was not my boss, the boss was the Paiste brothers. I just typed letters for him. I was a very good secretary, I could type as fast as possible. Nobody else in this bureau office could type as fast as I could.

Cadence: Well, he said that with a big smile so I think he was just trying to be funny.

Schweizer: Of course. He thought it was terrible that I had to be a secretary instead of earning my life with the music.

Cadence: Do you have any final comments?

Schweizer: Well, I'm glad that I don't have to make my life as a secretary anymore. I can just play my music.

Cadence: Can you say anything about a career in music?

Schweizer: I think I'm very happy now that I'm still able to play and still feel healthy enough to play and play with all these wonderful musicians. I'm very lucky, I'm playing with the best drummers in the world. Yes, it's true and now I am glad to be playing with younger people, they inspire me.

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Pierre Favre

Interview by
Ken Weiss

Drummer/composer Pierre Favre (June 2, 1937, Le Locle, Switzerland) has been at the forefront of European jazz and contemporary classical music for over 40 years. He taught himself to play drums at the age of 15, exploring dixieland, swing and be-bop prior to becoming an early participant in the late '60s free jazz movement with a quartet including Irene Schweizer, Peter Kowald, and Evan Parker. Ever the innovator with an on-going interest in how sound functions and the relationship between sound and substance, Favre influenced many other musicians through his numerous recordings and sound changing work with the Paiste cymbal company. His playing has evolved over time due to his interest in world percussion music and an in-depth study of classical composition. He displays impressive sensitivity to tonal nuance on his instrument and strikes a balance between ultra-sophistication and earthiness. He has also made his mark in Europe as an outstanding teacher and mentor. I found Favre to be a gentle soul who was very generous with his time. When asked a question, be it during the interview or



Photo Credit: Ken Weiss

afterwards, he never avoided the answer. If asked, he thought before he spoke but he spoke from his heart, even if the topic was not an easy one to talk about, especially to a stranger. The interview took place in New York City at his hotel close to Union Square on March 9, 2012. He was in town to play at The Stone as part of Intakt Records' two-week festival.

Cadence: We'll start with an easy one. How do you pronounce your last name?

Pierre Favre: Faahv-rah, the R is French.

Cadence: There's a famous retired quarterback in this country by the name of Brett Favre so I have two questions for you. One, is Favre a common Swiss name and two, how's your throwing arm?

Favre: Oh, really? It's found all over the French speaking part of Switzerland, the origin is French. You know, we have departments called cantons in Switzerland and only in the French one do you have Favre.

Cadence: You're in New York City at this time to play at The Stone as part of the two-week block of shows curated by the Swiss label Intakt Records. How do

you feel about the opportunity to play with a number of your Swiss musicians for an American audience?

Favre: I had a great feeling before (the series of concerts started) and during the playing. We played the first concert yesterday with Mark Feldman and the audience was beautiful, very receptive, very open, very concentrated. It's a pleasure because the people are so nice.

Cadence: Would you give us a few names of impressive Swiss musicians we should be aware of?

Favre: There are many but I will mention guitarist Philippe Schauffelberger, trombonist Samuel Blaser, and drummer Chris Jaeger.

Cadence: How important is Intakt Records to the Swiss and European creative music scene?

Favre: It is especially important for Switzerland of course but he has a lot of people from France, from Germany and from the States. A lot of artists are playing on Intakt now.

Cadence: How healthy is the Swiss jazz scene?

Favre: It is quite good because there are lots of festivals and it's a country where you can make your living out of just playing music. It's a very small country but there are lots of different spheres. You can play on top of mountains, it's incredible. Sometimes somebody will call you from the middle of a forest, he has a restaurant, you go there and you play and he will get all the people from the neighborhood. I think Switzerland is not really a cultural country but the culture exists in all sorts of places because people need it so they organize it.

Cadence: Switzerland is interesting in that it's a small land-locked country between powerhouses France, Germany, Italy and also Austria. Obviously, there are significant influences based on which bordering country one lives near. How did your experience growing up in the Swiss Jura region near France differ from someone like your friend, (Swiss pianist) Irene Schweizer, who grew up near the German border?

Favre: Actually, Switzerland is so small that you live near all the borders somehow but on the other hand, like I was born in the French part and if you are born in the French part, this is Paris and you have to go to Paris to play, otherwise you're not really worth it. If you live in the German part of Switzerland, you have more chances because you can go to Frankfurt, you can go to Berlin, it seems to be more open. That's why for a long time, I lived in the German part because I felt more centric there. You know the supremacy of Paris is something very difficult. If you're not from Paris, it doesn't work. If you live in Switzerland, it's OK but you're not from Paris. To the French-speaking world, Paris is the center of the French culture. I don't know if it's the same here, if you have to be from New York, but probably not to that degree. In that area of the world, Paris is it.

Cadence: So they won't accept you in that area unless you are living in Paris?

Favre: Yes, that's about right.

Cadence: I've heard from musicians that in Switzerland there is a lack of collaboration amongst the artists that live in different sections of the country. If you live at the German border, you don't necessarily work with the French section. Is that true?

Favre: Yes, there is a barrier there. With the Italians you have the Alps, this is a natural barrier, and between the Germans and the French, there is such a different mentality. All this diversity of cultures makes Switzerland strong but also it makes parts of the country so different that of course, it creates a barrier. You feel that in Switzerland.

Cadence: In America we don't realize the separation that exists in Switzerland, we think of it as a little country so it's surprising to hear about this lack of camaraderie.

Favre: Yes, you see there is a difference of mentality. I have a great advantage living in the German part of Switzerland now because I am a foreigner in my own country. I come with a French culture and they find that so charming but here I have to add that the Swiss Germans have accepted me the way I am and play and have allowed me to realize what I am today. This would probably not have been possible if I would have stayed in the French part.

Cadence: Switzerland is known for producing great timekeeping, that includes clocks and drummers such as Daniel Humair, Fritz Hauser, Fredy Studer, Charly Antolini and yourself, to name a few. What's behind all the great drummers coming out of Switzerland?

Favre: This is a question that no one could ever answer because it's not the watches; it's not the mechanical timing. You know they have a great tradition in Basel for drumming but I don't know if it's that because the jazz drummer doesn't have that kind of timing, they don't play the same way. It's difficult to say, but perhaps it's because we never had a king so we don't know how it is to obey and drummers cannot take their hair down. I don't know if that's an explanation but I feel it's something like that.

Cadence: How do you view the role of the drummer?

Favre: Mainly the role of the drummer is to keep the time in case anything goes wrong. You also need to be like a good orchestra director. You let the people play but you give them space. The drummer should be proposing the time, giving the way to work for the group but not dictating. That is the main point. The drummer is also there to know the music and also know, if you are backing a soloist, where is he trying to go in order to help him. Never follow but be with the other player the way he wants to go. And provoke, also provoke some dangerous parts to see how the other person is going to jump over it in order to create some tension in the music.

Cadence: Let's talk about your unique approach to percussion and music. Many who've written about you have used the term poet. You've also been called "the master of the quiet sounds." Please talk about your approach to percussion.

Favre: I would say my approach to percussion is a very old one. I feel you

should be one with your instrument, with the sound of your instrument, and try to make the music move organically not mechanically in a musical way that may sometimes be interpreted as not having timing or as having wrong timing but it's not so. That's what I look to do and that's what I learned from my teachers, all the old drummers. Sid Catlett was the first that I really loved and then Baby Dodds. Philly Joe Jones told me, "You have to listen to Baby Dodds." You have to listen to them to go to the source and also go back to Africa. You have to listen to African drummers because that's where this thing really comes from.

Cadence: You've explored solo percussion, it's obvious that you have an interest in how sound functions.

Favre: The sound is directly related to, of course, first, to your ear, the way you hear, but the movement, your physical movement. The way you try to make something sound is not by hitting, you never hit a drum or any instrument, you make sound on the drums by stretching them and saying, 'Hey, my friend,' you must get the instrument to react with sympathy to you. You are really with the instrument. You have to know what the material is going to give you. I used to play on walls to see how it would sound and some materials answer and some don't, no way. It is like two human beings [interacting]. In old Greece, the drummer was a dancer and a philosopher. He was always these three—a drummer, a dancer and a philosopher. And there is in the drums some kind of great philosophy, I think.

Cadence: What are your feelings these days when you listen to a very busy and loud drummer?

Favre: Oh, that's a good question. It's not that I get nervous when someone plays like that. I think that when I hear that, the person needs a few years to come down. I want to add here that somebody like Elvin Jones never ever sounded too loud to me, he sounded big but not loud. You can tell that sometimes when you see a drummer working, he's not playing, he's got no time. Also I listen to a lot of drummers at concerts and I've learned a lot, like is he going to keep the tension and develop it? No, he broke, he doesn't have that strength to develop the line. Last night at The Stone, there was a saxophone player [Tony Malaby], he has that strength to keep the line going really the way the line goes. You can't take it the way you want to take it today, it goes already so just respect it and give everything. You need a certain type of patience. So, it doesn't make me nervous to hear a busy drummer, but sometimes I think, 'No way' and sometimes I think, 'In a few years (he'll be ready).'

Cadence: Did you meet much resistance when you transitioned from the explosive European free jazz style of the time to a more sensitive style of playing?

Favre: A lot, when I was going with free jazz, people put me down. They were saying, "How can you do this?" But later, they were even more aggressive when I left [free jazz] because it seems every style has a certain milieu and you are not allowed to change once you are part of it. They called me all sorts of names when I started my solos at first. The public liked what I played, some critics and musi-

cians liked it, but the scene didn't like that. Oh, they put me down very badly but it's supposed to be like that, I guess, huh?

Cadence: What's your dream goal on percussion? If you could make the drums do something beyond their limits, what would that be?

Favre: I guess they would do what they already do - they change your perception of being there, they extend your horizons. I remember a concert by Billy Higgins, I was sitting a few feet away, and it was so great what he was giving us. It was so great that, I would say for ten days afterwards, I was different. I felt that when I ate, I ate, and when I moved, I moved, when I played, I played, and I played so much better because I deeply personalized myself. I went, probably, into his personality in my playing for a while. I guess a little bit is left but this is a lot when a drummer can achieve something like that. I also heard Sid Catlett on YouTube do a two bar solo and he did something so simple but I had to cry because he was touching something inside me like, I don't know, like a friend. He played with such authority, in a way that I don't often hear today from our drummers, they are too busy.

Cadence: You're a self-taught drummer, I think it's impressive that you turned professional after only two years of practice.

Favre: Oh, yes, you see I was a kid and I was so fascinated by the drums once I started on them. I didn't want to play them at first but my brother said, "You play!" because I had to play in his band. I didn't want to play, I wanted to be a farmer, but today I say thank you because immediately, once I started, I was playing all day. I had no teacher but I was playing all day, listening to the radio. I had one record and I played one side after the other and I did it all by listening. I was kind of innocent but I could play with any band and I could play the right thing. Also, I could remember very well, any kind of arrangement just from listening to the music. That's probably the reason I play the way I do, I didn't learn by patterns, I learned by melody.

Cadence: Certainly your playing and composing don't seem bound by many rules. Would you talk more about this freedom?

Favre: It's because I didn't go to school. When I say that my teachers were the great black drummers, it's really because they probably didn't go to school. I did study with an old musician, he was a student of Anton Webern. He was from the Viennese classical school and a very special man. I studied with him but I wasn't used to study with anyone, I had done everything by myself up to that point. I had to taste first what I liked. I think also with composing that if you go to school, you are going to make some exercises and you are going to compose like these exercises, so I don't do that.

Cadence: Would you talk about how you form your drum solos?

Favre: Yes, I've always loved to play with them because every new phrase, even if you repeat it, is a development, a becoming of something. So when I do a solo, I start with something and on the way, some commentaries come. I do this and out of this, I do that, and I never force something into it. I never think that I

have to play that pattern now. No, no, it comes naturally.

Cadence: Do you have a game plan ahead of time or are your solos all improvised?

Favre: I improvise. You see, there were times I played, oh, so many solos, and I tried to write pieces and to play them to the public but, no way, they were not interesting because the drums, to me, allow for a conversation with the public. You can't do that ahead of time, it has to be immediate contact. It is more interesting and it's more rich when you improvise because you play what is coming now and you develop that. People say I have a good source for the form, this I don't know but I guess it's due to not forcing things into it. It's in letting them come in and come out, so you go higher this way.

Cadence: What's your approach to composition and what does composition mean to you?

Favre: Composition to me is mainly a kind of not hiding myself behind a mask and saying that I am not just a drummer improviser. The first time I tried to write was difficult. I said OK, you take that mask down now and you say what you have to say and you want this to be played with your friends and if it's wrong, OK, you'll accept that it was wrong but say it. It was an act of courage then. You see, now it has become more like a habit. Now I am used to it, I'm not so emotional about it anymore but it meant coming out of the ghetto of the drummers. [People think] there are the musicians and then there is the drummer, no, I wanted to be a musician, that's why I compose. The other thing is that by composing, I have to really go deep into myself to know what do I like. That is the main question you can ask yourself. When you play, is it something you like or you don't like it and if you don't like it, it's a lot of work. That's how I became a better improviser because I had more material, more things to play with.

Cadence: You were an early explorer of world rhythms and percussion from countries such as India, Africa and Brazil. Why did you take that direction?

Favre: Because at that time, this was the end of the era of Miles and Coltrane and all that, but to me, I had the feeling that the hand of the father was not there anymore. Like where is jazz going now? This was the end of the '60s, things were not so straight anymore and I was looking for something I could believe in so strong so I started to listen to African musicians and Indian music, because I needed these roots. That's why I was interested in that and, of course, I went to also listen to Japan and all the other's music to get the inspiration. That's what happened.

Cadence: Please talk about your unusual drum set, it's full of gongs and other interesting instruments.

Favre: I use different ones but mainly, today, I use one for solos and I have more sound material like different cymbals. My instrument is a jazz instrument, the only difference is I use two different bass drums, one high, one low. I realized, OK, this is fine with the hi-hat, I still play the hi-hat sometimes, it's fine, but if I have that big bass drum on my left foot, I have an incredible reserve of sound because

it goes very far down in the sound so it keeps the bottom to the sound and also it makes me play around the town with like four different hands or legs and it's kind of a realization of your dancing. You play up, you mix it, and then you can play like, I wouldn't say like a piano player with two hands, but it's like a dance and the hi-hat makes it a little bit too mechanical. If you have the rhythm here inside you, you don't need it.

Cadence: You worked for Paiste & Sohn [the drum and cymbal company], for a number of years. What were your duties for them?

Favre: the first thing was the testing of cymbals to make sure they were OK to be sold and if they were not OK to be sold then I was playing them. I make a joke about this but it was true. Every cymbal in the Paiste line had to be inspected and, as you can imagine, they were not so uniform back then. Those that didn't fit could not be sold. I choose mine from the one's that didn't fit in because they had all kinds of character, they were unusual. This way I could choose a cymbal set that was more personal. It's the same thing with human beings, not everyone fits in "the line." It's like the best students in music schools don't very often become the best and most creative musicians. When I was teaching in universities in Stuttgart, Germany, and Lucerne, Switzerland, the other teachers shook their heads because among the students I always chose, they were not the ones who sounded perfect and polished but they were the ones who I felt had a potential to develop. They were usually unsure of themselves but they became the best. The other duty I had at Paiste was to create an office called The Drummer's Service. I started to make contact with all the drummers in the whole world. I also doing clinics all over the world, it was two months in the States, and two months in England and all over. We had Joe Morello, we were together in the clinic in England many times. I was also working on the development of sound because Paiste was always interested in developing sound – better cymbals and so on. We had workshops where we talked about what the musicians were hearing and what they were doing. This was mainly my job.

Cadence: Working at Paiste you had the opportunity to explore a lot of equipment. How did working there change your approach to music and sound?

Favre: Yes, it happened in quite an organic way because I used to play with two cymbals normally and a hi-hat, that's it. At Paiste I found that three cymbals together was very good because three makes a melody and they taught with four, and then it was four with a gong. So all that changed the music because if you changed a cymbal, you changed the whole harmony of the band. That's the way it developed and then what happened also was the musicians were not so fond of these sounds, they wanted me to hit the drums because, I think in their minds, you hit the drums. They were drummers and drummers hit the drums. So what I thought was, OK, I will develop solos and boom, I was on stage doing solos. That's the way it happens, you don't mean to do that but it happens to you because this is the only way.

Cadence: I know that Irene Schweizer was your secretary at Paiste. How

was she as a secretary?

Favre: Terrible! [Laughs] Smoking all the time and saying, "I don't feel like it."

Cadence: Yeah, but you had to keep her.

Favre: It was OK because we started playing and then we played every day. We played a lot and then we went on tour. We organized these clinics and we had another young man who helped in the office because Irene and I played so much, you see? These days are over, in those days it was possible. Then I was giving the clinics and therefore I had the hotel paid by Paiste, the bus was paid by Paiste, all the traveling expenses were paid by Paiste, of course, because of the clinics. That's how we could travel all through Europe and play because with that kind of music we didn't earn anything but we could travel and play.

Cadence: Irene Schweizer has been your longest collaborator, going back to 1967 or so. What makes the two of you such great musical partners? What does she bring out in your playing that's so special?

Favre: It's something mysterious in a way, I don't know what it is. We are born on the same day but four years apart. We are Gemini's, I don't know if that works, perhaps it does, but from the first minute we played, it was together and all the things I tried to play for myself in secret, I could play with her, and that was it. The best concerts are always like that, that's what people don't understand. Sometimes the listeners ask how did they rehearse this but it's not rehearsed, it just happens. She's a very rhythmical player, I guess this is another reason we work well together.

Cadence: You made many great records for ECM Records through the years but 1984's recording Singing Drums was special because it was your first time composing for a percussion ensemble and because of the personnel – Paul Motian, Nana Vasconcelos, Fredy Studer and yourself. How did this unlikely combination come together?

Favre: Ahh, it was like a dream. With Fredy, we were playing duos and then we had the idea it would be nice to enlarge the group so Fredy asked Paul and I asked Nana and then I went to compose for a few months. It was supposed to be composed but how? I thought about how am I to compose for these people? So I composed the music and I put it on cassettes and in three days we rehearsed the whole program. Not everybody could read it so I had to sing it for them but it was like a dream because everybody liked the music. I was telling them stories—you play the baritone cymbals and you play the tenor cymbals and we were like singers. The results were really fantastic and after these three days we had a concert and we recorded the concert. It was made fast.

Cadence: Would you talk about your latest projects?

Favre: What comes next now is a reissue of my three first solo albums in a box set. Besides that I have a new group of four drummers. I don't know if you've watched any videos of my eight drummer groups? The eight drummer groups were fine, they were good, but sometimes we could have been phrasing better and with more precision, but now with these three people, it is fantastic. They come to my

house and we rehearse, and I write the music and, oohh, they love it. So I look for something more soaring. I guess we will record after one year, not before because we have to make it very natural. My last record is *The Voyage*, it's a ten-piece band and we are going to play the Berlin Festival this year. I also do the solo concerts. I love to do solos because it's like my special Formula 1 studio. That's where things happen, the ideas happen.

Cadence: You mentioned your Drummer 8 ensembles of which I did view a number of YouTube videos. It's impressive that there's such tight interaction and the power that's generated is very exciting. How does it feel to sit in the middle of all that percussion?

Favre: Yes, but I'm more of an orchestral director/conductor because I am there to not be satisfied all the time but when it really works, it was impressive. The group had great power but the things were not easy to play. Two voices going back and forth but it was good, it was like a kind of a drummer's zoo and with all different people. It was quite nice.

Cadence: Patrik Landolt, the head of Intakt Records, told me that you were the top teacher in Switzerland and that nearly every significant drummer in the country was taught by you. How did you come to teach?

Favre: This is a good question because I didn't look for teaching. I remember I was in Basel, a long time ago, and one guy came and said, "Why don't you show me what you do?" I said, 'I don't know,' and he said, "Show me what you do." So I did and that was my first lesson. I always repeat that I am not a teacher. I am still not a teacher, I am somebody on his way and if you want to have a look, come with me, I'll open the door, come with me and we'll walk. If you have the feeling that you are a teacher and you show them what to do, to me, it's not really right because with my best students, I let them do what they do but I suggest it. You see, one was ready for an examination and he had some form of melodies to play on the drums so I said, "Oh, it's better if you start the other way, through the hi-hat because melodically it makes more sense. He worked for months until he could do it. I guess that's good teaching and from a technical standpoint, it was incredibly difficult. So provoke, you see?"

Cadence: Do you have any philosophies regarding life that you try to live by?

Favre: Music, I believe in life and in music. Everything is in the music and I don't need to make special declaration. Music is music, it is what it is, and to me, it is the top. Also, it is the perfect parallel to your life, your musical development is your life development. It's been said that music is the most demanding mistress you can ever have because the music sometimes is no good. Sometimes she says "Ok, you can play" and other times you work and work and nothing happens. So this is life, that's the philosophy.

Cadence: During your early years, you had the opportunity to play with a number of traveling American musicians. I loved the YouTube video of you backing up Louis Armstrong. What do you remember about that day?

Favre: All the things I remember are normally very small things but I remember that Louis was just next to me and I felt suddenly his strong sense of time. He had time down in the earth, it was very far down in the earth and you could not move, you had to go with it. It was a very strong impression. I liked it because you had to give up. You see, if you had Billy Higgins playing with Armstrong I don't know if it would fit because they're from different times, Louis came from New Orleans so it's different. So I had to give up and go with Louis, he was the lead, he was a leader. Also, afterwards he sat with the musicians and it was great, we were like kids, it was so nice.

Cadence: You also had the experience of playing with his wife, Lil' Hardin Armstrong.

Favre: Yes, but I was very young and I was playing in the area where I was born, in the mountains of Switzerland. There was a town there that had so much jazz happening every week and I played there in bands and that's where I had the chance to accompany her. She was more like a showgirl, she was not deep into the music. She was happy to be there and smiling and I tried to keep her back from rushing because she was so happy. She was a very nice woman.

Cadence: Maybe she was trying to speed you up?

Favre: [Laughs] That is possible!

Cadence: Let's talk about some of the prominent people you've worked with in the past starting with one of my favorites, Mal Waldron. You recorded Black Glory with him. The last time I saw him was at the Blue Note club in New York City. He was trying to give the young lady at the souvenir stand, who he obviously knew, a hundred dollar bill to buy him some sushi but she kept pushing it back, saying it was too much money. What do you recall about Mal Waldron?

Favre: Yeah, Mal was making jokes all the time, very intelligent jokes that got exactly to the point. He was a very, very good chess player and he also performed, in a way, like that. His combinations, he didn't think about, they were just there, he was just moved to do it musically, like a chess player. He loved to laugh and he was a real philosophe. He could also be like a kid, telling things and he enjoyed life and playing. In his youth he had some very hard times he told me, very hard times, but later on he was very happy. He worked a lot in Europe and Japan where everybody loved him.

Cadence: What unforgettable encounter did you have with Papa Jo Jones?

Favre: I'll never forget that. I had a drum clinic at the American Hotel in New York and many drummers were there and Papa Jo Jones was there and I was playing that free business. Everyone later went to the buffet, of course, and Jo Jones came over and said to me, "Son, come here." He sat at my drum set with two brushes and he was just stretching the drums, not hitting, just smiling. It was like some fresh air came into the room, you know? This is all he did for a few seconds, just stretching the instrument and then he said, "You dig it son? OK, let's go have a drink." It was a short lesson but it was a lesson for life in a few minutes.

Cadence: So that encounter changed how you played?

Favre: No, it was confirming what I was looking for, otherwise it would not have worked. If somebody puts his finger exactly on what you are looking for, boom, then you have it. He was a wise man, the drums were his world. I know he was not always gentle with young drummers, he was very hard on them if he didn't feel they were really concerned about it so his interest in me was a real complement.

Cadence: You also had an experience with Philly Joe Jones.

Favre: Yes, we played together and it was nice. The first time he came to hear me in Paris he said, "I don't know what the hell you play but it sounds good." Later on, we played with Daniel Humair, Philly Joe, and myself and it was great to play with him because you can feel much more when you play with someone about how he does it and I could feel his sound. It wasn't loud but it was big, a big sound and it didn't hit my ear once. You know, some rimshots can break your ears, some drummers, but he was perfect. He was also a melodist.

Cadence: What was your experience with Reggie Workman?

Favre: It was something so special because I played in a quartet with Reggie, Freddie Hubbard, and Jaki Byard and it was quite impressive. It was around the time I played with Louis Armstrong. Reggie, while playing a tune, came to me and put his arm against mine. So he played and I played and I felt automatically secure. To me, this is the jazz world, it's brotherhood, we support each other. We played again together many years later in a trio with Irene Schweizer and I asked him if he remembered doing that and he said, "Did I do that?" Sometimes it's just a little gesture that you never forget and it makes you improve.

Cadence: How about Jimmy Giuffrè?

Favre: I had a very nice experience with him because he was telling us all about the jazz history, he knew a lot. We were playing in France in front of a big audience at a big festival and we played a ballad and he stepped to me and said, "Solo." And I played a solo in the same way, slow, and in the end it was as if I had played the most powerful drums, he said, "Yeah!," and he went back to playing. [Laughs]

Cadence: How about Buddy Rich?

Favre: I don't know if it's important to say? I was in Hollywood doing a clinic there and all the people there said I had to come see Buddy Rich. So somebody took me to see him playing with his band and I saw all these other drummers sitting there and they were jumping off their chairs when he played some usual thing like a roll, but from what I saw, he was overestimated and underestimated because he was much more of a musician than we think of him. He was doing things that were so musical. That's what impressed me. At the break, I went to see Don Menza, the tenor sax player who was playing with Buddy's band. Menza said, "Great, you are here, let me introduce you to Buddy!" I said, 'No, no.' He said, "What? You don't want to meet Buddy?" I said, 'No, I'm not interested.' I didn't want to meet him like a fan, that's what he always got from people. So Menza called over the rest of the band, "Guys, look at this guy, he's a drummer

and he doesn't want to meet Buddy!" They all came and said, "What? Who's that?" [Laughs] You know what really impressed me with Buddy was that he came on stage just after that with just one stick in one hand and a key in the other and he tuned his drum. It was a drum symphony what he did tuning up there. That was fantastic, better than the whole concert. That sound that he had and the phrases that he played when he as just tuning were very impressive and also the things that he did behind the soloist and behind the band were so musical and so fast. These things I tell you are things that I learned on stage, just looking at things and seeing. 'Oh, how does he do it? Ahh, that's how,' and then I could do it too.

Cadence: Stealing.

Favre: Yeah, stealing, exactly.

Cadence: How about Joe Morello?

Favre: He just died, it's a shame. We were touring in England doing these clinics and Joe was such a character. It's not such a nice story so I hesitate to tell it but he was putting me down a lot, like, "Pierre is going to play first," because it was a two-part clinic. So I said, 'Ok, I will play first,' and then he said, "No, Pierre is going to play second." So I said, 'OK, I will play second,' I didn't care, you put me where you want me to play and I play. But he was putting me down in front of the audience and we were in a music shop and he said, "You play this free thing, show me what you do." So I played and in the evening he put me down by saying, "I'm going to play like Pierre," and he hit (funny) on the drums. By the way, he came back to America and he had a new album, Another Step Forward, and in its introduction, it's Pierre Favre. He did the same thing that I was doing! [Laughs] You know, we didn't leave each other on good terms but a year ago I called him and he said, "Oh, Pierre, how are you?" He was so nice and so friendly and he said, "Pierre, I always thought you were a good drummer, come visit me," but he passed away.

Cadence: How about Wild Bill Davidson?

Favre: Oh, this was a long time ago, in the '50s. I have had a lot of fathers in the music, I didn't study or go to school, I just played, but all the musicians protected me and they always gave me some presents and Wild Bill was like that. He was a fantastic player and in the playing he took care of me, I could feel him giving me the chance to play and it was a great joy to play with him.

Cadence: The last questions are from other notable musicians. Han Bennink asks "Do you remember being on Lou van Burg's TV show years ago with the Max Greger Band along with Louis Armstrong and that at one point Armstrong and van Burg fell down on the floor on their backs? That was one of the best musical moments for me."

Favre: No, Louis was trying to sit and he missed the chair and he fell on the floor with the trumpet in his hand. This is Han Bennink going for a joke. I can imagine that he loved that, he loved Louis Armstrong falling down. You know the Dutch scene, they make jokes all the time.

Cadence: Oh, so he set me up with that question?

Favre: Yeah.

Cadence: Gunter Baby Sommer said, “Say hello to him and tell him I admire how he made his way from a drummer who was focused on playing time and noises many years ago to a musician who plays the drums like a piano, a melody player or singer...Yes, he is not a drummer, he is a great musician and open-minded composer. Ask him about the moment he started to become a composer, when it was, and what was the point of inspiration to do it?”

Favre: He said that? Incredible, this is incredible, yeah, he never told me that. When I started, I was playing with John Tchicai, we had a very good group with bassist Peter Warren and a piano player from Denmark, and it was called The Naked Hamlet Music Ensemble because we played in a Hamlet theater. We never recorded but it was a very good band. This is so funny because one day, John came to me and said, “Pierre, do a second voice for this thing here.” This was a step out from playing the drums so perhaps he provoked me. I did it and we played it. Secretly I was writing pieces but I never dared to bring them on stage. I had complex feelings about being a drummer but not a musician because being a musician was my highest dream but I didn’t dare pronounce it. So it started with John Tchicai and later on I started to take things out like that for groups. I tried four or five groups and nothing ever happened and suddenly, snap, it happened. One band was there and it worked and we did it.

Cadence: Trevor Watts said it was hard to come up with a question because it was so long ago. He remembers the lakes, snow and mountains. He also recalled playing with a French bass player named Beb Guerin who never forgave the British for defeating Napoleon at Waterloo.

Favre: [Laughs] That was a very good band. You see, this is the whole thing between France and England, they never forgot that they both lost the war in a way.

Cadence: Andrew Cyrille said “Ask when and where was the first time we met. Because of whom did we meet and why?”

Favre: It was at that drum clinic in New York where I had the experience with Papa Jo Jones. Andrew took me around. He took me to his home, his wife had been cooking some turkey, and then he took me to a club in Harlem where we heard a young guitarist who was very talented, he played fantastic. His name was George Benson. I remember that I was the only white person there and in those days, it wasn’t so good, and some people came to look at me and probably, I had the look of the innocent because nothing happened.

Cadence: Andrew Cyrille also said to ask, “When and where was the last time we were in each other’s company?”

Favre: It was in Switzerland in the mountains at the border of Italy. We were at a festival there.

Cadence: I asked him if this was to be a test of Pierre’s memory.

Favre: It sounds like it is.

Cadence: Milford Graves recalled you traveling to his old home in Brooklyn in the '60s to interview him about new gong designs for Paiste. He wanted you to know that he still uses the large gong you gave him. So the question is why you did seek him out and what other drummers did you consult with?

Favre: No, we were sitting in a restaurant and we talked. He was telling me about his herbs and the flow of energy and that when he plays, his arms get so big from the energy. I asked him what I could do for him and he said, "Send me a gong!" So I sent him a gong. I could do that at Paiste, I was the boss so I could give sets away. It's not like today. I wasn't looking for information from him, I admired him and I wanted to know him. I'm happy to hear he still uses the gong.

Cadence: Paal Nilssen-Love wants to know what you think about today's young drummers and if there is something you miss in their playing or thinking.

Favre: This is a very difficult question because they are very young. Some I would say, the way they look for the line of the melody in their life, the development, where do they want to go with this is made very difficult through the business because it is difficult in this world to say I do it for the music because the reality is so strong and life is hard. You have to come and do it. I had the chance to do it my way, like I compose. Let things come when they come, you work and things come and it is the way it should be, it's an organic thing. But for the young players now, with the kind of future that we have, it's difficult. That's why it is so difficult to answer such a question. I find drummers too busy, usually it's too busy and no time to be "there." I have a fantastic little story. Somebody gave me a Zarb [an Iranian goblet drum] and told me to take a course in Basel on how to play it. So I took the course and after the workshop, the master was playing with an old singer and in the middle of the concert, the singer grabbed a drum and gave one stroke and I was sitting in the middle of the world. Do you know what I mean? There are things that put you in the perfect place, it takes perfect timing. I remember seeing a DVD of the Buddy Rich memorial service with Steve Gadd, Vinnie Colaiuta, and Dave Weckl. They first each played with the band. Colaiuta played with the band and the band sounded like that [holds nose to make a nasal sound]. Weckl played with the band and the band sounded like that [again holds nose]. And then Steve Gadd played with the band and the band sounded [makes large roaring sound]. He was doing almost nothing. They then played little solos and a lot of things happened there. Steve Gadd came and always he brought it back right on track with simple things. That's what I mean, that's what I miss. Too busy, that's what I would say about the young drummers, and that's what was so important about Jo Jones' lesson— to play the essential but go down. This is an incredible strength.

Cadence: Kahil El'Zabar asks, "Everything in the universe vibrates, everything vibrates at a different pulse. How do you interpret the telepathic rhythms and how do you feel connected to them?"

Favre: This is a very good question. Sometimes through the free jazz, I could sometimes feel certain things because I came out of the path of this and I discov-

ered my breath. I could breath. I found you didn't have to hurry, and this is one point where I felt that. Another thing was this so-called playing whatever came, playing free. Yes, free, but it was not, it was a pulse and I felt that it was not soldier's work anymore, in a way, but it was completely organic. Another realization was that I started to make rhythm lessons for my students, and at certain points I had a center and everything around me was moving completely related to each other but free, it was a dance. I think also that you have to believe. Some people believe in Communism, my mother believed in God, I believe in music. We believe about the same thing, we just call it different. If you can believe, you can start taking some strength in your life and in your playing. It gives you confidence and everything is OK.

Cadence: Gerry Hemingway asks "What, as an improviser, is your ear drawn to while interacting with others? Phrasing? Pitch? Color? Rhythm? Space? Or do you ever consciously not listen to the other player to facilitate an independent relationship in the content of the music?"

Favre: I think I listen but I don't know what is more, that I listen or that it listens because sometimes I am not consciously listening but I react, whap!, to it. But more and more, I see that I listen, but listening in a way of not analyzing it, I go with it. You jump in the water, if it's cold or not, and you go with the stream and where you go, you find yourself. It's the same when I play, sometimes it doesn't work, I don't know why, but when it works, I do things that later people ask me how I did it and I say, 'I don't know how,' it's just reaction. Actually, it is just listening, just listen and the ear does it. Phrasing for me is very important because it still happens that I play with musicians where if it's off, I have to stop, I can't play. The phrasing is what gives you the strength. Space is also important, the drummer is there to make you feel the space and when you feel space, it opens everything up and it can make the audience also feel the fantasy. That's what space does, it calls you to dance.

Cadence: The last question is from Vladimir Tarasov who played with the Ganelin Trio. You two share similar interests in sound production and solo performances. He said, "I don't have a question for Pierre but I would appreciate if you tell him that I listened to his music since 1967 when he came to the Tallinn Jazz Festival (in Estonia). I and all my colleagues know and appreciate how he changed percussion sound and how he influenced all of Europe's drumming schools. His CD "Portrait," was a great example for percussion sensitivity and freedom! Thank you!"

Favre: Whew! Thank you.

Cadence: Any final comments?

Favre: Students and listeners often ask me how I did a certain thing when playing but it comes from some other place, a place that is somewhere else, I don't know from where. When you have these inspired moments, you can try to analyze where they came from but it's impossible. You don't know where it comes from, it's magic. Music is the best thing, it is complete.



PHOTO CREDIT: IWONA WALICZEK

MACK GOLDSBURY

Conducted and Edited
by Jeffrey D. Todd
Transcribed by
Heather Todd

Mack Goldsbury just might be the most accomplished jazz saxophonist you've never heard of.

He has played with some of the great names in jazz—Jaki Byard, James Clay, Bill Frisell, Red Garland, Dave Liebman, Joe Lovano, Paul Motian, David “Fathead” Newman, Pharoah Sanders, Sonny Stitt, to name but a few—but is not known to the general public. He has also toured with big names in pop music like Cher, Stevie Wonder, the Supremes, the Spinners, and the Temptations. He also boasts an extensive discography of 60-odd recordings. With a résumé like this, you might expect him to be better known, say, on the order of a “Blue Lou” Marini, his fellow alumnus from the North Texas State music program.

One thing that may help to explain the mystery of Mack's relative anonymity—I say relative, because those fortunate enough to have heard or played with him remember him well—is that he has spent much of his musical career in Europe, in Berlin, to be precise, where, along with combo dates, he played regularly with the prestigious RIAS radio big band. Mack is thus a link to the world of European jazz musicians, and I thought an interview with him could be instructive not merely about American music and musicians but also about that other world which most of us don't know so well. And hopefully it will make a very deserving musician a bit better known than he is now.

This telephone interview was done in three separate installments in February and March of 2011.

JT: Mack, thanks for agreeing to do this interview with me. I really appreciate it.

MG: I'm honored to be able to do it.

JT: I think that an interview with you could be instructive in many different ways. I'm going to try to ask questions that, since you had a career in Germany, might be interesting to people who have an interest in Germany and German culture, and also for musicians and jazz fans.

MG: OK, sure.

JT: First of all, I understand you were born in New Mexico. Is that correct?

MG: Yeah, in Artesia. It's a very small town, mainly oil wells and refineries. Too bad my family didn't get any of those oil wells!

JT: How long did you live there?

MG: Oh, very little time--about four months of my life.

JT: And your family then moved to Texas?

MG: Yeah, we moved to El Paso.

JT: So, you're being in El Paso now kind of brings you full circle.

MG: Yes, it seems like the homing pigeon idea: after a while you come back home. As I've gotten older, I've looked for places where the weather is good, and always El Paso has looked better than any other place. Today it's going to be 70 degrees here. It's beautiful. In fact, I'm out in my backyard right now.

JT: So, you actually grew up in El Paso, and you had your first steps in musical development there?

MG: Yes. I went to high school here. My father played the violin in a western swing band. They had the first TV shows in El Paso. They had shows on Friday and Saturday nights, and when an artist came through, they would have them come, do a television show and then they would put on a concert at the coliseum later that night. So, they used the TV show to promote the different artists that came through town. They also featured musicians—jazz musicians, flamenco guitarists, classical guitarists, things like that.

JT: So, a variety show.

MG: A variety show, yes. They did that for many years. Of course I followed my

dad around on his gigs. Sometimes I played the mandolin and sang.

JT: So, you were a child performer?

MG: Yeah, they let me get up on the stage and sing with the band whenever I learned a tune. That was a nice way to grow up.

JT: Did you always have the desire to perform when you were a kid?

MG: Yes. I took my mandolin around and would try to play for the neighbors.

JT: Were you an extroverted kid?

MG: In that way, though not in other ways. But as far as playing for people, I've always loved to do that. I was never nervous about it. Starting so early, you don't have that nervousness so much because you get used to it. I would go hear my dad's band play. They had steel guitar, violin, and everybody took solos in those days. They might play "Perdido" or other jazz tunes. I loved the solos! When they were taking a solo, I'd go, "Wow! Listen to that!" That's when I started improvising. My dad helped me a lot because he was an educated musician. He had come to the conservatory and taught music here when he finished his stint in the Army during the Second World War. He taught me chord types and the changes to tunes, so I grew up knowing all the standard tunes.

JT: How did he teach you changes?

MG: Pretty much as soon as I was able, he made me play the piano for him and he would tell me, "Now we're going to play 'Sweet Georgia Brown.'" "Now it's an F chord, now it's a C7 chord." He would call out the chords and I would play them. In those days they had these books with a few chord changes in them, but they were all very basic. We didn't have fake books like we have now. We had to listen and learn everything from records.

JT: You mentioned western swing. A friend of mine here in town¹, Johnny Case, whom you know as well, used to be pretty involved in the western swing scene. Have you played any western swing with Johnny?

MG: No. When I met Johnny and his brother, they were playing jazz, mostly. If they were playing western swing I didn't know about it at the time. One interesting thing happened when I was finishing school up in North Texas State. There was a notice on the board for a summer tour with Ray Price, a great country singer. It said, "Needing horn section." It was the strangest thing: I picked the notice up off the board at North Texas State and called the contractor. He called me right back because he thought I was my father. He knew my dad. So I got the job. John Osborne was one of the trombone players, and John Thomas was also on the gig. John [Thomas] is a great trumpet player. He played with Ray Charles, and he's now teaching at the University of Southern California. He also played lead trumpet with Count Basie. We went on the road and played with Ray Price the whole summer. Willie Nelson played in the band right before us.

JT: So, Willie Nelson opened for you? [laughter]

MG: Isn't that funny? So I went back to my dad's roots playing with this western swing band. We had a vibes player, steel guitar, Buddy Emmons, the great jazz steel guitar player. It was a great band.

JT: You mentioned North Texas State, now the University of North Texas. When did you go there?

MG: My first year of college I went to New Mexico State. I had a full scholarship in music there. My parents said, since they gave you a full scholarship, you should go to school there. So I went there the first year, but I always wanted to go to North Texas State. I heard the One O'Clock band at one of these all-state conventions years ago. Marvin Stamm was with them, and Dee Barton, a great trombone player. The drummer was fantastic too. They were a really good band. I always wanted to be in that band. So, the second year I transferred to North Texas. That was 1966. I auditioned for the band. I could play jazz pretty well, but I couldn't read as good as the guys in the One O'Clock band. When I auditioned in the One O'Clock band I was lost in a few bars because I couldn't read the music. It was the hardest music possible. I played in the Six O'Clock band or something for one semester. Dan Haerle—he was one of the band directors—had the Two O'Clock band at that time. He heard me play and he said, "I want you in my band next semester." So, then I was in the Two O'Clock band after that. I finally landed in the One O'Clock band.

JT: Now, does that mean that you acquired your reading chops pretty quickly? Or were you just listening to the guy next to you? [laughter]

MG: I don't know, but I had to catch on quickly. And I practiced a lot. I used to practice a whole lot.

JT: Tell me about your practice routine back then.

MG: I was a major in music performance, so I had to practice a minimum of 4 hours a day. That's a lot of practice. If you think about it, you've got to do your school work, you have to go to classes, and then you still have to practice 4 hours a day, that's a big schedule. But I practiced a whole lot.

JT: Who was the saxophone teacher at that time? Jim Riggs?

MG: No, John Giordano. He used to conduct the Fort Worth Symphony. He was a great teacher. Let me put it this way: I learned more in just a few lessons with him about how to practice, how to get a good sound, and how to play the instrument, than I ever did in all my other lessons. Those lessons were so important that, if a person practiced for the rest of their life, I don't know if they could learn all the stuff he showed me.

JT: That's an amazing statement.

MG: It was amazing what he could do. He had an incredible memory. We had one of these real hard French *étude* books for saxophone. If you asked him to play page 21 of the book, he would just play it by memory. I don't know anybody who can do that. I certainly can't. I was amazed at him. He wasn't a jazz teacher, but he did give me those books from Berklee with modern jazz exercises and chord changes in them. I liked the modern jazz stuff, but I liked other stuff too. When I was a young kid, maybe 14 or 15, I loved David "Fathead" Newman. I couldn't believe how good he was. I had this record, Ray Charles Presents David "Fathead" Newman. I loved that kind of playing. It wasn't bebop. He didn't play so many notes, he just played really beautiful lines. It was soul-jazz, blues-jazz or something

like that, like what Horace Silver and Cannonball Adderley were playing. That was my favorite music to play.

JT: One thing that you have there is that the saxophone tone is so much more important, the lyrical aspect of it. So many players are concerned with playing lots of notes and how many notes can I play and how fast, and that orients their practicing. But in so doing you kind of lose some of that art of lyrical saxophone playing.

MG: Oh, for sure. All the older players that I know, you don't need but about 2 seconds of a record and you know who is playing. Dexter Gordon, you can tell in 1 second. The older guys that played, they all had their own sound. Ben Webster, Stan Getz, all of them. So you have all those different people that you listen to, and then you kind of have to gain your own sound. You're always looking for what combination is going to sound good. So, you always look for another mouthpiece, another reed...

JT: Oh, yeah. Let's get to mouthpieces and reeds. Can't leave that out!

MG: Yeah, that's really an important thing. I know that one time Stan Getz got his saxophone stolen, and he was just begging to get his mouthpiece back.

JT: [laughter]

MG: You can put a mouthpiece on almost any kind of saxophone and you get your sound. But once you take your mouthpiece away, then you've sort of lost your sound, you know?

JT: You have a different voicebox.

MG: That's right. You don't have your own any more, which is really weird. So, that's an important thing. And the Texas sound I always loved. James Clay, I used to go hear him play a lot and I also played with him. My later years in Dallas I had a job every Wednesday or Thursday night with David Newman and Clay. We played at The Flamingo Club in Fort Worth. I have some nice photos still of that. That was really nice.

JT: You mentioned the Texas tenor sound. I wanted to ask you, is there something unique about it? Is it really different from the Chicago sound? I'm thinking of Gene Ammons. Some people say that the Texas tenor sound has a lot of blues, it's also a very big sound. But, in that respect it seems you could say the same thing of the Chicago sound as well. I wanted to get your opinion on that.

MG: That's a hard question, because I love Gene Ammons' sound. He's got one of the most beautiful sounds. You could've told me he was from Texas and I wouldn't have ever known different. But I think Texas had that reputation of kind of a hard sound, with the blues in it. And not only tenor players: alto players had it too, like Leo Wright. He played one of the big bands in Berlin.

JT: Which band?

MG: Not in the RIAS band that I played in, he played in the SFB.² They had two big bands in Berlin for a long time. Walter Norris, a great pianist, and a lot of other

people played in this SFB band. It was a fantastic band. They lasted a few years and I guess they ran out of money. Leo Wright played lead alto there until he died.

JT: He was a great player. He played with Dizzy quite a bit, too.

MG: I loved him with Dizzy. There's a great little jazz club in Berlin, the Badenscher Hof. They have a picture of him there. When I play in the club, it's almost right in front of me. And it's such a nice picture. He's standing up so straight, he looks great. So when I play there I always look at him and think about him playing there in that club. I always loved his playing.

JT: Also among the Texas tenor players, sometimes I don't hear this guy's name mentioned, and it should be. I'm talking about Booker Ervin.

MG: I love Booker. Now, that's the kind of sound of that I'm coming from.

JT: Has he been an influence on you?

MG: Yeah, I loved his sound. I think we play the same mouthpiece, a Berg Larsen. James Clay played a Berg too. There is a Berg sound. Sonny Rollins, that's what he plays also. But there was more blues in this Texas sound.

JT: When I listen to you, what I hear that's very much like Booker Ervin is not only the sound quality, but the intensity of the sound. You play so intensely, and that doesn't mean that you're always playing loud. It just means that you're coming with all you've got, and that's the way Booker Ervin played. So, what's the tip opening on your Berg?

MG: I think it's 110/1. I didn't really check. The thing is, I had it worked on by a guy in New York, so I'm not really sure.

JT: And you play a Selmer tenor, right?

MG: Yeah, a Balanced Action tenor. It's from right before the Mark VI's were made.

JT: If my memory serves, the Mark VI started production in 1954.

MG: Yeah, so it was right before then. Actually, it has the same engraving as the Mark VI on the bell. So, I think at that time they were making Balanced Actions and the Mark VI at the same time.

JT: So, where did you go from North Texas?

MG: Right when I finished North Texas, I went on tour. Some of the guys from North Texas had a little band. Dave Kelly was a trumpet player from the One O'Clock band, and Bobby Henschen was a really good piano player from Houston. We all went on a tour for some oil company. [laughter] We went to Atlanta, Georgia, Daytona Beach, Florida, and we ended up in Biloxi, Mississippi. While we were in Biloxi, we were sitting in at a club. The owner goes, "When you finish this tour, we'd like to hire you, six nights a week." So, we came back there and we played there for close to a year. Horace Silver tunes and stuff like that, along with some original tunes. It was a big club. And they hired a rock band too. They were in one room and we played in another room. People came. It was right after this big hurricane there, and so there weren't very many clubs left. So, all the workers that were sent there, they all came to this club. And so it was packed full of people every night. The job was six nights a week, from 10:00 to 4:00 in the morning. That was really brutal and long. Then they decided they didn't want to have jazz

any more. But some people heard us there and we got a job on Bourbon Street in New Orleans. We played regular jazz. We were the only jazz group on the whole block.

JT: So everybody else was playing Dixieland or something else?

MG: New Orleans funk. Ellis Marsalis worked right across the street, and he played in a funk band. They were really incredibly good, kind of like Dr. John. But he used to come across the street because he liked to play jazz. That was really cool. Then that job ended, because everybody decided they wanted to do other things and move on. Then I moved back to Dallas.

JT: Is this when you played The Flamingo Club with David Clay?

MG: Yeah, I was playing The Flamingo and The Malibu. And there was another really nice club in Dallas that I used to play all the time, too. It was right by the stadium.

JT: Do you remember the name?

MG: No, but maybe I will come up with it. I'd have to ask somebody. But it was a really nice club. I used to play there with Steve Turré, the trombone player, and Thomas Reese, a piano player.

JT: About what year was this?

MG: Right around 1969 or 1970. We played there all the time. Also I would go play with Red Garland a lot at that little club he was playing there in town, the Recovery Room. One time, Red came over and played at this other club that I played in Dallas. And then Sonny Stitt showed up.

JT: Uh-oh!

MG: That was really an amazing experience, for sure.

JT: Tell us about it.

MG: It just sounded incredibly good. I always heard of Sonny Stitt and how he always wanted to challenge any other saxophone players around. Most guys who showed up with their horns would hide their cases after he played one tune.

JT: [laughter]

MG: Anyway, so I remember the first tune we played there, "There Will Never Be Another You". I said to myself, "oh great, man! This is one of my best tunes." Of course, you never know, they might call some tune you don't know. But this one I knew, and I played it. I noticed that he took a little bit of notice when I was playing—I was amazed. He was incredible, of course. So, after that week was over Red Garland came to me and he said, "I was talking with Sonny and he said you should move to New York." Then he added, "If Sonny Stitt tells you you should move to New York, that's what you should do.

JT: [laughter]

MG: I thought, "New York! I don't want to move to New York!" I saw Red again and he said the same thing. He told me, "Sonny says you should move to New York, and I think you should do that too." The next thing I know I'm packing up my stuff in '73 and moving to New York City. In the winter. That was brutal. It was brutal

weather-wise and just going to New York in the first place is tough. But I did check it out a little bit before the move. I went there I think in the summer, and the first thing I did, I walked into the Village Vanguard and heard Charles Mingus' band. George Adams was playing. Right away, I go to myself, "This is what I want to do." It was just the most... the spirit of the music ... oh, it was just great! Mingus, Don Pullen and all those guys, they sounded incredible. George Adams was playing way out of the realm of what people were doing in Dallas.

JT: Or anywhere else, for that matter!

JT: What did you do then in New York? Did you play your own combo stuff?

MG: When I first moved, I would just go, like Red Garland told me, and sit in lots of places and get known. They would say: "Sure, you can sit in but you've got to wait 'til 12:30." So, I'd wait 'til 11:00 and then go to the clubs to see if I could play. And then people started hearing me and they would ask me to play in their band, or rehearse their music, or whatever. So I started going around and rehearsing with people. After a while I started getting a lot of jobs. I worked in Newark, New Jersey a lot. They had a great club, Sparky J's. Everybody played in Sparky J's, all the main guys. There were a lot of nights where they would have local bands, so I got to play. So, people got to know me, and I got to play with really great musicians through that little nightclub.

JT: Who were some of the musicians you played with?

MG: There was one singer and piano player, Andy Bey. He was a singer with Chick Corea and Return to Forever. Recently he's had a resurgence. He's been touring through Europe. I also used to play there with John Patton, a great B-3 organ player. Then from that job I got introduced to Jack McDuff's band and I went on the road with them. I toured all over the country with him. George Benson had played in the band just before that time. Jack McDuff was really the best musician of all of those organ players. He could write great music right out of his head. He had a really great and big book. The first job I ever played with him was with Stanley Turrentine, who was playing tenor too. Oh, my god! He had such a beautiful sound. I learned a lot from playing with him right away. He could pounce on the notes. He had a way of just jumping on them, it sounded like a sheep hopping out in the field. He would definitely grab your attention from his first note. He had a really intense, beautiful sound and could just hop around on that horn. So that helped, hearing and getting to play with those guys. I also played with Pharoah Sanders at Sparky J's. That was great too. A funny thing happened one night. It was my job but I was a little late getting there. I got out of the car, was getting my tenor out, and I heard this music coming from the club. They were playing "Body and Soul." And I thought, man, it sounded so great, this must be a record. I go inside and it's Pharoah Sanders playing. He just happened to be in the club and was playing until I got there. So I went up with him and played the rest of the job. He was so nice to me. He played so beautifully, and he had the loveliest sound.

JT: When was this?

MG: In the 70's.

JT: I'm probably betraying my ignorance when I say this, but when I think of what Pharoah Sanders played back then, I don't associate a real pretty sound with it. But I heard a ballads record a while back and he played "Nancy (With the Laughing Face)" and it sounded a lot like Coltrane on his Ballads album from 1962.

MG: I know. That's the way he played that night.

JT: So, he was playing that way even back then?

MG: Yes. I think when he did that other stuff he just played whatever fit the music. Archie Shepp is the same way. Archie Shepp also can play any standard and sound great. I always thought of him being a really pretty far-out player until I heard him in person. He just played and sang. Unbelievable! Sounded like Billy Eckstine when he sang. Then I heard him at a jazz festival in Burghausen, Germany, and he was just great. It's always inspiring to play with guys on that level. Yeah, that club³ was really good for that. Hank Mobley used to play there too. In fact, I loaned him my tenor one night to play.

JT: So how long did you stay in New York?

MG: 20 years.

JT: Did you do any other stuff besides jazz? I know you had a pop career as well. You probably did some session work, I assume.

MG: All the time. I did a lot of that, because the studios had all these synthesizers, so they could do away with the brass players after a while, but they would still want a saxophone player to play a sax solo. That was a lucky thing. So, you could do dates playing background for somebody's record or whatever. That was always a lot of fun. And I got to tour. I went on tour with Cher to South Africa, and that was really nice. Actually, I forgot one thing: right at the end of my time at North Texas, I went on tour with Stevie Wonder. Tom Malone, the trombone player, and Lou Marini were on that band.

JT: Were there any other big gigs of that sort?

MG: Well, I did The Temptations, and later The Supremes and The Spinners.

JT: Motown. Did you go on tour for that?

MG: The Temptations was a tour of the south. The horn section was from New York.

JT: OK, so they were Motown groups but they went to New York to get the horn section.

MG: Yeah. Motown was mostly famous for its rhythm sections. So, when the bands needed horns, they just got the horns from New York, L.A., North Texas, or wherever they could get them, because it's hard to travel with that many guys all over the place. I don't know why they got us from New York; that was a long ways away. You could've gotten guys from a university down in Florida. I'm sure there were good players there. In New York we did a concert at Giants Stadium.

JT: Wow. Did you have any solos when you played with those bands?

MG: They always gave me solos. Even with Stevie Wonder. They always let me

play. A lot of times the band would come out first and we would start playing, and then they would invite the singers. But I really enjoyed that Temptations thing in the south. They were really great. The band was very good, and the arrangements were hard.

JT: What was interesting about them?

MG: "Papa Was A Rolling Stone" was a long arrangement and there were interesting rhythms. When you listen to the music you don't think about how complex some of the writing was. But if you go to read it, it'll challenge you for sure. You listen to "ba-da-dah dah da-da" and it sounds great, but you read that and you go, "wait, what is that rhythm?" In Berlin, we also had a horn section, the Berlin horns, a trombone player from the radio, trumpet, and myself. We played with The Supremes and other groups. When different people came to town we were their horn section. We also played for country bands.

JT: Did you ever have any qualms about being a jazz player playing in those pop bands?

MG: No. I always had a really good time. It was good music and the bands were fantastic. The Spinners had Bernard Purdie. I don't know how many records he's made, all of Aretha Franklin.... It was just incredible to watch Bernard Purdie play the drums. He has to be one of the best musicians I've ever heard. I watched him play with a small group and then also watched him play in the band with us. You wanted to call everybody you knew and tell them to come, he was just so great.

JT: What was so great about his playing?

MG: He knew the melodies to the tunes real well. He could hear everything. And when he made his fills, it fit perfectly. Everything was perfect. I remember hearing him with a small group, his own group, in a little small jazz club in New York. There were like five or six guys. And he was playing the solos to the tunes. You heard every melody. It was perfect playing. Perfect.

JT: Everything in the pocket, huh?

MG: Yeah. I guess he and Steve Gadd were the best as far as their time. And they invented all those rhythms. Bernard Purdie invented most of all of the Motown rhythms. There's a great video on YouTube. He has one where he just talks and tells them how he's inventing. I wish I had that on my computer. I would send it to you, because it's just so good. One of my friends in Berlin sent it to me and said, "You won't believe this video."

JT: Who sent it to you?

MG: Ernst Bier, the guy that I talked to you about. He sent it to me, and he said, "You won't believe this." He's talking, it's educational. And he's playing while he's talking. So it's like the different parts of his brain are entirely separate.

JT: How does he do that?

MG: I don't know! I've known a couple of people that could do that. They seem to have a different brain on each side. I played with Jaki Byard, a great piano player. He could talk to you and play Debussy or something at the same time and carry on a regular conversation. He was unbelievable. He could play any style just as good

as anybody in the world, with incredible technique. And a great arranger: he could write arrangements right out of his head.

JT: Did you play with him in New Jersey?

MG: Yeah, in New York, New Jersey. He had a big band, The Apollo Stompers. They played in Harlem. His band was just great. We also had a quartet together: Billy Hart and I, Jaki and Ed Schuller. We did a whole series of library concerts. In those days you could get concerts like that, not so much nowadays. Fort Worth is an exception. Of course in New Jersey and New York you could do a lot of those because every city has one of those libraries.

JT: You mentioned Ernst Bier and so, I'd like to know: how did you end up going to Europe, and where did you go? I know you spent so much time in Germany, but I wonder if that was your first stop.

MG: No, the first time I went I played with Paul Motian, Joe Lovano, Bill Frisell, Ed Schuller and I—that was the band. We had two horns, a guitar, bass and drums. We toured France, and we had about 10 concerts all around France in all the greatest places. I remember getting the itinerary. I was in Dallas or somewhere right before that, and somebody gave it to me. I was shaking.

JT: [laughter]

MG: That tour we played all kinds of concert halls and opera houses mostly in France, but also in Belgium. We rode the trains every day. That was terrific. We played in I forget how many cities.

JT: When was this?

MG: That must have been about '85. That was the first time I went to Europe with a band. And you couldn't beat that band. Paul Motian was just great. I don't even know what we were playing. It was pretty far-out music, but just incredible sounding. Joe Lovano is a great saxophone player. We also did some Monk tunes and Bill Evans tunes. And we played compositions by Paul Motian and Bill Frisell. It was really terrific.

JT: And then you came back to the States?

MG: Yes, to New York. Then I started going over there to play after that with a guy named Bob Lenox. He was a piano player from Brooklyn, and he sang. He could write jazz tunes and pop tunes. When he was young he was playing kind of like James Taylor and he sang kind of like that. But he wrote great tunes. I started going over with him to play in Berlin because he had lived in Germany for a while. And he was popular at festivals. He was called "the voice of Brooklyn." He just died recently, about six months ago. He did movies and everything. You can look him up on YouTube. He did some really out videos and he did soundtracks for television shows over there in Germany.

JT: Sounds like a very creative guy.

MG: He did movies in France. He had a house in France and an apartment in Berlin at the last. He was a great guy to go with.

JT: And that was, I assume, after '85, right?

MG: Yeah, that was around '89. And so I started going over there. We played in France also. We toured France and made a tour of France and Germany. That was really good. He told me that the guys from the radio band over there liked me. The guy that ran the RIAS radio band came to one of the festivals. And so when I decided I might want to live over there I wrote him a letter. They wrote back in September or something, right after the Wall came down, and said, "We'd like to start using you in January" or something like that.

JT: January of 1990.

MG: Yeah. At that same time I wrote Walter Norris, a great pianist who played with Ornette Coleman. The only record that Ornette ever made with piano was with Walter Norris. Walter could really play. When I first moved to New York, Walter was playing with Mingus' band, and he was playing with Thad Jones' big band on Monday. He had every gig. We were friends. I had a little job, a Holiday Inn or something, jazz a couple nights a week, so I walked up to Walter one time and asked, "Hey, would you like to do this job?" And he said, yeah, sure. So, I met him and we started playing jobs together. Then, when I moved to Berlin, I called him right away because he was playing with the radio band there. He was also a guest professor at the Hochschule der Künste⁴. For maybe five or six years he had a guest professorship. So I wrote him, and he called the people at the university and they hired me as a saxophone teacher there. David Friedman—he's a great vibist—was also on staff there, and Jerry Granelli, a drummer from California. We had a nice staff and it was a great job.

JT: So, it was mainly American-centered teaching?

MG: Yeah, in the jazz department.

MG: I think David Friedman retired recently, I don't know for sure. Now they have Kurt Rosenwinkel. He's the professor of guitar there, and Judy Niemack, a singer. A lot of people from New York got those jobs.

JT: Did you need to speak German to get a job like that?

MG: Not for my job. You could be a guest teacher there no problem, because they didn't care whether you spoke English or German when teaching. But if you were going to be a professor or the head of the department like David was, you'd have to speak German really well and know how to write, because you couldn't take care of the business otherwise. Anyway, that's how I got over to Berlin. Then I started playing. There was a guy named Pete "Wyoming" Bender. He's an American Indian.

JT: Oh, yeah. Didn't you write a tune in his honor?

MG: Yes. I played in his band too. He did an RCA record here years ago in New York City, and they hired me to play on that record. I didn't know him at all. People that worked at the studio called me for the date, and I played on his date. And when I moved to Germany, the drummer that was playing with him, he said, "Hey, this guy is moving here. Why don't you call him up for jobs?" So, we played together all the years over there. He had a really good R & B band like Ray Charles. He is a great singer. And he does a lot of these American Indian records. They sell them at airports and all the little shops in New Mexico and in Texas too. He does a lot of

things for the American Indian movement and all that.

JT: In Germany there's a lot of interest in American Indian things.

MG: Oh, sure. Well, there was Jim Pepper too. He was a great American Indian saxophone player. He played just as beautiful as anybody. He died a few years ago. We were good friends, and I did a lot of his tunes. He wrote a tune called "Witchi Tai To" and it was a big hit. I play it too. I did a record called the Tribesmen. And I used Pete Bender on that record too. I'll get that to you next time I come to Fort Worth so you can see. It's a beautiful record, this Tribesmen record. And anyway, I was kind of involved in all that stuff too in Europe. And Gunther Schuller did a two-album set with the Cologne Symphony Orchestra and the WDR Big Band playing all Jim Pepper music. He wrote all kinds of beautiful songs. Schuller wrote all the arrangements and conducted. Jim Pepper was big in Europe. He played with Mal Waldron on a lot of concerts.

JT: Did he record on labels like Enja?

MG: Yes. And also he did a record with Paul Motian too, also I think on Enja. That's a good label. ECM's good too, as well as Tutu. Enja and Tutu used to be the same company, but the owners split up. In fact, the newest Joe Lovano record is on Tutu, a trio date with Joe Lovano, Ed Schuller, and Paul Motian.⁵ It's a great record.

JT: Musically, what was Germany like? Since you were in Berlin I'd really like to get your take on how West Berlin was different from East Berlin and also how you would compare that to the scene in the States.

MG: East Germany had jazz clubs and Kulturhäuser⁶, where they played free jazz, basically. They called it free, but it was more like Ornette Coleman. Not totally free, it had melodies and structures, but mostly free. When the Wall came down, the West had to continue the funding. All over East Germany there were these places, and you could do tours playing night after night in different ones. It wasn't real big money, but decent, much more than what a typical jazz club here in America would pay. So, I could go around and play in all these different Kulturhäuser. A lot of times the bands from the east would invite me, sort of like the Knitting Factory jazz festival in New York. People knew that I could play not only straight-ahead music but that I liked to play this free kind of music too. So, people would invite me to play. They were the greatest free musicians you'd ever heard in your life. Dresden was a great center for jazz in the East.

JT: Do you have any idea why that was?

MG: No. They loved Dixieland there, first off. They had big Dixieland festivals that they've had for many years, long before the Wall. And they had Dixieland bands coming from America and from all over Europe. A lot of my friends from New York who played Dixieland went there. They also had a great music school and they had Günter "Baby" Sommer—just an incredible drummer, like Max Roach or something—who was the head of the school. They had great teachers and everybody learned to play free jazz, so that became kind of the center of this movement. They played that music to promote freedom. So, it was an exciting music, exciting musicians.

But after the Wall fell, these places had to try to survive on their own. Before, they were subsidized by the state. The Kulturhäuser were good for me. I had just moved there, and I got to play everywhere and go to all these big places and do real tours.

JT: So, you were going to the East and the reunified German government was still funding those places?

MG: They were helping fund them. If you went to Poland, they did the same thing. I've known guys who have gone there and played 15 days out of 20.

JT: So, they still have them in Poland now?

MG: Yeah, but it's harder and harder, mainly because of the banking crisis. A lot of jazz places were sponsored by banks; Deutsche Bank has sponsored a lot of stuff. If you look at the posters, you can see the different banks that are sponsoring. Now I'm going to be playing at Kunstfabrik Schlot in Berlin. I've played there on two different gigs. It's a series in East Berlin. It's some kind of theater festival. They're always having these little festivals. And they're still sponsored. They get some state funding so they can do these productions.

JT: The festival scene seems to be the best funded kind of thing.

MG: Because always some kind of festival is happening.

JT: I think what the thing is with festivals, it happens once a year so throughout the year they can try to round up funds and sponsors for it. That's easier than trying to fund something every night.

MG: Yeah, sure. If you have a club, like the main club in Berlin, the A-Trane, they have jazz every night. They fund it themselves, and it's a viable place. My friend runs it, and they do okay. He's a good businessman. And the club is beautiful. It's right in Charlottenburg, and it's full every night, although the clientele is mainly visitors to the city.

JT: So, how then would you gauge the level of jazz appreciation in Berlin?

MG: Oh, people love jazz.

JT: OK. But you say visitors to the city are the ones who go to the A-Trane.

MG: It's a tourist trap. A lot of tourists are there and they show up and they go to that jazz club. You know, they advertise a lot in hotels. People coming from, Norway or Sweden for instance. When I play there as I usually do—this summer I'm going to be there for five nights—you meet people from all over the world. And local people come there to see the shows too. The playing is at a very, very high level. It's like the Blue Note in New York.

JT: And I first met you at the B-Flat.

MG: We're also playing at the B-Flat by the way. They always have these jam sessions on Wednesday night, and they always have an opening band that plays the first set. I do that gig every time I go. I line it up so I get there on a Wednesday, so I can go to the B-Flat and play that first night there. I couldn't probably sleep anyway that first night, so I just play a job. It's not a real big paying job, but it's a nice thing to do and the people hear you. All the local musicians, all the young guys are in there. They just pack the place. There's no standing room or you wouldn't be able to move. You perform for the younger musicians in the music schools. It's a

real good public forum.

JT: I've got to ask you about the jam session, because I found the setup very strange. You came and played, and then it came time for the jam session. What I was expecting was more of a sitting-in session where you have the house band and then guys come up and play. Well, it wasn't like that at all. [laughter] It's sort of a musical potluck: if somebody wants to play they'll go up there, but there's no house rhythm section.

MG: Once I'm finished with the first set, sometimes I stick around and play a little bit during the jam session, but other times I just go back home. Sometimes I say hello to everybody and I listen. Sometimes the level of playing is amazing. But, you're right. The band that plays the opening set hardly ever plays again, except maybe the bass player, who sometimes gets stuck playing. My friend Robin—he's from Canada—runs the session. He loves it and is very successful. He runs other jam sessions in Berlin but that's the main one. But that's why I always have that gig. I just call him and tell him I'm coming.

JT: It was a very nice place, and it was great to see this hardcore jazz club.

MG: Yeah, right in the neighborhood.

JT: And packed. And the listeners: you could tell they were sophisticated. It's not just any people who end there for a drink and there's also music.

MG: Oh, no, no. There's no cover charge or anything on that Wednesday. It lets all the students from around town come and all the people that want to hear them play can do so. And it's exciting, because they really listen.

JT: Yeah. I think they bring the same kind of attitude to listening to jazz as they would to the symphony.

MG: It's an interesting audience. I love playing at the A-Trane because it's a privilege to play at that club. You're the headliner and Herbie Hancock or somebody like that has just finished a gig there. It's pretty serious. And the people treat you very nicely. You have a nice dressing area, recordings are made. They have a recording studio also in the club. It's great. So, that's a different kind of place. But the B-Flat is also nice. And this Kunstfabrik Schlot that I'm going to play in is just like the B-Flat. The sound is great. My tenor sounds so great in there. They have a great piano. All these places have good pianos in there. I played a festival here in El Paso where they have a jazz festival for high school and college bands. I played with the college band here. They had a digital piano. Over in Berlin they have Steinway pianos or some other really good make, and it is tuned. And they have built-in PA systems.

JT: You mentioned really good sound and recording capabilities. I heard a bootleg recording of Jerry Bergonzi that was recorded in Cologne at the old Subway. Did you ever play that club?

MG: Yeah, sure.

JT: I was astounded at how good the recording was.

MG: Yeah. Those recordings are real good. A place that is still going in Cologne is

the Loft. They make lots of records. I've made a record there. That also has a great sound. You can have an audience and make a live record.

JT: We've talked about Berlin a lot. How about the other cities in Germany? We've just mentioned Cologne briefly.

MG: As I was saying about Dresden, that's one place I played many times. We'd play concerts in big churches all over Dresden. I played I don't know how many of those. And they have a jazz club that they've had for many, many years, a great jazz club, and I played there many times. I like Dresden. They're really attentive and they really listen to the music. And the musicians are great. I played with Scotty Boettcher. He's an amazingly talented pianist and organist. His real name is Andreas. He plays organ, piano, vibes, and drums really well. He's got a degree from the conservatory there, and he was better on any of those instruments than the other students who concentrated on that instrument. When I first met him, I made a record with him, and he played everything on the record. He was playing 5/4 on the drums. We always played free together. We never talk about the music, we don't think about it. We just go play. Not only perfect ears, you know perfect pitch and stuff, but perfect recall. If you play like a Turkish melody to him or something that you're working on, he can play it all back to you right after you played it. I have at least eight CD's with him.

JT: So, you're starting to mention favorite musicians that you like to work with. Who are some other names that you think we really should know about?

MG: Ernst Bier of course. I play with him all the time. Besides being a great player, he takes care of the organization. He's always helped musicians come to Germany and helps them find places to stay. And there's a guy that I've played with a lot, in fact I play the B-Flat with him: that's Michael Clifton. He's a great drummer from Colorado. Of the German musicians, I like Stefan Weeke. He's a great bass player. I like him because he can play very freely on the bass. He's open to everything. I also like Martin Lillich a lot. I already mentioned "Baby" Sommer. And then there's Connie Bauer. He's one of the greatest trombone players on the planet. Unbelievable! He can sing all kinds of chords.

JT: It sounds like sort of some of the stuff that Albert Mangelsdorff used to do.

MG: I heard Mangelsdorff too. They're both at the same kind of level. If you get to hear them play, you will never forget it. So, those are some of the guys that are really great musicians. And then Reggie Moore is a pianist from New York. His father arranged for Benny Goodman, Fletcher Henderson, Charlie Barnet and all those old bands. Reggie is a great arranger too. He arranges for lots of singers. He plays the piano with everybody. He records with me all the time. He can play anything. He's not young; he's nearly 70. He's just in really great shape. You'd think it was a kid playing.

JT: You've mentioned quite a few American players. How difficult is it for an American player to go over there and to get jobs as a musician?

MG: I'm sure it was easier when the Wall first came down, for sure, or before the Wall. It's not so easy now. People used to be impressed if you said that you came

from the States. But now there are so many good German jazz players.

JT: Have you played much in Munich?

MG: I did some tours down there, but I haven't been there in a while. There's a couple of nice jazz clubs in Munich. I always played there with Ed Schuller on tour. He was real good friends with the people that owned the clubs, so he could always go down and play for a week or three days. Munich is a great city, and they love jazz. The whole south liked jazz a lot. And Burghausen, right on the Austrian border, is a big center for jazz festivals. I played there. Maynard Ferguson had his whole band there. They had Archie Shepp, Duke Ellington's band, Count Basie, everybody. You know how on Hollywood Boulevard they have famous people's names, footprints, and handprints in the street? They have something like that in Burghausen for jazz musicians.

JT: Where would you say would be the easiest place that you know of in Germany or Europe in general to make a living as a musician?

MG: I can't really say. I would have said Berlin for a long time because there wasn't that big of a scene. The scene was bigger in Cologne when I first moved there. By the way, Cologne's WDR radio band is fantastic.

JT: Did you ever play with the WDR band?

MG: No, I played with the RIAS band.

JT: What caused the RIAS band to fold?

MG: I guess the funds. They didn't want to pay the money any more. When Deutschland Radio bought the band, they had a full choir and a big band. The big band made more money than everybody else. The contracts were really incredibly good. I guess they just wanted to downsize like everybody else. Just like here, where the NBC orchestra and the Tonight Show band folded. When I first moved to Berlin, Berlin had maybe four or five symphony orchestras, including the radio symphony, the Berlin Symphony Orchestra.

JT: And they had the opera orchestras too.

MG: They had operas, people had regular theater jobs, like they used to have in New York. Now they just have tapes in New York or three guys playing all the parts. But when I first moved there, the Theater des Westens had a full band. I played there lots of times subbing. It was a full-time job. Those days are over. They did away with most of the bands. There is still a theater orchestra in the east playing at the Friedrichstadt Palast. They have a full band playing. My friend, Christian Grabandt, plays the trumpet in that band, that's why I know it's a working band. He also played with the RIAS band. We're going to play a gig together, actually. He has a CD out with me and we're going to play when I get there. He's going to get a sub for the theater. But like I said, all these theaters in town would have a band. If you could get on one of those bands, and you could play one or two jazz gigs on the side, you could do really well there, with a high standard of living. We had a joke about the Polish jazz musician. Why was he playing jazz? The punch line goes: "he's in it for the money."

JT: [laughter] Over here in the States that's really funny.

MG: The thing is, when I told that joke to a guy in the RIAS band, he didn't even laugh. He didn't know what I was talking about. Of course you're in it for the money!

JT: [laughter]

MG: These guys were going around, driving up in their BMWs and Mercedes. That's a Polish joke, but I love the Polish people and I love playing in Poland: the musicians are so good and the schools are great. I'm going there in a week-and-a-half.

JT: You said you had been offered a position in Poland, a jazz professorship.

MG: Yeah, that was going to be at a music school that's being opened in the town of Szczecin. That was a German city at one time.⁸ After the war the border was changed and it became part of Poland. It's a real nice seaport on the North Sea. A Navy base is still there. My friend Reggie Moore is teaching there now. I think he started this year. There's a brand new music school just opening up, and a friend of mine, Piotr Wojtasik, is a really great trumpet player and is head of the jazz department. He asked me about teaching there. But I had already decided to go to the States.

JT: What was the trigger that brought you back to the States?

MG: My family. First of all, my mother, and I didn't like the fact that my kids couldn't spend time with their family. I thought it was just time to go back home. And I've still been able to go back and forth between Europe and the States. It's great that you can keep your friends. Everybody wants to invite you to come over for a gig. So, we keep in contact and I'm able to go to Europe. It's kind of funny: everybody says that, when I come over I work more than anybody that's living there. If you live somewhere, you become part of the furniture and they expect you to come and play for any kind of money because you're a local. But as soon as you move away, you're an exotic fish all of a sudden instead of just a normal perch in the pond. People like me all the time on Facebook, they say, "We have some concerts. Would you like to come?" Sometimes you can make them, sometimes you can't, but it's a real interesting thing.

JT: It's great that you didn't have to give up Europe.

MG: I feel really at home there. As soon as I get there, my German starts getting better right away. I can deal with the situation. And I love to walk in the neighborhoods. I take long walks there. You don't do that in America. You maybe walk your dog around the block. In Germany, if I have somewhere I need to be, even if it's a couple miles away, I just walk there. They've got a very good train system, and the subway. But still you want to walk. You get to see all kinds of things. I like to walk along the rivers. They have beautiful canals.

JT: So, now you're back in El Paso. What is the actual name of your school in El Paso?

MG: It's the El Paso Conservatory of Music. I'm the head of the jazz department.

JT: So, teaching is a big thing for you?

MG: Yes, I would think so. I think it is for most musicians now. Most people have to

take some kind of position somewhere. My friend Billy Hart, he's teaching at about three colleges. Everybody's doing that now because of the jobs. I played the other night at a real nice place called The Percolator. It reminded me of the B-Flat. It just opened up. They had two bands: a rock band, young guys from here, with an unbelievable sound. They had all original music and it sounded great. I played with a quartet. They played first, we played second, and the place was full of college kids.

JT: In El Paso? I'll be darned.

MG: They used to have jazz clubs everywhere here at one time. At one time when I lived in New York I used to come down here to play. They had Señor Blues, a great jazz club. People like Eddie Harris used to come here. The other night, the place was just packed. After the gig, I felt really good. I thought, it's not a lot of money or anything, but it was definitely good music, and the people listened, they were quiet. The staff at the place was nice too. It's like a coffee house. They can't sell liquor yet, but they can sell beer and wine. Curt Warren, a guitar professor from the college⁹ Eric Unsworth, the bass player that runs the college band, and the drummer Ricky Malichi are all on staff at the Conservatory now. I'm giving all my friends the gig.

JT: [laughter]

MG: They're real experienced people. We've got a real nice staff in the jazz department. The conservatory's classical staff is incredibly good. Everybody has doctorates. So that's what's happening here in El Paso. Sometimes it's really good. Ernie Watts came and filled up the theater.

JT: And there you're also talking about a guy who has also spent a lot of time in Germany.

MG: Yeah. He played with the RIAS band right before I came. They were all impressed because he had a manager. He said, "I don't even answer the telephone. I don't even have a computer. I don't do anything. All I do is play the saxophone." He even mentioned that he's an analog man when he was on stage here. I went to that concert: he sounded great. And then you have these smooth jazz guys—Dave Koz and those guys—come here. They can fill up the auditoriums too. Chris Botti, others...

JT: He's doing all these big concerts with other invitees.

MG: Yeah. Till Brönner, a trumpet player from Berlin, does the same thing. He's doing everything. He records for a big record label—I think it's Warner Brothers—and makes tons of money. He played with me in the RIAS band. He wanted to be a big star, and a lot of guys were jealous of him. But he was always nice to me and I liked him very much. He is kind of a big star. He lives right by the A-Trane and plays there sometimes, of course. And if Wynton Marsalis plays there or somebody like that, he shows up. He can fill up the A-Trane: he does double shows, 40 Euros a person to get in.

JT: Why is that? I don't know his stuff so well.

MG: He's actually a great bebop player. But he sings. He's kind of marketed as a

new Chet Baker. He can sing like Chet. And he does some pop, Christmas albums, the same thing as all these guys do. But, I mean, when he came down to play with the big band, he took great solos. But he just chose to have this kind of more pop lifestyle. He wanted to be rich. He just got good management and went for it. He did a record with Steps Ahead. He started working with the best guys... I think he's doing a very good thing, because he's a musician that can play and he makes money too.

JT: One thing that strikes me is some people might see your move to El Paso and the assumption of a teaching position to be a sign that you might be leaving the active music scene for a more relaxed existence as a teacher. But when I hear you play, you play with such intensity and commitment. You've obviously got a whole lot more music left in you.

MG: I played the other night and a saxophone player named Eddie Curonza, ¹⁰ a Mexican guy, came to hear me play. He must be about 80 years old now. He used to be really famous around here. He still plays in a big band and looks great, by the way. He said, "Man, you play like you just came in from New York today." And I said, "No, not really, but I have been kind of preparing again for a tour, so I'm kind of warming up and getting myself together for that." Everybody talks about retirement. My sisters talk to me about their retirement. I don't even understand the idea.

JT: When I caught you at the library, you were playing so intensely. I read a nice quote posted on your MySpace page from Cadence Magazine. The writer said your playing "immediately focuses the music." That makes a lot of sense to me, because your musical intent is just so clear and so strong that it tells everybody else: "OK, here's where we're going."

MG: That's a good quote. Everybody comes up to you and says, oh, you sounded really good. But with a quote like that, somebody actually took the time to put their brain together to try to understand something.

JT: So, if you want someone to know more about your music, what would be, what recordings would you suggest?

MG: Mack Goldsbury and The New York Connection with Kenny Werner and Billy Hart is a good recording. The quality's real good, recorded in New York. And all the live recordings at the A-Trane with Ernst Bier's quartet. Every one of those were good, for example At Night When You Go to Sleep. They're very good recordings. And the ones I did with Scotty Boettcher too. I like them because they're free and they kind of just happen. Those are some of them. I have a new one out in Poland with the group we call Mack Goldsbury and the Polish Connection. The album is called Salt Miner's Blues. I really like that, and it's brand new. I'm also mixing a new one with Duane Durrett right now. That's with the band from the gig at the Fort Worth Public Library. ¹¹ Duane plays drums on it. I'm getting the cover together with the cover designer. When I go to Poland, I have a lady that does cover design.

JT: Who was your pianist on that gig? I loved his playing.

MG: Kelly Durbin. He's great. We made a beautiful record together, recorded at his

Interview

MACK GOLDSBURY

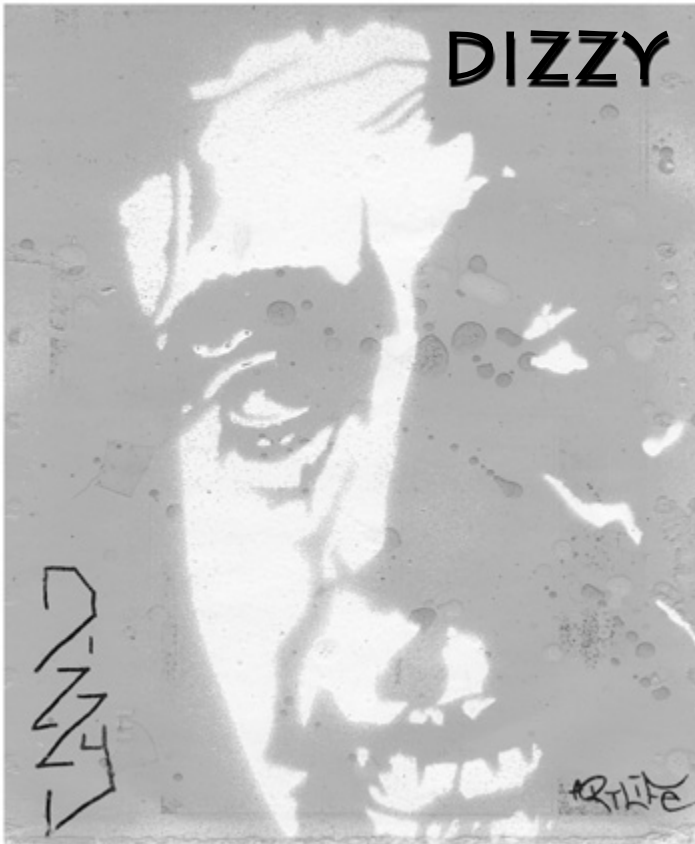
house. He has a Steinway grand, and we hired an engineer who came and did the recording. I forget the engineer's name, but he was very good. I'm anxious to get it out. I think Kelly's going to mix it with him and Duane. Not much mixing to do.

JT: You and Duane work real well together, I think.

MG: We've been friends for years. I met him at North Texas. I had heard him play a little bit, but I didn't know who he was. But when I heard him play in Fort Worth with James Clay, I thought his playing was great. I also have an album with Jim Shannon in Dallas. We have a new CD of duos that's really good too. It's already out. It's called Two's Company. That's more my other kind of playing, a little bit more like Stan Getz. We played through changes of standard tunes.

JT: Well, Mack, it's been a great series of interviews with you. I've learned a lot, and I think the readers will too. Thanks so much for taking the time.

MG: It's been a pleasure. Thank you.

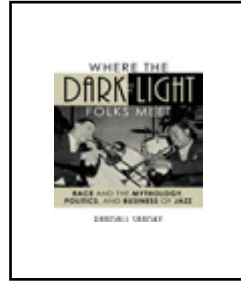


Random Art Department by Alex Haney.

Book Look

WHERE THE DARK AND LIGHT FOLKS MEET: RACE AND THE MYTHOLOGY, POLITICS AND BUSINESS OF JAZZ BY RANDALL SANDKE

SCARECROW, 2010;
275 pages with index and notes. Clothbound; ISBN 978-0-8108-6652-2; \$40



Book Review by Mark C. Gridley

Randall Sandke has written an exhaustively researched history of jazz that emphasizes business aspects of the music, contributions made by American popular music, and oversights regarding the continuous interaction between African American musicians and white sources. In addition to tapping more than 300 written sources, he drew upon 18 oral history interviews from the Hogan Jazz Archive at Tulane University, and he conducted 28 fresh interviews for the book. His writing style is easy to read, flowing, and rich in anecdotes. It has a depth of technical understanding and informed point of view that was provided by his background as a well-traveled professional jazz musician who has mastered several different idioms of jazz. The book contains twelve chapters, each of which is sufficiently rich in research and fresh thinking to qualify as an article in a scholarly journal. Chapter 1: “Is Jazz about Music Anymore?” sets forth the author’s motivation for launching the ten-year effort that this research entailed. He bemoans racialization that seems recently to have overcome a field that was previously the most democratic meritocracy in the U.S. Chapter 2: “The Activist Writers” and Chapter 3: “Good Intentions and Bad History” chronicle how the deeply-held political motives of the earliest jazz historians caused them to tell the story of jazz in a way that helped them promote a social agenda instead of more objectively cataloging the music’s development and virtues. In those chapters Sandke identifies patronizing attitudes toward white musicians that were held by early journalist-historians Rudi Blesh, Hughes Panassie, and Martin Williams and condescending attitudes toward white musicians that recently have been expressed by journalist-historians Leroi Jones (Amiri Baraka), Albert Murray, and Stanley Crouch. Chapter 4: “What Gets Left Out” treats blackface minstrelsy, the large proportion of white musicians in the earliest days of jazz in New Orleans, the contributions of European classical music to jazz, the disdainful attitude toward jazz held by moralists of both races, and the influence of white jazz musicians on black jazz musicians. Chapter 5: “The Road to Radicalism” addresses how jazz went “from a dynamically evolving art form to a music in which the importance of blazing new trails was widely and openly discounted.” Sandke views protest-group identity politics of civil rights strivings to have sown the seeds of discounting individuality. “The ‘who’ became vastly more important than the ‘what,’ as artistic individuality was increasingly overshadowed by group identity, and artwork was judged by its usefulness in legitimating group claims to exceptionalism, free of any ‘elitist’ notions of universal artistic excellence.” (p. 118) Chapter 6: “Radical Ideas and Retro Music” continues the theme of Chapter 5 and

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indicts journalists LeRoi Jones (Amiri Baraka), Albert Murray, Stanley Crouch, and trumpeter Wynton Marsalis, the Crouch disciple who became prominent spokesman for jazz education. Sandke contends that they are guilty of promoting jazz as “a product of a hermetically sealed black environment” in which “The importance of originality and innovation would be replaced by a new aesthetic calling for a celebration of bygone heroes and a capitulation of the jazz tradition.” (p. 121)

Chapter 7: “The Biggest Myth of All” documents how “jazz has been an interracial phenomenon throughout most of its history.” It also refutes the belief of many writers that “jazz was sustained almost exclusively by the black community.” Sandke shows that “all the major jazz figures—including Louis Armstrong, Duke Ellington, Billie Holiday, Charlie Parker, and Miles Davis—spent the bulk of their careers performing for white audiences.” (p. 139)

Chapter 8: “It’s Strictly Business” shows how the jazz business has “relentlessly pursued its own bottom line at the expense of anyone who can be taken advantage of, regardless of color.” (p. 106).

Chapter 9: “Copyrights: Accounting Without Accountability” demonstrates how “Any time property is up for grabs, and those in the know are in a position to take advantage of those who aren’t, there’s plenty of room for chicanery.” (p. 201)

Chapter 10: “Show me the Money” explains how pay scales have not differed as much across racial lines as previous writers had believed. It offers fascinating stories on the vagaries of remuneration, including gig earnings for a number of eminent jazz musicians.

Chapter 11: “Is Everything About Race?” addresses issues of mixed ancestry and the capriciousness of racial classification, and it identifies ironies within Sandke’s observation that “the majority of jazz writers impale themselves on the spiky contradictions of America’s quirky racial views.” (p. 234)

Chapter 12: “Tomorrow Is the Question” ponders the resolution of ironies such as “in many ways the African-American community still holds jazz at arm’s length.” (p. 244)

Sandke questions the lack of celebration for great jazz musicians in schools, schoolbooks, and museums that are dedicated to touting the achievements of African Americans. He also wonders whether jazz will “go the route of the epic novel or poem, cultural remnants of a slower paced era that prized contemplative solitude?” (p. 246)

Sandke hopes that “racial debates take a backseat to aesthetic concerns.” (p. 246)

The book presents a revisionist perspective that nicely complements Alyn Shipton’s *A New History of Jazz*, Allen Lowe’s *That Devilin’ Tune: Jazz History 1900-1950*, and Iain Anderson’s *This Is Our Music: Free Jazz, the Sixties, and American Culture*. It also complements the groundbreaking history and analysis of jazz journalism in John Gennari’s book *Blowin’ Hot and Cool: Jazz and its Critics*. Together with these other works, *Where the Dark and Light Folks Meet* gives us a more realistic picture of how jazz originated, evolved, and existed in the U.S. music business than previous jazz historians and journalists had provided. Sandke is to be commended for his boldness and courage in offering such a reference source.

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THERE WAS A FIRE
BEN SIDRAN
NARDIS BOOKS

Albert Murray, the African American cultural pundit and novelist, has stated that “blacks, in a sense, are the OmniAmericans because so many characteristics that we tend to think of as typically American are typically black American”. Surely however much the same could be said about Jews’ impact on American mores, especially via the cultural spheres of cinema, comedy, comicbooks and – the theme in this connection of Ben Sidran’s new book *There Was a Fire: Jews, Music and the American Dream* – music.

As a Jewish American jazz vocalist/pianist, radio host, hit songwriter and record producer, Sidran’s credentials are impressive, the more so as his first book, *Black Talk*, was the outcome of his PhD dissertation on the cultural implications of black music in America.

There Was a Fire complements that earlier study, in that in large part it is an investigation of the cultural implications of Jews’ interaction with black music and musicians, both on Jews’ sense of themselves as Americans, and on the general American populace.

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Pretty much all forms of popular music that originated in the US come under Sidran's scope in the new book, from ragtime to rap. Jews have been involved all along the way, as musicians and, in multiple capacities, as facilitators. In the first decades of the 20th century, most Tin Pan Alley music publishers in New York were Jewish; by the middle decades, most independent record labels that documented jazz, and also pretty much all forms of black music, were founded by Jews. Jews became prominent as impresarios, owners of jazz clubs and venues, artist managers and agents, producers, publicists, jazz writers, and so on. With many occupations and industries in America all but closed to Jews until the 1960s, popular music, like the movies, was one of those rapidly developing fields that was not controlled by those in the white establishment who were intent on blocking Jewish entry. So Jews scented the opportunities and not only moved in but, as facilitators, were in the vanguard.

Fertile ground therefore for Jews of musical talent to flourish too. A large proportion of what is known as the Great American Songbook was written by Jewish song composers and lyricists in the first half of the 20th century. Except for Harold Arlen during his Cotton Club period, they were predominantly composing for the Broadway stage and the Hollywood screen, but jazz musicians to this day make rich use of this material, especially the attractive harmonies. Many jazz musicians' own compositions and improvisations use adaptations of Songbook chord progressions. Even contemporary jazz musicians who largely eschew the Songbook will have learnt much of their trade by reference to these songs.

When I was researching my own book, *Jazz Jews*, I worked out that if you take the top thousand most popular jazz standards, as compiled by www.jazzstandards.com, based on how often they are covered on records, around a third of them were composed by Jewish songwriters, including nearly half the top 100 and six of the top 10 standards. Given that Jews have never exceeded 2 per cent of the American population, that is extraordinary.

George Gershwin, Harold Arlen, Richard Rodgers, Jerome Kern, Irving Berlin, Vincent Youmans and other Jewish Great American Songbook composers all, to a greater or lesser extent – greater in the case of Gershwin and Arlen – utilized black music elements, and so the popularity of their compositions was a important factor in broadening public taste. By the mid-1930s, the enormous success of another Jewish-American, jazz clarinettist and bandleader Benny Goodman, opened the way for widespread popular acceptance of jazz – much of it, in the case of Goodman's big band – arranged by black musicians he employed, and who he credited. Goodman was even able to tour the über-bigoted south with black musicians in his satellite ensemble. Another Jewish jazz musician, Artie Shaw, took things a stage further by integrating black musicians into his main band, and by using a black vocalist, Billie Holiday, including on a tour of southern states.

And Jews as facilitators likewise played a critical role in challenging the barriers of prejudice, notably: Barney Josephson at his Café Society nightclubs in New York,

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where he promoted racial equality and progressive causes; and from the late 1940s onwards, Norman Granz in his role as impresario, manager and founder of record labels. Fast forward to more recent times and Jews as performers, composers and facilitators have also been prominent in everything from rock to pop to R&B to folk music to salsa to bossa to punk to disco to hip hop. The last genre has become notorious for instances of black antisemitism; the relationship between blacks and Jews in American society is complex with negative as well as positive connotations. Sidran does not duck these issues.

At the start of his book, Sidran sets the scene in the context of his struggles to persuade US distributors to support his album *Life's A Lesson*, a fusion of Jewish liturgical music and jazz. That was in the early 1990s, presumably before John Zorn's Radical Jewish Culture movement gave neo-Jewish music cult status. "At the time," Sidran notes, "although black musicians had often recorded gospel tributes in a jazz vein, few Jews had really done jazz versions of their liturgical music. This ... seemed odd – so many Jews in the music business and yet so few showing any interest in their own music. Then one day it occurred to me that perhaps we were playing our own music ... How Jewish was American popular music, and what were the implications of this Jewishness in American popular culture?"

In asking how Jewish is American popular music, he is not particularly referring to klezmer or modes and scales from synagogue music. Although one can discern traces of such things in the music of Gershwin, Arlen and others (Arlen for one spoke about how growing up with a cantor father impacted on his songs), that was not their purpose; they strove to compose music of mass popular appeal.

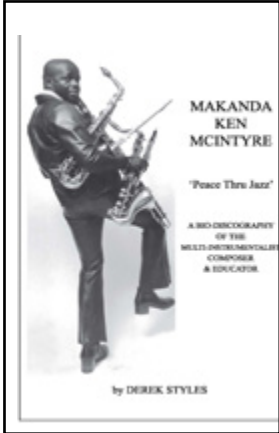
But on the innovations of the Jewish Great American Songbook composers and lyricists, which also influenced non-Jewish songwriters including Cole Porter, Sidran records that "like the lyrics, the melodies upon which these sentiments were carried were vastly superior to those of just a few years before; the harmony, through the use of altered chords to create a sense of richness and density ...

The 'Jewish move', the shift from major to minor, which harmonically called into question the concept of key (or tonic) and gave a place for traditional Jewish modes to cavort with the flatted 'blues notes' of Harlem, created a context for the shifting ground of modernism ... The Jewish move in popular music is what, to this day, makes American popular music so identifiable".

While *There Was a Fire* broadly follows a chronologically historical trajectory, it is not a history, rather one Jewish musician's take on Jews' place in the development of American music. There are passages where I feel Sidran doesn't fully make his case. It would be hard, he claims, to overestimate the importance of Yiddish in the development of popular music in America. Well, I'm not sure he convincingly establishes that point in the ensuing paragraphs. Sidran though covers himself early on in the narrative, informing the reader: "What follows is not the one true story ... but it is the one that told itself to me."

Yes, and it is a fascinating story, no doubt contentious but well worth the reading.

Book Look



**DEREK STYLES.
'PEACE THRU
JAZZ': A BIO-
DISCOGRAPHY OF
MAKANDA KEN
MCINTYRE. MULTI-
INSTRUMENTALIST,
COMPOSER,
EDUCATOR.**

**CADENCE JAZZ BOOKS,
2011. 339 PP. + INDEX.**

**Book Review by
Jeffrey D. Todd**

This work is about multi-instrumentalist, composer and educator Makanda Ken McIntyre, a musician who first appeared on the jazz scene in the early 1960s on the fringe of the New Wave and died in 2001 at the age of 69. It is a lovingly researched annotated compilation of interviews and liner notes, along with an extensive discography. Since Makanda's commercially-released output is not large, most of the recordings are not commercially available and only accessible at the Library of Congress. It is not a biography in the full sense of the term, insofar as it is largely a compilation instead of an author's own synthesis and commentary, but it is nonetheless an indispensable work for someone interested in Makanda's legacy, written by a diligent devotee.

The work is heavily focused on the music rather than on the man. In that respect it is very much the opposite of Art Pepper's *Straight Life*, which recounts Pepper's colorful and often tragic life, without saying a great deal about the music. It does however succeed in sketching a picture of the man as well. It portrays Makanda as a very thoughtful, articulate, and generous man, a natural educator, keenly aware of issues affecting the music business in general, jazz and African-American musicians in particular. It tells the story of the difficulties that he faced as an educator/jazz musician in that era. He taught in the New York City school system and at several colleges, his longest affiliation being a post at SUNY College of Old Westbury, from which he retired as professor emeritus. The work recounts Makanda's difficulties in finding steady work—Freddie Hubbard once commented, "You don't look like you need a gig"—and the tardy recognition of his stature as a composer. Had he been born a couple of decades later, his case would have been rather typical, since so many musicians have some kind of academic appointment these days. But as it was, his performing career probably suffered for it. We also see him as a devoted family man, not the tortured spirit so classically represented by Pepper.

I am grateful for the opportunity to review this book, because it gave me the chance to ponder the work

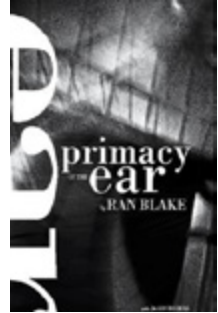
Book Look

of an interesting musician too often neglected. For me, this book is not about the discovery of a first-rank saxophonist who somehow went unnoticed. His alto playing on a recording like *Looking Ahead* (Prestige), when juxtaposed with the instrumental greatness of an Eric Dolphy, is certainly original in conception, but not instrumentally brilliant. The later recording *Hindsight*, for example, displays a much surer technique, but *Makanda* never became a first-rate saxophonist. His playing has much musical value and is certainly worth listening to, but he was too interested in the different sounds available to him in other instruments to devote the time to the saxophone for mastery at the highest level. His multi-reed capabilities might have suited him for the studio scene, but he didn't go that route either, even if he does have a few jazz studio recordings to his credit. Having said this about his instrumental abilities, it is important to note that musicians of the stature of Dolphy, Cecil Taylor and Charlie Haden did not disdain to collaborate with *Makanda*.

It seems likely that the life of a studio musician would have ill suited *Makanda*, because *Makanda* was above all in pursuit of his own creative dream as a composer. In addition to the 100 originals that he recorded, the author states that he left around 400 unrecorded compositions. Impressive is the reverence in which his memory is held, and the following that this music has. Devotees in his hometown of Boston, under the name "The *Makanda* Project", began in 2005 to perform those previously unrecorded originals. The few *Makanda* originals that I have heard on commercially available recordings demonstrate a highly original musical conception: steeped in tradition, but bearing a distinctly personal stamp, sometimes harmonically daring and with a particular emphasis on rhythmic experimentation. So in assessing *Makanda*'s contribution to African-American music, one has to take into consideration his entire musical conception in all of its originality, in addition to his performances. If I find myself in the Boston area, I hope to hear more of this intriguing music.

Jeffrey D. Todd

Book Look



Ran Blake, with Jason Rogers. *The Primacy of the Ear: Listening, Memory and Development of Musical Style.* Third Stream Associates, 2010. 118pp.

Leave it to Ran Blake to pen what may be the most idiosyncratic and illuminating “methods” book imaginable. Don’t be turned off by that genre identification: for while Blake’s slim volume is filled with assignments, advice, listening sequences, and more, it’s nothing like, say, an Aebersold exercise manual. The book is as quirky, elusive, and profound as its author, who conjures up ways to train the ear with the aim being to develop a personal sound (not one that avoids influence or hallmarks altogether but one that delivers these personalisms from repetition and predictability). Fundamentally, he’s exploring the “relationship between what you play and who you are.” He takes from William Carlos Williams an interest in the relation between memory and the imagination, and this kind of conceptual meditation is really at the heart of what Blake achieves here. He engages in, and recommends to the reader, rigorous, at times even ruthless self-analysis (listening back to your own tapes and so on) as part of the creative process; he sees this as a stripping away rather than a dismantling, an act of self-discovery that is also self-creation. He extols the virtues of focusing on what the ear can know before the brain has time to process things, and it is from this basic sensory possibility that Blake builds a number of his concepts. Primary among these is what he calls “recomposition,” the fusion of personality and material, where you maintain the “spine” of a tune while adding your color. Any legitimate and memorable musical style, he insists, will eschew virtuosity or crowd-pleasing for a focus on narrative (he encourages players to take inspiration from, e.g., noir or baseball). Blake encourages keeping a listening journal, and emphasizes the kind of listening that nobody really does anymore in this overdriven world: listening to a record every day for three weeks or so until it’s in your blood, or listening while falling asleep so the analytical mind doesn’t get in the way, or dealing with silence so you can get to the point where you can sustain concentration at will. You build from this place, Blake says. Developing a personality requires “a balance of introspection and conscientious extroversion,” the former your memories and subconscious, the latter your surroundings and influences (29). Developing a repertoire is equally essential, and he recommends

Book Look

extended study of one composer at a time (then you can pick and choose to assemble idiosyncratic set-lists, of which Blake provides several examples, though he improbably categorizes Abbey Lincoln as a “folk” singer). If one is to transform one’s weaknesses and weirdnesses into strengths, into styles, then “the ear must be served by a learning process” (57). You’ll learn more about music, and music-making, from this slim book than just about any dozen others you could name.
Jason Bivins

There has always been a thin line between secular and gospel music and that connection is made clear in *PREACHIN’ THE BLUES: The Life And Times of Son House* (Oxford University Press, 206 pages, hard cover, \$24.95) by Daniel Beaumont. It shows that blues singers could be as effective testifying behind a Mississippi National Steel-bodied guitar as the could be behind a pulpit. Little did I realize as a youth listening to those early Ray Charles Atlantic singles that many were adapted from Black Gospel songs where he had merely changed the lyrics. All the ingredients for a first-rate bio picture are here; the tug between sin and salvation, the wild nights in crowded juke joints where the noise was punctuated by the rattle of dice, a pair of killings and the violence of prisons like the infamous Parchman Farm, the numerous affairs and many menial jobs and the reoccurring alcoholism. The only thing left out is an exciting car chase. University of Rochester professor Beaumont has done his research well and the account of Son’s early years as both bluesman and minister are rich in detail. His friendship with Willie Brown and more importantly, Charley Patton, is told and his traumatic incarceration and subsequent beatings in the vicious Southern prison system of that time. Of particular interest are the accounts of his recording sessions initially for Paramount during the thirties and for the Library Of Congress in the early forties when he was in his prime. Beaumont relates how his nimble slide work and imaginative lyrics influenced some of the most major figures in bluesdom from Robert Johnson to Howlin’ Wolf & Muddy Waters.

The period between the Second World War and House’s rediscovery in the mid-sixties still remains a blank but when he re-emerged as a player, this time on the lucrative Folk Blues scene is perhaps the strongest section of the book. His transition from noisy juke to coffeehouses and concert stages was quick and clever. Once again it makes one think about the thin divider between Art and Commercialism. Yet the addiction remained and often proved to be a hindrance to broader exposure. Its a shame the author didn’t include comments from still-living musicians and his sometimes flowery writing style is a tad distracting but on the whole the release of this volume almost at the same time as the passing of David “Honeyboy” Edwards, the last of the Delta bluesmen, brings home the fact that the era has truly passed.

Larry Hollis

Book Look

Were I a man of intense natural feeling, I would weep for the trees that were ground up to print **BIRDS OF FIRE: JAZZ, ROCK, FUNK AND THE CREATION OF FUSION** by Kevin Fellezs (Duke University Press, 2011, xii + 299 pages). As it is, I'm just an aging hippie paying some dues by with this dry academic tome. You could drop in almost anywhere in the 228 pages of text and find passages that will leave you scratching your head. Here's a favorite from page 108, in a discussion of Tony Williams's Lifetime, one of the four subjects of this book: "Lifetime's blending of rock and jazz practices was an 'opening of the way' performed in the broken middle between the two musical traditions. In this way Lifetime participated in the identity politics of the period. They modeled Stuart Hall's 'new ethnicity' *avant la lettre*, performatively enacting an idiosyncratically affiliative identity." It's that self-important "*avant la lettre*" that I really love.

Along with Williams, Fellezs investigates the work of John McLaughlin, Herbie Hancock, and in a mildly counter-intuitive example, Joni Mitchell, focusing on a few of her Seventies albums including Mingus. Two quotes by Miles Davis that Fellezs juxtaposes as epigraphs in Chapter 2, *Where Have I Known You Before?* / fusion's foundations, illustrate the kinds of tensions and contradictions that the author has to contend with. On the one hand, Davis boasts that "I could put together the greatest rock 'n roll band you ever heard." But he also contends that "we're not a rock band." What the author is trying to get at is the messy intersection of race, class, and taste, though I'm not sure that Fellezs needs to rehash arguments from the Thirties (Winthrop Sargeant) and Fifties (Marshall Stearns) plus early Sixties critical disputes over the music of Ornette Coleman and Albert Ayler in order to have that discussion. It seems to take quite a bit of critical effort to get Fellezs to his point on page 41 that "Although the 1960s are often described as a time of a fragmented jazzscape, however, it may be more productive to think of the period as one in which heightened accumulations of jazz styles were plied across an ever widening set of practices and critical views." Beyond the bad grammar and academic jargon, it's an interesting point, a recognition of the increased visibility of fissures within the shrinking jazz audience at a time when musicians from all eras of jazz were still performing actively. Add the effects of the burgeoning rock scene, itself an arena of growing stylistic diversity at the time, and it's truly a volatile musical situation all around. But we've still got fifty pages to go before the discussion of the Tony Williams Lifetime finally gets going on page 91.



Book Look

What the author might call laying the intellectual framework for his arguments, in a 15-page introduction and three chapters on the definitions of genres, the elements of fusion, and generational issues that affected the music, comes off largely as a reinvention of the critical wheel. There's also Fellezs' severe case of "as I will show later/as I said before" phrasing to contend with, such as this example from page 59: "As I will detail later, Herbie Hancock engaged these ideas in his fusion music of the 1970s, intentionally confronting the broken middles among race, genre, and technology." [new section of the same chapter] "As I have noted, although funk may refer to a particular musical genre developed in the late 1960s, funky has long been used to describe various black musics, including jazz." That's a particularly egregious example, but I have to admit it didn't take very long to find since the whole book is structured with continual foreshadowing and recapitulation.

To give credit where credit is due, Fellezs does pay some welcome attention in chapter 3 to early fusion bands like the Free Spirits with guitarist Larry Coryell, Chase, and Count's Rock Band featuring saxophonist Steve Marcus. He's excellent on digging up quotes from musicians, and when he sets himself on describing the music, the writing perks up and gets more direct and descriptive. But those passages are not nearly enough to offset the rest of the text. Maybe all you need to know about Birds Of Fire is that there are 16.5 pages of bibliography - and no discography or even a list of recommended recordings. So if you're looking for even more verbiage to suck the life out of the music, there's no end to it. As for me, I think I'll play Birds Of Fire, make it really, really loud, and just let it rock.

Stuart Kremsky

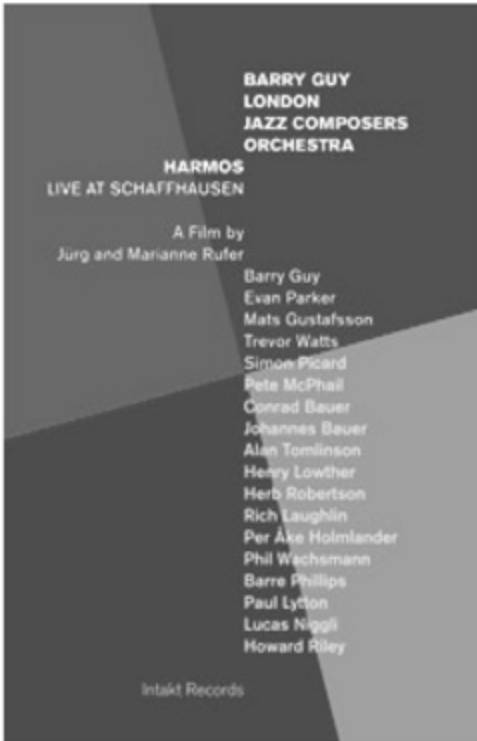
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DVD Critique



BARRY GUY
LONDON JAZZ COMPOSERS
ORCHESTRA
HARMOS : LIVE AT SCHAFFHAUSEN
INTAKT DVD 151
A film by Jürg and Marianne Rufer

HARMOS; 46:28

Let's face it: how many of Barry Guy's worldwide fans are going to have the chance to encounter one of his bands in person? For Americans in particular the answer is surely going to be "very few of us." That fact alone makes *Harnos: Live At Schaffhausen* a very welcome DVD. The first recording of Guy's *Harnos* was a 1989 performance issued on CD by Intakt, the Swiss label that has continued to release many Guy projects over the years. An illustrated listing of these is on the DVD as the only extra. The concert film by Jürg and Marianne Rufer is a totally straight-forward presentation of Guy's London Jazz Composers Orchestra in performance at the Jazzfestival Schaffhausen in 2008. We begin with a brief speech by Guy, introducing the newest member of the group, pianist Howard Riley, and dedicating the performance to the late Paul Rutherford, one of the trombonists on the original CD. When Guy in his conducting role kicks off the piece, it falls naturally enough on the trombone section of Conrad Bauer, Johannes Bauer, and Alan Tomlinson to start things rolling. It's the beginning of three quarters of an hour of stunningly beautiful music that comes at you in wave after wave of sound from one of the most committed and engaged ensembles you're likely to encounter. "Symphonic in its ambition," as

DVD Critique

Henry Lowther, Rich Laughlin, tpt, flgh; Herb Robertson, tpt; Conrad Bauer, Johannes Bauer, Alan Tomlinson, tbn; Per Åke Holmlander, tba; Evan Parker, ts, ss; Mats Gustafsson, bari s, fluteophone; Trevor Watts, as; Simon Picard, ts; Pete McPhail, as, sop s, fl; Phil Wachsmann, vln; Howard Riley, p; Barry Guy, Barre Phillips, b; Paul Lytton, Lucas Niggli, d, perc; 5/21/08, Schaffhausen, Switzerland.

Guy writes in brief notes in the accompanying booklet, Harmos “focuses on the idea of melody being a construct rather than just being a song (or song form) that musicians improvise over.”

As is often the case, it's the resonance between composition and improvisation that provides much of the music's tension. The soloists come and go as the backgrounds continually change, conducted by Guy with much jumping around and multiple hand gestures. The multi-camera shoot includes establishing shots of the entire orchestra along with plenty of close-ups of soloists in action. Not until after the end of the piece does the camera pan the room briefly to give you a sense of the space before returning to the stage for the band's final bow. The unobtrusive filming, often from one side of the stage or the other, provides plenty of opportunities to observe the little on-stage interactions and adjustments that are invisible from the hall. The single most memorable image in the film is of Guy playing bass with his eyes twinkling and his face beaming a broad smile during Evan Parker's soprano saxophone solo near the end of the piece. It's also a moment that points out the difference between witnessing an event in person and watching a film of the same event. Even if you happened to have had a pair of binoculars, you still wouldn't have been able to catch this moment, since Guy conducted and played while facing the band. In addition to Guy's notes, the booklet includes an appreciation by Bart Noglik along with samples of Guy's score. Since the individuals in the band are never introduced, it would have been useful to include a photograph of the group with identification of the players so you know who you're looking at. But that's about the only beef I have with this otherwise worthy and totally enjoyable DVD.

Stuart Kremsky

DVD Critique



LUCAS NIGGLI DRUM
QUARTET BEAT BAG
BOHEMIA
THE FELLOWSHIP OF
THE DRUMS
INTAKT DVD 191

A FILM BY MARTIN FUCHS,
57:00, PLUS BONUS TRACK
("BIG BERTHA" 10:00).

Lucas Niggli, Kesivan
Naidoo, Peter Conradin
Zumthor, d, cymbals, gongs,
perc, Rolando Lamussene,
djembe, mbira, vcl, per

Here are two successive Martin Fuchs' film profiles of Beat Bag Bohemia following the quartet of percussionists on the road in Europe and Africa. Lucas Niggli is the best known member of the band, which was formed at the instigation of Colin Miller of the Swiss Arts Council Pro Helvetia. Miller is interviewed briefly about his role during a tour stop in Switzerland and Intakt Records producer Patrik Landolt makes an appearance as well. Otherwise, it's a flow of interviews with each member of the group, musical performances, and video of the band traveling, sleeping on buses, and sharing meals, with the help of on-screen text to help set the scene. Niggli makes clear at the beginning that the group is playing compositions for percussion, not just jamming. (Think M'Boom in concentrated form.) To emphasize the point, Fuchs painstakingly stitches together section of performances from various locales so that the tune is presented seamlessly. The close-up performance footage practically puts you on stage in the middle of their wild setup of drums, countless cymbals, gongs, and all manner of hand percussion. Each of the performers, Niggli and Peter Conradin Zumthor from Switzerland, Rolando Lamussene from Mozambique and Kesivan Naidoo from South Africa emerges as a distinct personality in the course of the lengthy tour. Along the way, friendships are road-tested, politics comes up during a concert in a South African township, and there's a joyous celebration in Lamussene's home town. In fact, the more I think about it, the more I realize how deftly Fuchs has managed to get so much information, musical and otherwise, into a film that doesn't last even an hour. Quite an accomplishment and well worth viewing.

Stuart Kremsky



Written
by
David
Crawford
Jones

Let us be blunt. What little Westerners know (or think they know) about the continent of Africa paints a grim and depressing picture: severe poverty, famine, AIDS, civil war, genocide, child soldiers, corruption, slavery, and so forth, in a virtually endless litany of human misery, cruelty, and suffering. For this reason, many Westerners hold a conception of Africa as the one continent on the planet that has failed to enter the modern world. Asia and South America have seen buoyant economic growth in recent decades, Australia

and North America were properly tamed by the “civilizing process” centuries ago, and Europe is, at the very least, the progenitor of modernity, the author of humanism and scientific progress. Of course, the reality is much different than such a chauvinistic assessment implies. Africa’s turbulent journey into modernity demonstrates the perils of adopting simplistic narratives of human triumph over greed and exploitation: Africa is a constituent part of the modern world, the flip side, one might say, to the gold coin that is modernity.

Those looking to reclaim a sense of African agency could do worse than to turn to the continent’s rich and diverse musical history, the far corners of which have been beautifully documented in a recently released four-disc box set from Dust-to-Digital Records. *Opika Pende: Africa at 78 RPM*, takes its title from an expression found in the Lingala language of Central Africa, a phrase meaning “be strong” or “stand firm.” And as the curator for this set, Jonathan Ward points out, the term has another meaning: “resist.” A complicated topic in Africana studies, resistance can mean many things, but in the case of African music we have countless examples of musical expression being used as a platform to fight back against racism and exploitation, from Fela Kuti and the Kalakuta Republic in Nigeria to the many songs that defined the anti-apartheid movement in South Africa. But in the case of the music found on *Opika Pende*, another kind of resistance, one directed against overly pessimistic summations of African life that would deny African peoples a place in the modern world as authors of their own destinies, begins to take shape. As we can hear in the 100 tracks collected from old shellac 78 recordings gathered from around the continent, African musicians from Cape Town to Cairo have been making their own contributions to the world’s musical language, often bringing so-called “traditional” African musical innovations and instruments to popular musical styles that incorporated elements from around the globe.

The music on *Opika Pende* covers a period from 1909 to the early 1960s, thus making it an ideal document of the kinds of music Africans were making and listening to during the long years of European colonialism. Along the more paternalistic shores of the European civilizing mission, numerous musicologists and ethnologists journeyed deep into the bush to document the musical traditions of Africa’s supposedly ancient ethnic groups who were on the verge of extinction owing to exposure to the “corrupting” influences of Western civilization. As Erich von Hornbostel, an ethnomusicologist observed in 1928, in a quote found at the beginning of the notes to *Opika Pende*, “It is therefore to be feared that the modern efforts to protect culture are coming too late. As yet, we hardly know what African music is. If we do not hasten to collect it systematically and to record it by means of the phonograph, we shall not even learn what it was.”

Such opinions present a vision of African music and African societies that is far too static. “Precolonial” African music, like the societies from which it emerged, underwent long centuries of change rooted in larger social and economic shifts and cultural interactions with neighboring African communities, and more distant

CD Review: Boxed Set— Opika Pende

peoples stretching from Europe and the Middle East to India and the Far East. Despite such dynamic processes, stagnant representations of African music persist to the present day, as many still hold the outdated view that the importance of African music can be found in the stylistic elements that, through the slave trade, would shape New World musical styles. Thus, historically Western musicologists looking to Africa have tended to overemphasize those elements of the continent's music that were of primary importance to Western music, particularly the continent's endless variety of drums and the complex polyrhythms that are so characteristic of much West African music in particular.

Yet while the importance and influence of these elements cannot be denied, the rich variety of sounds found on Opika Pende point the way towards a more interesting narrative that casts African musicians as protagonists in their own right, rather than accessories to larger global processes that were centered in lands thousands of miles away from Africa's shores.

The four discs of Opika Pende are roughly divided along geographic lines, with the first focusing primarily on the music of North Africa and some of the Islamic areas of Western Africa, the second chronicling the musics found mainly along the coastal areas of Western Africa, the third documenting the sounds of Central and Eastern Africa, and the fourth and final disc tackling the musical worlds of Southern Africa. Throughout the set, the arbitrariness of these boundaries is apparent, as musical ideas, innovations, and instruments can be traced to multiple regions. Variations of the mbira, the "thumb piano" most commonly associated with the Shona people of Zimbabwe, can be heard on this set in music originating as far away as Nigeria; likewise single or double-stringed instruments originate from areas as far ranging as Guinea in West Africa to the Eastern Cape in South Africa.

Yet the selection of music found on this set can also seem quite random at times, as Ward seems to have been guided in his selections not by any desire to impose an overarching narrative on African musical history, but rather to showcase the incredible diversity of sounds found in the old 78 recordings distributed throughout the continent during the colonial era. As Ward states in the liner notes, "I have created this compilation with one simple goal in mind: to showcase a diverse amount of long-forgotten music from Africa that transports me as a listener." In this he has admirably succeeded.

The journeys prompted by the music heard on Opika Pende can indeed lead to some wonderfully strange places. In this respect, some of the music on this set reminds one of the music of the "old, weird America," a term coined by Greil Marcus to describe the odd assortment of folk musics collected by Harry Smith in the Anthology of American Folk Music. On disc one, for instance, we are treated to the rather haunting singing of Moroccan women—mainly prostitutes—known as the Shikhat. Often excluded from society, their music is a plaintive affirmation of their humanity, and is accompanied by an upright fiddle and a number of small drums. Alongside the praise songs of West African griots, we also hear on the first disc a soulful 1932 performance by a mandole (an African

CD Review: Boxed Set— Opika Pende

instrument that is a cross between a mandolin and an oud) player representative of the Judeo-Arabic music found in Algeria during the twentieth century, before most of that country's Jewish population was forced into exile in the 1960s.

Because all the music on Opika Pende comes from commercially released 78 RPM recordings, much of what is documented here is unabashedly popular in orientation. On Disc 2, we are treated to numerous examples of the popular genres of juju and highlife that would come to define West African music during the late colonial period and the early years of independence. Characteristic of this trend is the late 1930s recording of "Egberun Buso" by Nigeria's Jolly Orchestra. Like much of the juju music of the time period, the Jolly Orchestra typically combined a guitar—increasingly the instrument of choice for African wage earners—with a wind instrument and several vocalists. The overall effect of "Egberun Buso" is one of playful contentment, mirrored in a translation of the song's lyrics. "I walked a thousand miles/Because of the light-skinned lady/Lend me your agbada/So that I can go/Bye bye, Aunty." In the same vein, "The Jambo Song," recorded on the Decca label by Calendar and his Maringer Band is a wonderful example of the guitar-based palmwine music (so named for the alcoholic drink often consumed during performances of this music) that predated and influenced the development of juju.

On the jazzier side of things, Disc 2 also includes examples of Highlife, the brass band music first popularized in the ballrooms of the upper classes during the 1920s. "Osu Oblanyo," by Yebo's Band, shows, in addition to the influence of American jazz and the European military brass band tradition, a substantial West Indian influence as well, carried to Western Africa by Cuban and Brazilian traders, among others. The Caribbean element is also heard on a later highlife recording dating from 1947, the Band of the Gold Coast Police's "High Life—Dagomba," another upbeat, and highly danceable tune so characteristic of the genre.

As Ward observes in his notes, commercial recording companies largely ignored Central Africa until the 1950s, when guitar-drenched rumba music took the region by storm. Yet some of the best music found on Disc 3 comes from the East African coast, where indigenous African musics combined with Arab and Swahili influences to create an astoundingly unique array of sounds, such as is found in the taarab music of coastal Kenya, Tanzania and Zanzibar. "Arabian Congo" by Siti Ganduri, a piece likely recorded in the early 1930s, demonstrates this diversity as the singer is accompanied not only by the riqq, an Arabic tambourine, and the darabukka, or Arabian drums, but also by a violin and a xylophone, suggesting a significant European influence as well. In Okoth Onuko's "March Guitar," we also hear the presence of the accordion, another European instrument adapted to local purposes, and made popular by Kenyan musicians during the late colonial period.

European and Western influences are especially prominent on Disc 4, from South African dance band music to the guitar music that became a popular source of entertainment in the region's many mines. Most notable in this regard is Josaya Hadebe's "Yini Wena Funa," an excellent example of the solo guitar music that would make George Sibanda famous during the 1950s. This recording, from

CD Review: Boxed Set— Opika Pende

around the same time period, deals with the strained relationships between black mine workers and the white bosses who ruthlessly mistreated them and exploited their labor. Hadebe's beautiful guitar picking and sardonic singing perfectly captures the existentialism of life on the mines, and the daily struggle against the dehumanization of contract labor. Also showing a substantial European influence, one of Opika Pende's most startling discoveries comes later on the disc, with "Kxomo Muwa," a Northern Sotho recording from the Limpopo province of South Africa that combines piercing, high-pitched vocals with the use of the autoharp, which had been appropriated by the Pedi people of the region late in the 19th century and adapted to the local musical language.

Elsewhere on the disc we find musical documents representing cultures further removed from European influences, particularly "Fuzhi Inopenduka Kwenda Lamukiya," a recording made along the Angolan/Zambian border and featuring the kisanji, the Chokwe version of the mbira. Yet the myth of the untouched rural African outpost must also be dispelled here as well. For as we hear elsewhere, even traditional African songs were being adapted to reflect the altered landscape brought about by social and economic change in the region. In "Nkau Haka Khoele," recorded in 1951 in Lesotho, we hear a traditional threshing song—used to guide the rhythm of those working in the fields—with lyrics altered by the realities of industrialization and wage labor. In a deeply mournful tone, the singer, Clement Nyamane, laments the absence of the men of Lesotho, who have gone away to work in the white-owned mines of South Africa. This is a deeply spiritual music, reflecting both where Lesotho society had been and where it was headed. As Opika Pende demonstrates time and time again, the power of African peoples to resist their own marginalization was considerable, and nowhere more apparent than in the vibrant music of the continent. Jonathan Ward is to be commended for assembling this riveting collection; not only should it alter our understanding of African music in the twentieth century, it should also cause us to reexamine our assumptions about the resiliency, creativity, and diversity of African societies during the long and difficult years of the twentieth century.



Digital Downloads



1) DOM MINASI/
RAS MOSHE/BLAISE
SIWULA/JAY ROSEN/
ALBEY BALGOCHIAN,
THE BIRD THE GIRL,
AND THE DONKEY,
RE: KONSTRUKT RECORDS
DIGITAL DOWNLOAD

ATMOSPHERIC MEETING /
STOP RINGING THOSE DAM
BELLS / THE BIRD THE GIRL
AND THE DONKEY / HEY
COWBOY / SONIA'S BACK. NO
REALLY HER BACK! 68:27.

Dom Minasi (g), Ras Moshe
(ts), Blaise Siwula (as), Albej
Balgochian (b), Jay Rosen (d).
No recording date or location
given.

2) DOM MINASI,
LOOKING OUT
LOOKING IN
RE:KONSTRUKT RECORDS
DIGITAL DOWNLOAD

The terrific guitarist Dom Minasi has been documenting his music on his own label in recent years, and has lately taken the plunge into the world of digital downloads. It's the kind of thing that, much as we all adore having actual LPs and CDs, makes some modicum of sense for improvisers, in terms of low-cost documentation, direct access to listeners, and control of one's own output.

1) is built around a nice contrast in saxophone styles, with Minasi's burbling phrases and Rosen's daubing counterpoint around the edges of the music. There are plenty of deep rounded tones from Moshe, who can also lay out heat and grit with great strength and conviction. Paired with the avian, darting style of the imaginative Siwula, the whole is a heady brew (let me not forget to praise Rosen's subtlety with brush and cymbal, nor the vibrant pizz inventions of Balgochian). It's often quite rousing stuff, and what I enjoy most about this disc is listening to the group teeter between on-the-edge frenzied passages of serrated note barrages to crystalline moments of reflective lyricism (Minasi always sounds great here, clean-toned and spacious against the rattle of "Stop Ringing Those Dam Bells"). Siwula has an intense control and fertile imagination, and I love how he just holds a note, altering it by microtones over the group burble on the title track (that is, before some heady polyrhythms kick in alongside blowtorch saxes and nicely understated swing). There's some more reflective balladeering on "Hey Cowboy," and I confess that I'm a sucker for this particular zone of free playing. I also admire how each player audibly tries, over the tune's eighteen minutes, to keep things from coasting. These players can whip up a fine lather, especially in a potent exchange between Moshe and Minasi, yet each remains indefatigably committed to his style.

The solo record (2) is marvelous, if a bit gauzy in its recording. But for those of you who have long admired Minasi's prodigious technique and wide-ranging imagination, here is the place to study the density of his ideas, the structure and dynamics of his improvising, the lot. Dig how on the opening track he boils down a particularly frenzied passage into a lovely sculpted

Digital Downloads

Looking Out / Looking In /
Looking Out Again / Looking
In Again / Looking Out Again
and Again / Looking In Again
and Again / Looking Out
Looking Out. 63:42.
Dom Minasi (g). No recording
information given.



3) DOM MINASI/KARL BERGER, SYNCHRONICITY, NACHT RECORDS DIGITAL DOWNLOAD

DANCING ON THE STARS
/ ECHOES / CHOP-CHOP /
WATERFALL / THURSDAY'S
CHILD / HURRY! HURRY!
/ SHE / BELL TOWER
/ SYNCHRONICITY /
PROPHECY / GOODBYE /
BACH? 59:37.

Dom Minasi (g), Karl Berger
(vib, p). November 2010,
Woodstock, NY.

chordal section for his huge bottom end and sweetly fractured lyricism. But he can also get quite energetically percussive, and you can really hear how hard he works the amp. If that's your flavor, hear how much texture and non-idiomatic suggestiveness he can wring from his clean-toned playing on "Looking In Again," which sounds like a duet between sheet metal and splashing water. Or if it's conventional technique that's your benchmark, prepare for the insane flurry of notes on "Looking Out Again and Again," which is blisteringly fast and complex. Moving in the other direction, I found especially rewarding the fine motivic work and sweet/tart reflectiveness on "Looking In," the spacious swing feeling on "Looking Out Again," and the lovely ballad "Looking In Again and Again."

And rounding things out is the pungent, lively duo recording with the fabulous vibraphonist Berger (3). Bright and percussive is the territory where the two merge (most empathically on the buzzing sheets of "Chop-Chop") but beyond timbre each player relishes the momentum and swing of tunes like "Echoes." Within these general parameters, Minasi and Berger take in a huge range of approaches and material but with tremendous personality. On the aptly titled "Waterfall," Berger pours it on as Minasi explores various spaces and gaps. "Thursday's Child" features an abstract groove and lines that seem to float upward and evaporate (a quite nice effect, especially since Berger studiously avoids reverb). Beyond that, they range from the punchy and urgent "Hurry! Hurry!" to the ruminative piano on "She" (against which Minasi creates some superbly wide intervallic work that frequently trails off into chromaticism), and from the hushed, glissing "Bell Tower" (which sounds as if Berger is doing some modest *innenklavier* work too) to the interestingly scalar and chromatic work of the title track and "Goodbye." Throughout, they play with tons of space and generosity, whether doing so from within a flurry of notes or in the sparest of settings.

Jason Bivins

Digital Downloads



D3 + SAM MORRISON OVER THE EDGE UNSEEN RAIN 9995

OCEAN OF
DIAMONDS/ CRITICAL
THINKING/ JUS' KOOL
JACK. 62:45

Bruce Ditmas d;
Tony DeCicco b;
Jack DeSalvo g;
Sam Morrison ss,
ft. January 2011;
Woodland Park,
New Jersey

The grand old men here. Drummer Bruce Ditmas has played with the best, including (just to mention a few) Gil Evans, Paul Bley and Enrico Rava. D3 is his guitar trio, and on Over the Edge they are joined by the reeds of Sam Morrison. Yes, that Sam Morrison who played sax in those wild and burning Miles Davis bands in the mid-70's, the furthest out Miles ever got. And right before Davis crashed into his lengthy retirement in the late 70's. So this recording sports some credentials. On Over the Edge this now 4tet plays three extended improvisations, abstract and spacious but filled with energy and a constant sense of exploration. This is free music, using lots of texture and interplay, with everyone pushing their instruments into new territory, but without ever losing their distinct instrumental sounds. And Morrison in particular layers streams of melody over the environments that Ditmas and his cohorts create. It is truly a group sound, and it is exceptional. There are hundreds of free improv groups issuing recordings every year, but few of them have as much to say as this group. On the closing track "Jus' Kool Jack," the 4tet breaks into swing for a few moments, adding a touch of fun to the closing. But mostly this is pure music, and I hope these four players don't make this a one time event. I would love to see where they get to if they take the time to become a working band.

Phillip McNally

Reissues



**ART PEPPER
WINTER MOON
GALAXY GXY 5140
REISSUED ON ORIGINAL
JAZZ CLASSICS 677**

OUR SONG/HERE'S THAT
RAINY DAY/THAT'S LOVE/
WINTER MOON/WHEN THE
SUN COMES OUT/BLUES IN
THE NIGHT/THE PRISONER
(LOVE THEME FROM EYES
OF LAURA MARS)/OUR
SONG (ALT. TAKE)/THE
PRISONER (ALT. TAKE)/OL'
MAN RIVER RECORDED ON
3, 4 SEPTEMBER 1980

This album was a revelation for me. I was familiar with Art's early work in albums like Art Pepper + Eleven and Art Pepper meets the Rhythm Section, where he expounded his own peppery blend of fluent cool bop with a hard edge.

I was much less familiar with his later work, so when I heard that Art was particularly proud of this album, I had to check it out. From the first cut, I realized that this was a powerful musical statement. Paradoxically, though, Art's phrasing here is generally not melodic or continuous in the manner of his earlier work, not as fluent, not as competent. It comes across as less articulate, less polished. Nor is it particularly daring harmonically. None of the solos would merit inclusion in a book of transcriptions.

But it works. The question is, why? In part, the answer lies in the relationship between the soloist and the ensemble sound. This less fluent, more telegraphic, expressionistic phrasing generally fits very well within the whole musical framework of the project. The rhythm section is excellent. Outside of Howard Roberts' guitar, which has some fine solo moments, they play a largely subordinate, supporting role in this work and they do so very well. They provide the musical foundation on which are draped the often lush string arrangements of Bill Holman and Jimmy Bond, old friends of Art since the 50s. It is these string arrangements that provide the counterpart to Pepper's solo work in the foreground of the musical fabric. The strings usually provide the musical yin to Art's more aggressive yang. The strings usually appear as a seamless continuity, punctuated by Pepper's discontinuous musical blurs and mumbblings, cries and whispers; the richness of the orchestration is balanced by the alto's acid astringency, the potential sentimentality of the strings by Art's unsentimental, vibratoless tone. Holman writes some staccato passages for the strings on "Blues in the Night," when Art switches to his more mellifluous clarinet, which he plays with a gorgeous, open, big-bore sound. Here too, yin and yang are in balance.

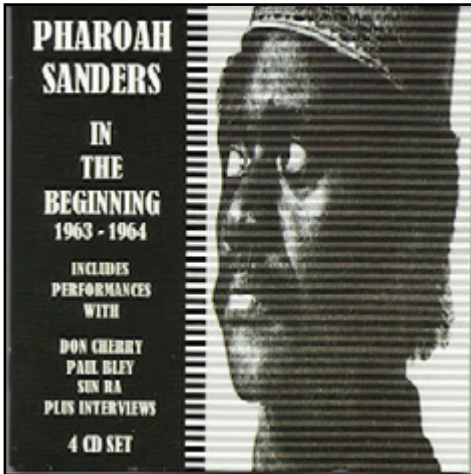
I'd like to single out some tracks for special mention. The first track, "Our Song," arranged by Holman, evokes to my ears a very personal and arresting melancholy feeling, a feeling that resonates in my mind with Pepper's often tragic life story. I expect that even those unfamiliar with Art's biography will sense that there is something very intensely personal about the piece. Bond's treatment of "Here's that Rainy Day" is

Reissues

Stanley Cowell p, Howard
Roberts el g, Cecil McBee b,
Carl Burnett d, Bill Holman
arr, Jimmy Bond arr, Nate
Rubin (concertmaster),
John Tenney vln, Greg
Mazmanian vln, Patrice
Anderson vln, Clifton Foster
vln, Dan Smiley vln, Audrey
Desilva vln, Elizabeth
Gibson vln, Stephen Gehl
vln, Emily Van Valkenburgh
vln, Sharon O'Connor cel,
Mary Ann Meredith cel,
Terry Adams cel

my favorite arrangement on the album, and one that creates interest with its modifications to the familiar form of the tune. There is some beautifully melodic string writing here. On “That’s Love” Art plays some lowdown, dirty, gutbucket blues, and he plays it with the best of them. Howard Roberts also acquits himself very well here, playing sparsely and tellingly. “Prisoner,” the theme from the film *Eyes of Laura Mars*, is given more of a pop treatment, and is my least favorite track on the album. The genre of the tune calls for a slicker, smoother solo approach than Art employs. After listening to the bonus tracks, I agree that those chosen for the original release were the best. The arrangement of “Ol’ Man River” is interesting, given the addition of a more modern formal feature—a major key vamp—to the traditional form of the tune, but I’m not sure it makes a coherent musical statement. Some might say that there is not enough variety of mood on the CD. I agree that the tone is generally melancholy, and that there is not much deviation from this feeling. But this is not an evening’s worth of music presented at a gig. This is an album, a particular musical statement with the title *Winter Moon*, and the tone is consistent with that very evocative title. Would you criticize Mingus for not including a rumba on his album *Blues and Roots*? To come back to my original question: why does Art’s playing work so well here, when it really doesn’t have some of the qualities we often associate with great soloing? The answer is only partly due to the balance of the musical whole. It also has to do with the intensity of Art’s playing. Art is really “saying something” here, in a very literal sense. While the phrasing is certainly less eloquent, less like speech in complete sentences—less like a book—it has other virtues. It has all the characteristics of vernacular speech, with all its interruptions, interjections, exclamations, mumbblings, and murmurings, and it communicates emotion just as directly. In this late stage of his career, Pepper seems to have let go of the armor of mere competency and “sounding good” in order to say something fresh, raw even, spontaneous, and authentic. This takes courage, and when it works, it gives something that I’m not sure that mere competency, no matter how fluent, can give. Jeffrey D. Todd

Reissues



PHAROAH SANDERS IN THE BEGINNING 1963-1964 ESP DISK 4069

DISC 1: INTERVIEW
(SANDERS): COMING TO
NEW YORK
DON CHERRY QUINTET:
COCKTAIL PIECE (FIRST
VARIATION) TAKE 1 /
COCKTAIL PIECE (FIRST
VARIATION) TAKE 2 /
CHERRY'S DILEMMA /
REMEMBRANCE (FIRST
VARIATION) / MEDLEY:
THELONIOUS MONK
COMPOSITIONS: LIGHT
BLUE / COMING ON THE
HUDSON / BYE YA / RUBY
MY DEAR / INTERVIEW
(CHERRY): ORNETTE'S
INFLUENCE PTS. 1 & 2.

To many, Pharoah Sanders seemed to spring forth fully-formed, braying like a beast in Coltrane's 1965 quintet. His high intensity solos (which seemed to inspire Coltrane to respond in kind) polarized many listeners. Some thought he was an unschooled, untutored charlatan who had somehow infiltrated his way into the Coltrane camp. However, Sanders, who was born in Little Rock, moved to San Francisco in the early 60s (where he initially met Coltrane) and had an apprenticeship on that scene before moving to New York to continue his education. This 4 CD set covers that apprenticeship in the two years (1963-64) before he became a member of the John Coltrane quintet.

The first two dates on this set are the most revelatory. First is a Don Cherry session from January, 1963. It's an impressive quintet with piano legend Joseph Scianni, then-Ornette Coleman bass player (and another legend) David Izenzon and drummer J.C. Moses. Most interesting are the two takes of "Cocktail Piece." The first is a rather scrappy run through with some effective playing by the leader. But on the second take where Cherry has re-arranged the legato intro to highlight Sanders take on the Coltrane ballad sound, it refocuses the piece into a truly successful take. Sanders' solo here bristles with energy and he sounds much more comfortable. On "Cherry's Dilemma", an energetic piece, during his solo Sanders seems ready to break into his stratospheric mode but is cut short by Cherry who goes into a second solo. The Monk medley is a casual affair with Cherry at the piano, picking out a few themes with bass and drums and Sanders filtering in for the last 30 seconds or so. The second session by the Paul Bley Quartet is a complete surprise. Bley had mentioned in an interview that he had recorded a session with Sanders

Reissues

Pharoah Sanders - ts; Don Cherry - tpt; Joe Scianni - p; David Izenzon - b; J.C. Moses - d. 1/3/63, New York City

PAUL BLEY QUARTET:
INTERVIEW (BLEY): 1960S
AVANT GARDE / GENEROUS 1
(TAKE 1) / GENEROUS 1 (TAKE
2) / WALKING WOMAN (TAKE
1) / WALKING WOMAN (TAKE
2) / ICTUS / AFTER SESSION
CONVERSATION.

DISC 2: INTERVIEW
(SANDERS): MUSICIANS
HE'S PERFORMED WITH PT.
1 / INTERVIEW (STOLLMAN)
MEETING PHAROAH
SANDERS.
PHAROAH SANDERS
QUINTET: SEVEN BY SEVEN
/ BETHERA/ INTERVIEW
(SANDERS) MUSICIANS HE'S
PERFORMED WITH PT. 2

Pharoah Sanders - ts; Stan Foster - tpt; Jane Getz - p; William Bennett - b; Marvin Patillo - d. 9/27/64, New York City.

DISC 3: INTERVIEW
(SANDERS): MEETING SUN RA
SUN RA AND HIS SOLAR
ARKESTRA: DAWN OVER
ISRAEL / THE SHADOW
WORLD / THE SECOND STOP
IS JUPITER / DISCIPLINE #9 /
WE TRAVEL THE SPACEWAYS.

independently, given it to ESP owner Bernard Stollman and never heard it again. It was presumed lost. So, its surfacing here for the first time is a pleasant surprise. Once again, Izenzon is on bass and Paul Motian on drums. (He was Bley's drummer at the time.)

The five tracks consist of three different Carla Bley compositions with alternate takes of two of them. What's surprising is how well Sanders plays her compositions. These are dense, knotty themes and are not easy to play. But Sanders clearly grasps what is to be done. And it's during these tracks where one can hear Sanders' individuality attempting to break through when he solos. Paul Bley, ever the deferential leader, allows Sanders space to move but it seems as if Motian isn't quite the drummer needed to push Sanders. But, that said, these are tracks worth hearing and it's good that they've finally been issued. They're integral pieces in the puzzle of Sanders' development.

Sanders' first date as a leader was an inauspicious release on ESP. It was among that label's first batch of issues. It was originally titled The Pharoah Sanders Quintet, then re-released as Pharoah's First when he hit it big in the late 60s. While it presents him as a thoughtful, probing sax player (and clearly an acolyte of Coltrane), this is a rather underthought session. Basically it consists of two compositions, each running roughly 25 minutes, with theme-set of solos-theme format. Nothing much to distinguish it but the solos.

This is not the Sanders who, less than a year later would record his galvanizing solo on Ascension. It is the Sanders, however, who is still developing and in that sense it's quite fascinating to hear. Sanders' first solo on "Seven By Seven" is actually quite good with all manner of harmonics and overtones peeping it. But the sidemen, while adequate, are not up to challenging Sanders and, in the process, lifting the music. Marvin Patillo is a pretty good drummer and keeps up the drive throughout. And Getz is a good piano player who seems somewhere in between Bud Powell and McCoy Tyner. But clearly they are all following Sanders' lead and he's not quite at a leader's level yet. And that ultimately is what drags this date down.

The final two discs of this set are documents of Sanders'

Reissues

Sun Ra - p, celeste; Sanders - ts; Black Harold (Harold McMurray) - flute, log drums; Al Evans - tpt; Teddy Nance - tbn; Marshall Allen - as, flt, oboe (uncredited), perc; Pat Patrick - bars; Alan Silva - b; Ronnie Boykins - b; Clifford Jarvis - d; Jimmhi Johnson - d; Art Jenkins - space voice.
12/30/64, New York City.

DISC 4: INTERVIEW (SUN RA):
BEING NEGLECTED AS AN
ARTIST
SUN RA AND HIS SOLAR
ARKESTRA: GODS ON SAFARI
/ THE SHADOW WORLD /
ROCKET #9 / THE VOICE OF
PAN PT. 1 / DAWN OVER
ISRAEL / SPACE MATES
/ THE VOICE OF PAN PT.
2 / THE TALKING DRUM
/ CONVERSATION WITH
SATURN / PATHWAY TO THE
OUTER KNOWN .
INTERVIEW (RA) : MEETING
JOHN COLTRANE /
INTERVIEW (SANDERS):
JOHN COLTRANE /
INTERVIEW (SANDERS):
PLAYING AT SLUG'S - MAX
GORDON / INTERVIEW
(SANDERS): CLOSING
COMMENTS
total time (all 4 discs)
218:16.

brief tenure as a member of Sun Ra's Arkestra, taken from concerts at Judson Hall in the last two days of 1964. Sanders, who was still not well-known was brought in to replace John Gilmore, one of the anchors of Ra's band. (He had left to join Art Blakey's Jazz Messengers.) Unfortunately Sanders doesn't do a whole lot but when he can be heard (as on both versions of "Shadow World"), it sounds like the Pharoah Sanders that joined Coltrane's group six months later. While these recordings may be short on Pharoah Sanders fireworks, there are some pretty radical things here nonetheless. The version of "Dawn Over Israel" from 12/30, has an extended interlude after the dual flute theme statement that finds Marshall Allen playing an (uncredited) oboe solo while the Arkestra makes unusual extraneous sounds. It's a pretty amazing sequence in that it seems to anticipate the AACM's focus on little instruments by a few years. (Not to mention John Zorn's focus duck calls by a couple of decades). "Shadow World" is preceded by an unaccompanied celeste solo. There's also a rare recording of "Discipline #9" which sounds like a radical reworking of an Ellington "blue" piece. Even the idea of sets of linked tunes was pretty unique for 1964. A nice facet to this set are the interviews (with Cherry, Bley, Sun Ra as well as Sanders) that open and close each disc, although it would have been nice for producer Michael Anderson to provide some more details (dates, locations, circumstances) in the liner notes regarding them. As far as the music, for those who are looking for the Pharoah Sanders of Karma, Thembi or even Tauhid, this set might be a disappointment. But for those looking for his development into that player (and in the process, hearing some great Don Cherry, Paul Bley and Sun Ra), this set is well-worth investigating.

Robert Iannapolo

Reissues



DON CHERRY ORGANIC MUSIC SOCIETY CAPRICE 21827

NORTH BRAZILIAN
CEREMONIAL HYMN / ELIXIR
/ MANUSHA RAGA KAMBOJI
/ RELATIVITY SUITE PART 1
/ RELATIVITY SUITE PART 2 /
TERRY'S TUNE / HOPE / THE
CREATOR HAS A MASTER
PLAN / SIDHARTHA /
UTOPIA AND VISIONS / BRA
JOE FROM KILIMANJARO /
TERRY'S TUNE / RESA. 80:13.

collective personnel:

Don Cherry - vcl, perc,
harmonium, ft, conch,
h'suan, tpt, p; Nana
Vasconcelos - berimbau, vcl;
Helen Eggert - vcl, tamboura;
Steen Claesson - vcl; Roger
Burk - vcl; Christian Bothen -
donso n'goni, gnaoua guitar,
p; Bengt Berger - mridanga,
log drums, d, tablas; Hans
Isgren - sarangi; Moki Cherry
- tamboura, vcl; Maffy Falay -
muted tpt; Tommy Goldman

Don Cherry's place in jazz history was pretty much assured when he came east with Ornette Coleman's quartet in 1958. His feathery, bubbling lines were the perfect foil for Ornette's plaintive alto cry. When Coleman dissolved his group circa 1962, Cherry went his own way producing a masterpiece in the process (*Complete Communion*). He worked with Sonny Rollins, Albert Ayler and formed the New York Contemporary Five with John Tchicai and Archie Shepp. But by the late 1960s, Cherry's restless aesthetic found him moving to Europe and exploring the music of other cultures, especially those of Africa, the Middle East and Asia. This led to a work that blended the jazz aesthetic with gamelan music, "Eternal Rhythm." This was an avenue that Cherry explored throughout the rest of his career. However, during the period from approximately 1968 - 1974, the (for lack of a better term) World Music elements were the dominant force in his music. With the exception of "Relativity Suite," released by JCOA, most of the recordings he did at this time were done by European labels and went unreleased in the U.S.

One of the most unique and fascinating documents released during this period was *Organic Music Society*, a collection of ad hoc recordings done in 1971-72 and released as a double album by the Swedish Caprice label in 1974. It was a sprawling set of music that took in everything Cherry had absorbed since his music without borders approach began. Many of these strains were working their way into Western music but frequently it was just window dressing. The title *Organic Music Society* isn't a simple catch phrase. Cherry was letting these various musical impulses organically flow through him and become a major part of his aesthetic. The jazz impulse was no longer the dominant force in his music at this time (much to my chagrin). But listening to this music in 2012, its relevance in heralding subsequent trends regarding music making with other cultures that would emerge a decade later, makes it sound more in tune with music making today than it ever did.

There's a communal feel to much of this album. Cherry brings in family and friends as well as "schooled" musicians from various cultures to make this music. The changing recording quality from session to session

Reissues

- flt; Tommy Koverhult -
flt; Tage Siven - b; Okay
Temiz - d; + Swedish
Youth Orchestra. recorded
6/23/71, Bollnas, Sweden;
7/4/71. Stockholm, Sweden;
7/28/72, Copenhagen,
Denmark; 8/3/72,
Oskarshamn, Sweden;
8/14/72, Stockholm.



WOODY SHAW WOODY PLAYS WOODY HIGH NOTE 7243

LITTLE RED'S FANTASY
/ RAHSAAN'S RUN /
STEPPING STONE / ORGAN
GRINDER / OPEC / GINSENG
PEOPLE. 67:07.

on all tracks: Woody Shaw
- tpt; Stafford James - b;
Victor Lewis - d; on selected
tracks: Carter Jefferson - ss;
Steve Turre - tbn; Larry
Willis - p; Mulgrew Miller - p.
recorded between 1977 -
1981, various locatons.

seems to affirm this homespun communal impulse that seemed to be at the heart of Cherry's music. Various themes sneak in and out in various guises, seemingly at whim. A motif from "Elixir" crops up in "Relativity Suite." "Hope", a memorable Cherry theme from this period crops up again in "Utopia And Visions". "Relativity Suite" on this album is quite different from the Jazz Composers Orchestra version but several nascent themes are buried within it. What was side three of the original release was the most jazz-oriented side with plenty of Cherry pocket trumpet in a suite that goes from a Terry Riley theme to Cherry's "Hope" to Pharaoh Sanders' "The Creator Has A Master Plan". It's a wonderful sequence with Cherry backed by Turkish drummer Okay Temiz, fellow trumpeter Maffy Falay, a couple of Swedish flutists and family and friends. Elsewhere Cherry is backed by a Swedish youth orchestra on a version of South African pianist Abdullah Ibrahim's "Bra Joe From Kilimanjaro" and another riff on "Terry's Tune." There's so much here to take in. It's 80+ sprawling minutes. But it's a journey into the mind and music of Don Cherry in 1972 that's worth taking.

An eyebrow or two may be raised when seeing trumpeter Woody Shaw's name in the header amongst these avant-garde stalwarts. His neo hard-bop albums for Columbia in the late 1970s were highly regarded and paved the way for Wynton Marsalis and his young lion cohorts' hard bop revival. But Shaw also had a sense of adventure. Early on he recorded with Eric Dolphy and Archie Shepp. As late as the mid-1970s he recorded an album with Muhal Richard Abrams and Anthony Braxton in the lineup. He even played on Pharaoh Sanders' Deaf Dumb Blind album. The strength of Shaw's later albums derives from his experiences with these players. Because of these experiences, his brand of hard bop never felt stale or like a retreat. Woody Plays Woody is a curious reissue/compilation. It consists of six lengthy (all over ten minutes) live tracks that were composed by Shaw. They were all previously issued on a series of 4 CDs called Woody Live, released by High Note between 2000 and 2005. The original recordings were done between 1977 and 1981.

Reissues

These were prime years for Shaw and his groups were at their best live. And it's nice to showcase compositions by Shaw. Several of those featured here should be much better known and played. "Stepping Stone" is a particularly fast and feisty line that opens up a lot of possibilities. But what's a bit disappointing is that all of this material has been made available before. And the original Woody Live recordings are not that difficult to find. All of that said, there are several things to recommend about this compilation. The music here is superb and his groups (particularly the one with Carter Jefferson on soprano sax) sound as if they're on fire. The choice of compositions is a good cross section, from the carefree jaunt of "Organ Grinder" to the maze of "Stepping Stone." Also there are illuminating liner notes by Shaw's son. So, if you have all of the original recordings, you don't need this. But if you're looking for a good summation of Woody Shaw at the peak of his powers, check this one out. But let's hope there's more archival material waiting to be issued (especially from his earlier years as a leader around the time of Blackstone Legacy.)

Robert Iannapollo

Three ESP-DISK' recordings for your consideration. All three have some memorable moments that can amaze a listener. Nevertheless, these three lengthy stretches of sonic onslaught that will work for only a tiny selection of jazz listeners, even very open-eared listeners. ESP is now issuing and reissuing in digi-paks with very interesting liner notes and well mastered photographs.

The sound quality is inevitably quite variable but there are only occasionally irritants that interfere with the listening experience. These experiences were entirely determined by some remarkable musicians. These recordings are very much 'of their time', and dated, I suppose. On the other hand, I do not think that many (or any!) musicians today would venture into much of this territory. So these CDs stand as reminders of the past and early stages of new music. In places, they may be seen as only historical in interest. If you are, by chance, new to ESP recordings, these three would not be the place to start an investigation. ESP-DISK has given us some of the top flight free jazz recordings. Most notable and worthy of exploration might be Albert Ayler's "Spiritual Unity" (ESP 1002) and Sun Ra's "Heliocentric Worlds Vol.1" (ESP 1014). The ESP-DISK catalogue has many curiosities as well. They release music outside of the free jazz genre too. I will mention the five disc set of Billie Holiday live recordings (ESP 4039) might fit into the completist's world only except for the fact that there are moments of real brilliance to be found here.

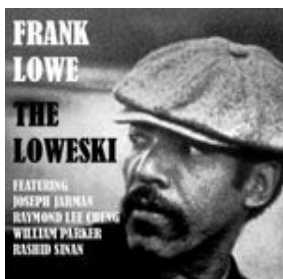
Reissues



1) MARZETTE WATTS WATTS & COMPANY ESP 1044

1A / GENO / BACKDROP FOR
URBAN REVOLUTION. 37:10

Marzette Watts, ts ss, bcl;
Byard Lancaster, as, flt, bcl;
Clifford Thornton, tbn, cnt;
Sonny Sharrock, g; Karl
Berger, vib; Juni Booth, b;
Henry Grimes, b; J.C. Moses,
d. December 8, 1966.



2) FRANK LOWE THE LOWESKI ESP 4066

1) is a reissue that was available previously on vinyl and CD. At least one CD reissue was taken on by ZYX in Germany in the mid 1990s. I surmise that the remastering here is superior to the earlier release(s) but there are still sections with distortion and a lack of headroom with the full ensemble sections, especially. This date and a recording on Savoy (12193) represent the entire recorded legacy of Marzette Watts. I have acquired the Savoy date as well as this ESP set under review. To my knowledge the Savoy session has never been reissued on CD. Both have the important contributions from J.C. Moses who may be responsible for the coherence in both sets. The Savoy set is more immediately approachable; perhaps subtler and less demanding but the ESP date has the quite remarkable "Backdrop For Urban Revolution." The track opens with Watts and Lancaster both on bass clarinet. Quite a rare sonic event. We also get some clear and distinguished Sharrock in a manner that no one else on guitar seems to explore. I will suggest here that this piece is loosely based on Ornette Coleman's "Lonely Woman." Indeed, this performance can be appreciated as an extended improvisation on Ornette's classic tune. If I am correct, then the theme is always disguised but it may have been on the minds of each of the musicians. For me, this piece has become a fascinating listen. As it turns out, Watts recorded "Lonely Woman" on the Savoy date with Patty Waters providing a curious set of lyrics and grabbing one's attention with her unique voice.

2) is from the same session as Black Beings (ESP 3013). I have not heard Black Beings but I do know that, for some adventurous listeners, Black Beings is highly regarded. For others, this record ranks very low in the Frank Lowe discography. If you are new to Lowe, I would go to either of his Soul Note releases: Exotic Heartbreak (1032) or Decision in Paradise (1082), then go to his very fine CIMP releases from the 1990's: Bodies and Soul (104), in particular. On The Loweski the enticing solo opener (Part 1) gives you a wide range of sonics. The very quiet and reflective can change very quickly to the brutally loud with honking and crying. This opening six plus minutes is the highlight of this

Reissues

PART 1 / PART 2 / PART 3 /
PART 4 / PART 5. 37:54

Frank Lowe, ts; Joseph
Jarman, ss as; Raymond Lee
Cheng, vln; William Parker, b;
Rashid Sinan, d. 1973, New
York, NY

recording. The remainder is a tough slog with little variation or structure. While the opener was decently recorded, the remainder is harsh and brittle. A young William Parker is not clearly recorded for the most part and I could not identify his signature sound. Part 3 opens with the violinist soloing to partially relieve the screaming but with such poor sonics it remains hard to appreciate the attempt. This is nowhere near the most worthy of Jarman either. Each of the five parts has some interest but one really has to be patient to get through the screaming sections. Parker and Sinan offer a quite interesting bass/drums duo section to close the set. Very strange in a way, since the music just ends with no sense of closure. We cannot know if Lowe would have approved of this release.



3) FRANK WRIGHT BLUES FOR ALBERT AYLER ESP 4068

PART 1 / PART 2 / PART
3 / PART 4 / PART
5 / PART 6. 74:07

Frank Wright, ts, fl, vcl;
James Blood Ulmer, g; Benny
Wilson, b; Rashied Ali, d. July
17, 1974, New York, NY.

3) was recorded at a club
owned by Rashied Ali
called "Ali's Alley." ESP
DISK producer, Michael
D. Anderson had the
opportunity to hear the
tapes back in 2007.

He came to an agreement with Ali around that time to release this music. Unfortunately, Ali passed away in 2009. However, Anderson persisted with the plan and the music was released just this year (2012). I am very interested in Ulmer and Ali, in particular, so this music was approached with considerable anticipation. I know of Wright as a member of the Cecil Taylor Unit on the Soul Note album *Olu Iwa* (1139). His tone on tenor is dry and unappealing. This observation may be due in part to the imperfect recording. None of the musicians are captured ideally. Although this music is posthumously titled after Ayler, there is little here that takes me to that Ayler zone. "Part 4" features the bassist and is truly aimless and a pointless excursion. I am reminded of similar wastes of time on certain late Trane records. It is fascinating in places to hear Ulmer but I cannot place any of his contributions here close to his very best. Wright opens "Part 5" on flute and this section caught my attention and is focussed and energetic. Ali is right with him as is Wilson and there is certainly some magic. Oddly, Ulmer interrupts the flow with his entrance and then the piece loses all coherence. It becomes just another free jam. Wright returns on tenor and brief Ayler fix occurs. This recording is a real mixed bag.

Gordon Hilton Fick

Reissues

VIOLIN IMPROVISATION STUDIES (On The Air & Rare) BABY, AIN'TCHA SATISFIED? AB FABLE XABCD-X025

I KNOW THAT YOU KNOW
- STUFF SMITH WITH NAT
"KING" COLE - 1957

WILD MAN WILD - GINGER
SMOCK WITH HAL JACKSON
AND THE CROMATICS WITH
JACKSON'S TORNADOES -
1956

NONE BUT THE LONELY
HEART; MADONNA OF THE
MOONLIGHT - STUFF SMITH
WITH VALENTINO - 1953

IF YOU WERE THE ONLY GIRL
IN THE WORLD; FOOL THAT
I AM, PART 1: PART 2 - LEON
ABBIEY TRIO, AL BENSON
WITH....1952

I CAN'T GIVE YOU ANYTHING
BUT LOVE, BABY - EDDIE
SOUTH AND HIS ORCHESTRA
- 1951

Did you know that Jascha Heifetz once (?) recorded as José De Sarasate? I didn't but I'm happy to have that factoid on file in my noggin. And here's a rather meticulously assembled, but idiosyncratically arcane, survey of jazz violin in chronologically descendant order, from 1957 down to 1919, evidently designed for archivists and anyone interested in investigating additional morsels of clandestine violin lore. Certainly not an inclusive review of the instrument's Jazz (improvisatory) affiliation, since missing are examples of the artistry of Joe Venuti, Stephane Grappelli, Ray Nance, Svend Asmussen, etc., replaced on this ("not for sale... limited to 111 white label duplicated copies") disc by such relatively obscure fiddlers as Ginger Smock, Leon Abbey, Audrey Call, Atwell Rose, Angelina Rivera, Kemper Harreld and Clarence Cameron White. Three pages of notes, in print so small that even one of Cole Porter's highly educated fleas would have to wear spectacles to read them, acknowledge that only a handful of the tracks are previously unreleased, but it's probable that those which were issued at some point are not readily available now.

Some notes: -- A bit of banter between Nat Cole and Stuff Smith precedes an energetic "I Know" on which Cole plays and sings. This is from the singer/pianist's own TV show where Stuff's appearance was probably in conjunction with the release of Cole's "After Midnight" album for which they collaborated in recording this same tune.

The Ginger Smock tracks with Monette Moore are interesting primarily because of Moore's blues vocals. Monette Moore, who died in 1962 at age 60, was a contemporary of Bessie Smith, recorded fruitfully in the 1920s and early 1930s with varying accompaniment, including such notables as Tommy Ladnier, Rex Stewart, Bubber Miley and Fats Waller. The tracks heard here - "Show Girl Blues" and "That's My Specialty" - are from 1949 and are clearly some of the very last of her recordings. Ginger Smock's violin contribution to the tracks is negligible.

Stuff Smith's playing on the Valentino and Billy Daniels vocal tracks is of no improvisatory jazz interest, but his playing on the Red Norvo rehearsal track and those with

Reissues

CZARDAS; THE CANARY -
JASCHA HEIFETZ (AS JOSÉ DE
SARASATE) - EARLY 1950S

SHOW GIRL BLUES; THAT'S MY
SPECIALTY - GINGER SMOCK.
MONETTE MOORE - 1949

JIM JIVES - JASCHA HEIFETZ
AND DONALD VOORHEES
ORCHESTRA - 1945

HUMORESQUE - STUFF SMITH
WITH THE HEP HOLLOW
BOYS FROM PAUL BARON
ORCHESTRA - 1944

ALWAYS - STUFF SMITH TRIO,
BILLY DANIELS - 1944

REHEARSAL (RED'S STUFF) -
STUFF SMITH QUARTET, RED
NORVO - 1944

MY BLUE HEAVEN; BUGLE
CALL RAG - STUFF SMITH
SEXTET (1941)

CAPRICE NO. 24 (PAGANINI
IN RHYTHM) - EDDIE SOUTH
WITH BENNY GOODMAN
SEXTET - 1941

TO A LADY FROM BALTIMORE;
THE BISHOP CHECKMATES /
THE DUKE TAKES A TRAIN -
AUDREY CALL - 1937

BABY, AIN'TCHA SATISFIED
- ATWELL ROSE, BETTY
TREADVILLE WITH CEELLE
BURKE AND HIS ORCHESTRA
- 1936

the Hep Hollow Boys and his own sextet are certainly worth a listen. The Hep Hollow pianist is listed as Mary Lou Williams, and on that track - "Humoresque" - which comes from a CBS radio broadcast of "Music Till Midnight," we have the pleasure of hearing Stuff introduced as, among other things, a "frantic Paganini." Another reference to the celebrated Italian violin virtuosi (1792-1840) arises when Eddie South plays "Paganini In Rhythm" with the Benny Goodman Sextet, drawn from a 1941 NBC aircheck.

Betty Treadville's vocal (12/21/36) on the CD's title track is fetching enough, but she remains somewhat of a mystery. I find no reference to her in any discographical.

reference available to me, but producer Anthony Barnett's note that she appeared in some movies prompted me to scurry to the Internet Movie Data Base where, though there is scant information about her, two late 1930s movies in which she graced the screen are listed. The IMDB and other sources has so little info about her that it's impossible to conclude that the vocalist and actress are one and the same. I'm taking a leap and assuming. Johnny Hodges is listed as a member of the accompanying nondescript Ceele (Ceelle) Burke orchestra.

Transfers and fidelity varies throughout, but it's clear that great care, time and thought were given to the preservation and issuance of this music, notwithstanding its questionable historical jazz value. Not for sale, so if you're interested, it would seem that you'll have to hope your local library and/or free form radio station get(s) a copy.

Alan Bargebuhr

I LOVE MY BABY; SKEEDLE UM - ANGELINA RIVERA WITH
JOSEPHINE BAKER - 1926 ; SOUVENIR; OLD FOLKS AT HOME
- KEMPER HARRELD WITH FLETCHER HENDERSON - 1922;
CRADLE SONG - CLARENCE CAMERON WHITE - PROB. 1919
TIMING: 79:20.

Reissues



HEINER STADLER, BRAINS ON FIRE, LABOR 7069

CD 1: NO EXERCISE / THREE PROBLEMS / HEIDI / BEA'S FLAT. 60:13. CD 2: LOVE IN THE MIDDLE OF THE AIR (ALTERNATE MASTER) / U.C.S. / ALL TONES / THE FUGUE NO. 2 (TAKE 1/ORIGINAL MASTER). 72:09.
Heiner Stadler (p, cond), Jimmy Owens (tpt), Tyrone Washington (ts, flt), Garnett Brown (tbn), Reggie Workman (b), Brian Brake (d), Lenny White (d), Dee Dee Bridgewater (vcl), Joe Farrell (ts), Don Friedman (p), Barre Phillips (b), Joe Chambers (d), Manfred Schoof (tpt), Gerd Dudek (ts), Albert Mangelsdorff (tbn), Wolfgang Dauner (p), Lucas Lindholm (b), Tony Inzalaco (d), The Big Band of the North German Radio Station, Dieter Glawischnig (cond).
December 1966 and July & October 1973, New York City; July - September 1971, Teaneck, NJ; February 1974, Germany

This is a killer reissue from the composer, pianist, and bandleader Stadler, expanded to include extra material from the original sessions. For the most part, the music is vintage free-bop, brought off marvelously by a series of fantastic lineups. Shifting pulse-tracks define the opener, with fine turns from Jimmy Owens, a blistering Washington, and the leader, whose fractured, fragmented lines and chords provide an interestingly tensile presence. Stadler leads different configurations through urgent, positively churning music like "Three Problems," where Workman and White are punishing, Washington soaring with a real emotional commitment. There's a severe, even sour edge to the drift and texture of "Heidi," buoyed by incredible arco from Workman, some inside-piano clouds, and pinched tones from Washington. This piece slowly rolls out into a unison stutter that's quite compelling. With "Bea's Flat," we switch over the Europe and the Big Band of the North German Radio Station. It's a glorious showcase for full-throated brass and the band as a whole digs into the big shouting arrangement that makes the fullest use of the ensemble's dynamic range. Here we have Dudek with a quizzical solo over rolling toms, Schoof and Mangelsdorff ace on the brass, and so many different pinwheeling sub-sections and cross-cutting lines, bright color and counterpoint everywhere (Dauner's piano here fully channels the probing, idiosyncratic style of the composer). The second disc opens with a killer duet for Workman and Bridgewater, and it's great to hear the vocalist in such an open context, her rhythmic inventiveness and tonal range proving a capable match for the great bassist: "I love you, I trust you. It's my turn, it's your turn." We're treated to a return of the blistering quartet with Washington and Workman on "U.C.S." and the spacious, rubbery "All Tones." Perhaps most fascinatingly, there's a real treat with "The Fugue #2" where a crack 1966 sextet of Owens, Farrell, Brown, Friedman, Phillips, and Chambers dazzles throughout as the ride that knife-edge between free-bop and free. Fabulous stuff.

Jason Bivins

New Issues



ART PEPPER, UNRELEASED VOL. VII, SANKEI HALL—OSAKA, JAPAN, 11/19/80, WIDOW'S TASTE AMPC12001.

DISC ONE: LANDSCAPE / TALK,
BAND INTROS / OPHELIA /
CHEROKEE / TALK, ABOUT
CHEROKEE / (SOMEWHERE)
OVER THE RAINBOW /
TALK, PRESENTING GEORGE
CABLES / QUIET FIRE (PIANO
SOLO) / TALK, INTRODUCING
STRAIGHT LIFE / STRAIGHT
LIFE.

DISC TWO: Y.I. BLUES / TALK,
ABOUT Y.I. BLUES / AVALON /
TALK, ABOUT AVALON / MAKE
A LIST / TALK, ABOUT MAKE
A LIST / WINTER MOON /
TALK, ABOUT WINTER MOON /
DONNA LEE.

In a late seventies conversation with drummer Bill Goodwin, the name of Art Pepper came up and after a fairly lengthy discussion I declared "Someone needs to make a movie of his life" to which Goodwin quickly replied "They already did, it was called Raging Bull." That struck me as a fairly apt description since in my mind's eye I had always pictured him personality-wise as close to Neal Cassady, the real life model for Jack Kerouac's anti-hero Dean Moriarty. Like Charlie Parker's addictions. Frank Rosolino's mental illness and other artists demons, whatever his personal problems or character flaws they

didn't negate the fact that the man was one helluva musician. In the jargon of the streets, Art Pepper was bad.

Only recently having learned of a script in preparation for an upcoming bio-flick that is certainly something to look for to but in the meantime we have yet another scrumptious edition to the Widow's Taste series. The first disc finds the quartet primed and ready to kick, which they do with the initial triad of selections, the heavily syncopated lead-off "Landscape" and "Ophelia", both a medium paces with statements from everyone while Ray Noble's pre-Giant Steps litmus test for reed players moves the time up a notch. After a contrapuntal beginning between Art and Cables over an upright ostinato and Afro-Cuban flavored traps the alto and piano take burning rides before sharing fours and the head. As much as I loved to hear Pepper pour on the pots, he had a way with a ballad that was uniquely his own and could turn one's spine to jelly. There was a yearning in his playing that was only equaled by Miles Davis in his Harmon muted musings at slower tempos. This is the tour-de-force on platter one and his long solo sax introduction is worth the price of the package alone. From his 1995 Steeplechase album of the same name, pianist extraordinaire is featured in a trio version of his two section composition that contains a Latin kick.

New Issues

Art Pepper, as, cl; George
Cables, p; Tony Dumas, b; Carl
Burnett, d. 11/18/80. Osaka,
Japan.



After a plug for his recently published autobiography, Pepper and crew dive into the self-titled "Straight Life" which can be summed up in three words, "up and away." The tape runs out right before the reprise but at this high a level of hard core Jazz compared to the majority of non-swinging drivel that is out there today, who cares?

Upon taking the stage for the second set the band jumps right into a swinging blues named for Pepper's former Japanese producer. The foursome sounds relaxed and comfortable in the concert hall & all hands are featured before its conclusion. Few modern saxmen double on the clarinet these days, Phil Woods & Paquito D'Rivera are two that come to mind but Art states in his introductory banter that he has been wood shedding, is ready and on the old warhorse "Avalon" he achieves a woody timbre that made this writer remember Rahsaan Roland Kirk's work on the instrument. At a tad over nineteen minutes "Make A List (Make A Wish)" is the longest performance heard. Sometimes constructing an interesting solo over a one chord vamp can prove more difficult than improvising over complex, multiple changes This tune is set over a boogaloo rhythm and utilizes the main line, played by alto and piano in unison, to introduce the solos that excite the crowd greatly. Next up is the only live rendition of "Winter Moon" known to exist. Originally recorded around that time with a rhythm section of Stanley Cowell, Cecil McBee and Burnett plus a large string section it was written by one, Hoagland Carmichael, who wrote songs so good they named a sandwich after him. Here the quartet does it justice with Pepper and Cables matching one another so closely one doesn't even miss the strings. Things close out on a up note with Charlie Parker's famous bop anthem "Donna Lee" a contrafact on the chord changes to a 1917 Tin Pan Alley ditty "Back Home Again In Indiana." Needless to say, they burn this one.

As with previous volumes, this is a top-shelf presentation with attractive graphics and a thick booklet with chatty (and informative) annotation from the female "road daddy" herself. Judging from some of his occasional altissimo forays Art Pepper had a good reed that night and we're all the better for it. Lucky seven indeed.

Larry Hollis

New Issues



**JOEY DeFRANCESCO
WONDERFUL!
WONDERFUL!
HIGHNOTE HCD 7241**

WONDERFUL! WONDERFUL/
FIVE SPOT AFTER DARK/
WAGON WHEELS/ SOLITUDE/
JOEY D/ LOVE LETTERS/OLD
FOLKS*/ JLJ BLUES. 58:19.

Joey DeFrancesco (org; t on
*), Larry Coryell (g), Jimmy
Cobb (d). March 22, 2012,
Englewood Cliffs, NJ.

This is organ king Joey DeFrancesco's tenth HighNote release, and with all-stars Larry Coryell and Jimmy Cobb aboard, you have to expect the music to live up to the title, which it does with style. Everybody shines on the title track, getting down to business in a hurry. Grooving solos by the organist and guitarist lead to eight-bar exchanges with the drummer, and seven minutes fly by. Benny Golson's "Five Spot After Dark" swings hard, with Cobb's snapping snare and DeFrancesco's subterranean bass laying the foundation for a fine extended Coryell solo. Cobb shows off a bit with a focused solo before DeFrancesco takes it out. "Wagon Wheels" has an interesting jazz history. While it was frequently performed by Tommy Dorsey in the forties and fifties, it came as a bit of a surprise to find it on Sonny Rollins' "Way Out West." Later, Shirley Scott recorded it, and so did Grant Green and Joshua Redman. This trio takes it out on a gentle trot, with occasional eruptions of melody. A ballad almost has to be part of an organ date, and here the choice is Ellington's "Solitude." A timelessly beautiful song that's been recorded hundreds of times, it's taken here at an absurdly slow pace that even Cobb can't rescue. Coryell tries as well, but the track remains deadly dull, and the only real misstep in the hour. DeFrancesco shows off to excellent advantage on his spirited introductory cadenza to Coryell's tribute tune Joey D. Cobb shines on this one too. The groove is tight on "Love Letters", an old standard that sounds just great here with fine understated guitar by Coryell and a relaxed pace set by Cobb. DeFrancesco learned a thing or two about trumpet playing when he was with Miles Davis, and he pulls out the instrument every now and again to avoid getting too rusty on it. Here the vehicle is another war horse, "Old Folks", and if he sounds a lot like Miles. That's a pretty good model. Finally the trio gets down to the blues with the closing "JLJ Blues." This one jumps out, swings hard, and never lets up. Save for that one forlorn dip into Ellingtonia, this is a solidly enjoyable organ date, considerably enlivened by the great Jimmy Cobb.

Stuart Kremsky

New Issues



**CHICK COREA & GARY
BURTON
HOT HOUSE**
CONCORD JAZZ CJA-33363

CAN'T WE BE FRIENDS/
ELEANOR RIGBY/ CHEGA
DE SAUDADE / TIME
REMEMBERED/ HOT HOUSE/
STRANGE MEADOW LARK/
LIGHT BLUE/ ONCE I LOVED/
MY SHIP/ MOZART GOES
DANCING*. 75:04.

Gary Burton (vib), Chick Corea (p), on *, add Harlem String Quartet (Ilmar Gavilan, Melissa White, Juan Miguel Hernandez, Paul Wiancko). No dates specified, Clearwater, FL, or *New York, NY.

When vibist Gary Burton and pianist Chick Corea first performed as a duo, in what Burton calls a “spur-of-the-moment encore at a jazz festival in Germany in 1972,” there was no thought of an ongoing collaboration. But when the pair got together later that year for their first studio date, *Crystal Silence* on ECM, they “quickly realized it was incredibly easy to play together” (Burton again). Somehow, 40 years have passed and the duo is still going. Corea is a prolific composer, but this time around they decided to concentrate on standards. Their inexplicably easy rapport is apparent from the first note of “Can’t We Be Friends,” a popular song in the thirties played by a number of big bands, though it’s Art Tatum’s recording of the tune that this is modeled after. After they’d settled on the set list, Corea and Burton realized that they’d unconsciously compiled a tribute to great jazz pianists with tunes like Bill Evans’ “Time Remembered,” Antonio Carlos Jobim’s “Chega de Saudade” and “Once I Loved,” Thelonious Monk’s “Light Blue” and Dave Brubeck’s lovely but seldom played “Strange Meadow Lark.” The biggest surprise is the Lennon-McCartney ballad “Eleanor Rigby,” featuring a cool arrangement that has the melody jumping from vibes to piano and back again. There is one new Corea composition tacked on the end of the disc as a preview of their next project featuring the duo with the Harlem String Quartet. “Mozart Goes Dancing” is delightful, if you like this sort of thing, although it does rather skew the impact of the duet music that precedes it. In one way, it’s a canny commercial ploy to tempt you with an as yet uncompleted project. But there’s also the fact that as much as Corea and Burton enjoy playing together, they also appear to like listening to one another at length. Only Tadd Dameron’s uptempo title track comes in at under four minutes, and Kurt Weill’s “My Ship” stretches out to nearly 12 minutes. So they do go on (and on), and while they’re doing at it, they’re playing very busily, filling the air with notes and hardly letting any of them breathe. Maybe it’s their natural exuberance, or perhaps they’re trying to make absolutely certain that the listener never has a chance to miss a bassist or a drummer. Whatever their motivation, too often what starts out promisingly enough grows a bit tiresome by the time they’ve wrung every variation out of the song. Long-time fans will likely find much to enjoy here, but I confess that by and large it leaves me cold.

Stuart Kremsky

New Issues



**BRUCE BARTH
THREE THINGS OF
BEAUTY
SAVANT RECORDS
SCD2119**

MY MAN'S GONE NOW
/FINAL PUSH /WISE
CHARLIE'S BLUE /
THE RUSHING HOUR /
THREE THINGS OF BEAUTY/
NIGHT SHADOWS /BIG
NICK /WONDERING WHY /
BE BLUED /THE SONG IS
YOU 60.25

Bruce Barth, p; Steve
Nelson, vi; Ben Street, bass;
Dana Hall, d
Paramus, NJ. February 12,
2012

The art of pure ivory manipulation is to afford the soul to meet the heart, escorted by the intellect of the performers psyche: this defines the craftsmanship of Bruce Barth's talent and current spin, Three Things of Beauty.

Consistency is a vital characteristic when it comes to any artist, of any genre, as to keeping the sound vibrant and diverse. Barth defines and executes this practice with each new project, reaching a higher level of respect along his journey. Barth has a signature sound that has the ability to adorn those revivalist attitudes in places most would not dare. Making risk a friend, with the knowledge of understanding when to let go.

What I found most impressive throughout this new spin is the ardor of his arrangements, mixed with that fiercely focused approach; morphing into that rousing evergreen amid the forest of comparable projects outside of his own music sheets.

The elephant in the room is of course Bruce Barth however there is a herd beside him. The poetic feel of the vibes is crafted by Steve Nelson, bassist Ben Street keeps the sounds decisive with his ever-evolving moods on bass, and drummer Dana Hall keeps the whole group glued on a tour through innovation and exposing the imagination of the bands swing...Together they team up to offer a cunningly complex yet pleasurable and eclectic selection of fine tuned brilliance.

Each cut has a story to tell, which joggles ones memories of those thrilling days of yesteryear. Those back alley blues comes alive with the sounds from "Wise Charlie Blues" written by Barth. The stroll-like tempo is extremely appealing on this piece with the ivory intro escorted out with the immergence of sensitivity off the vibes. An intensely soulful expression in ingenuity! On the opposite side of the alley comes the upbeat swinging expedition called "Final Push." Nelson again ignites this cuts personality with his unblemished craftsmanship on the vibes. The melodies are fresh, perfectly calibrated from all angles. Examine this spins merging of styles the same consistent effort, which is throughout the project.

New Issues

Since Bruce Barth's debut in 1993 with In Focus, his "stand tall" expression in ivory, along with a rigorous dedication to explore, educate, and enlighten has been his trademark as he reaches to higher levels going forward.

Three Things of Beauty is the summation of his past 12 projects wrapped in a cocoon of eloquence, birthing a manifesto to Bruce Barth's legacy.

Karl Stober



CURTIS FULLER DOWN HOME CAPRI 74116

DOWN HOME / LADIES
NIGHT / C HIP'S BLUES
/ SADNESS AND SOUL /
NU GROOVE / THEN I'LL
BE TIRED OF YOU / MR.
L / SWEETNESS / JONLI
BERCOSTA / THE HIGH
PRIEST. 65:30.

Curtis Fuller - tbn; Keith
Oxman - ts; Al Hood - tpt,
flgh; Chip Stephens - p; Ken
Walker - b; Todd Reid - d.
5/23-25/11, Denver CO.

When talk of classic trombonists still active arises, Curtis Fuller's name should be at the top of the list. The fact that Down Home, a strong, assured sextet date, is released 55 years after his initial date as a leader is slightly amazing. As saxophonist Keith Oxman points out in his liner notes, Fuller was only 22 years old when he participated in the landmark session for Coltrane's Blue Trane. He is now 77 years old and still going strong. Of course, there are no real surprises on this date.

Down Home is a straight down the center hard bop date but no less listenable for that. It may not pack surprises but that doesn't mean that thought and care didn't go into this session. Fuller sounds inspired! Part of it may be that he's working with the same group of Denver musicians he had on his last release, the well-received I Will Tell Her. Fuller also brought a bunch of his compositions to the date, both old ("Down Home", "Ladies' Night" "Mr. L.") and new ("Nu Groove" and "Sweetness").

Fuller is particularly buoyant on this date. His solo on "Nu Groove" is all over the place, with smooth lines alternating with abrupt intervallic leaps. Fuller's playing on pianist Chip Stephens' ballad "Sadness And Soul" is the perfect illustration of the title. The jaunty "Sweetness" has a particularly well-voiced theme with all three horns (including Hood's muted trumpet) giving it an almost choral sound.

It's almost as if Fuller has had yet another renaissance. He seemed to have one in the late 70s after a fallow period earlier in the decade. Down Home, combined with his previous release on Capri and a couple of other releases from the previous decade indicate that the veteran still has some things to say.

Robert Iannapolo

New Issues



**JD ALLEN TRIO
THE MATADOR
AND THE BULL
SAVANT RECORDS
2121**

THE MATADOR AND THE
BULL (TORERO)/A SUIT
OF LIGHTS/RING SHOUT/
SANTA MARIA (MOTHER)/
CATHEDRAL/ PASEILLO/
ERLANGER/ PINYIN/
VUELA (THE WHISPERER)/
THE LYRICS OF SUMMER
AND SHADOW/ MULETA/
THE MATADOR AND THE
BULL (TORO)
38:06

JD Allen, ts; Greg August,
b; Rudy Royston, d
Paramus, NJ February 20,
2012

Intensity is the point when passion meets obsession, in forms either founded or fortuitous. I state this for the time I took to undress the wardrobe offered by JD Allen's new spin The Matador and The Bull off of Savant records, it was plain to me his thirst for his sound was reacting by those around him and that which was within. There is a pure "fire in the belly" execution about his performances.

This extremely admired tenor saxophonist JD Allen surfaces with his fourth spin, engaged with bassist Greg August and drummer Rudy Royston both heavy's in jazz in their own right. The trio emphasizes numerous "outside of the classroom" techniques, which embraces the full spectrum of jazz enthusiasts.

It has been scripted numerous times that the idea for this new project The Matador and The Bull came from his charm for bullfighting. Whatever the case, what is most evident is his craving for innovative styling's and his aged wine mentality, for if you listen acutely you can detect slight eclectic leanings from the bedrock of jazz icons John Coltrane and Wayne Shorter. Nevertheless, Mr. Allen still has that signature force which sets him apart from the cloud coverage of tenor jazz saxophonists today...

The blueprint of cuts throughout the project becomes a study in refinement to the jazz ear. "Pinyin" is such a study, for it ignites the dormant mindset that has been subjected to the mediocrity out on the shelves. The music sheet is a redraft of an earlier project "Variations" but now surfaces with its own stamp, influencing a chord structure all its own.

"The Lyrics of Summer and Shadow" caught my interest as it displays an extreme compassion to its melodies. A straight-ahead ride with a calming force, which many such cuts within this jewel box offer the same feel. The trio has numerous educative concepts in this project however the ever-evolving arrangements are what make this spin a mechanism of groove!

Karl Stober

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MARCO TARDITO
KANGAROUX SEXTET
JUMPING WITH
ADRIANO
SILTA SR1 108

24 MILA BACI/ CHI NON
LAVORA NON FA L'AMORE/
UNA CAREZZA IN UN PUGNO/
UN BIMBO SUL LEONE/ IL
PROBLEMA PIÙ IMPORTANTE/
SI È SPENTO IL SOLE/ IL
RAGAZZO DELLA VIA GLUCK.
45:50.

Pier Giorgio Miotto (t), Giorgio
Giovannini (tb), Marco Tardito
(cl), Guido Canavese (p),
Stefano Rizzo (b), Enzo Zirilli
(d). April 2-3, 2011, Ronco
Biellesse, Italy.

When this charming album tribute album to Adriano Celentano arrived, with sextet versions of what clarinetist and arranger Marco Tardito calls the “classic hits of the 1960s and 70s,” I confess I had to look him up on the internet. Celentano has been a big star in music and film in Italy for decades, but his fame hasn’t penetrated the United States. So an Italian audience, with its familiarity with the source material, is bound to have a different reaction to this music than someone who doesn’t know Celentano’s music at all. Which means,

I suspect, that they’ll like it even more than I did. The snaky groove of “24 Mila Baci” draws you right in, with slithering horns over a rhythm with a light touch. The music is irresistibly sweet and danceable, with a solo by pianist Guido Canavese and a brief spot for drummer Enzo Zirilli. Tardito writes that the structure of “Chi non lavora non fa l’amore” recalled to my mind Eric Dolphy’s and Charles Mingus’ musical conversations, evoked here with great passion by bassist Stefano Rizzo’s beautiful opening solo. Tardito takes a lovely solo as well, dramatically modulated with increasing intensity and balanced between short and long phrases. As an arranger, Tardito thinks orchestrally even with just three horns and rhythm at his disposal. His colorful and continually evolving charts give you a lot to listen for. A relaxed lyricism pervades the sextet’s music. When you add the group’s unified approach to dynamics and rhythmic shifts, the result is formidable power on tracks like the dazzling “Una carezza et un pugno” or the crafty “Il problema più importante.” Trombonist Giorgio Giovannini shines on the introduction to the latter, with Tardito taking an excitable solo before melding with the other horns. Trumpeter Pier Giorgio Miotto has a tender sound, as he reveals in his brief but revealing solo to open “Si è spento il sole.” Truth is, there’s not a single dull moment on this disc. Jumping With Adriano is another gem from the vibrant Italian jazz scene, and well worth seeking out.

Stuart Kremsky

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1) KATHARINA WEBER/BARRY GUY/BALTS NILL GAMES AND IMPROVISATIONS INTAKT CD 203

BLUEBELL/ IMPROVISATION I/ FALLING ASLEEP/ IMPROVISATION II/ (THUS IT HAPPENED...)/ IMPROVISATION III/ PALM STROKE/ IMPROVISATION IV/ HOMMAGE À SZERVÁNSZKY: SILENCE/ IMPROVISATION V/ PLAY WITH INFINITY/ IMPROVISATION VI/ PLAY WITH INFINITY/ DIALOG FOR THE 70TH BIRTHDAY OF ANDRÁS MIHÁLY (OR: HOW CAN ONE ANSWER TO THE SAME 4 SOUNDS WITH ONLY 3)/ IMPROVISATION VII/ STUBBUNNY/IMPROVISATION VIII/FOR GEORG KRÖLL'S BIRTHDAY/IMPROVISATION IX/ ...WAITING FOR SUSAN... 47:06.

Katharina Weber (p), Barry Guy (b), Balts Nill (perc).
June 21-22, 2011. Zürich, Switzerland.

A serious enthusiast of improvised music in the late 20th century and early 21st century might, if he had nothing else to do, play the “six degrees of Barry Guy” game. A glance at his voluminous discography reveals such diverse collaborators as Derek Bailey, Kenny Wheeler, Evan Parker, Johnny Dyani, Cecil Taylor, Bill Dixon, Marilyn Crispell, William Parker, and Agustí Fernández, among many others. Then there are curiosities as an Ian Whitcomb session in 1972 or a Philippe Sarde date in 1977 that featured John Surman and Johnny Griffin as the saxophonists. In addition to several ongoing trios he’s involved with, the bassist leads his own [London Jazz Composers Orchestra](#) and the [Barry Guy New Orchestra](#), and also performs as a soloist. And that’s not to mention his compositions or his forays into the baroque repertoire. Barry Guy, it’s safe to say, is one busy man.

Switzerland’s Intakt label has been one of Guy’s recording outlets since 1999’s *Odyssey*. (1) finds him in the company of new recording companions Katharina Weber on piano and Balts Nill on percussion. Their disc is subtitled *Hommage À György Kurtág*, and eleven of the disc’s compact twenty tracks are renditions of pieces from the Hungarian composer’s eight-volume [Games](#). These are miniatures for solo piano, seldom more than a minute long. Weber writes that the composer “wants to express the maximum with a minimum of notes.” The compositions alternate with the trio’s improvised pieces, which the pianist calls “a kind of counter movement ... a further developing of threads collectively...” Kurtág’s lapidary compositions, designed in his eyes for children, prove to be potent jumping off points for this trio’s generally austere and highly concentrated style of improvisation. Weber’s stabbing attack, Guy’s masterful bass and Nill’s dry clatter combine for powerfully expressive effect. While the distilled nature of Kurtág’s pieces generally lends an austere and measured atmosphere that carries over to the improvisations, there are occasionally explosive moments. “Improvisation IV” is one of those moments, featuring Weber’s Cecil Taylor-ish urgency and Guy’s ferociously physical bass thumping. “Improvisation VIII” pairs Guy’s passionate arco playing

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2) PAUL PLIMLEY/ BARRY GUY/LUCAS NIGGLI HEXENTRIO INTAKT CD 206

FLO VI RU/ ARCESEDO/
TOTIUS QUOTIUS/ BRUDER
KLAUS (FOR P.Z.)/ IRON
WORKS/ WITCHES IN OUR
FINGERS/ WHEN SHALL
WE THREE MEET AGAIN.../
COME AND GO/ ...IN
THUNDER, LIGHTNING
OR IN RAIN/ MUTUALITÀ/
EPISTEMOLOGOGO/ LIGHTLY
SKIRTING THE PETALS OF
DELICATE CONSEQUENCE/
FLUTTERBY/ HURLY BURLY/
PASSPORT (EXPIRED)/
PUGNOPLANGENT
INTUITIONS/ RAILWAYS REAR
VIEWED IN MAGIC MIRROR.
62:41.

Paul Plimley (p, vcl), Barry
Guy (b, vcl), Lucas Niggli (d,
vcl). Köln, Germany, January
23-24, 2012.

with Nill's unconventional and understated percussive punctuation. The delicacy and concentration of the trio's music is undeniable, though at times the emotional content feels so rarified that it's a little tough to warm up to. Games and Improvisations offers an admirable and unusual listening experience as the music revolves around the ever-mysterious zone between composition and improvisation.

Stuart Kremsky

On (2), Guy is working with two previous collaborators. Pianist Paul Plimley and Guy recorded a duet album in 1995 for the bassist's Maya label, and percussionist Lucas Niggli has worked with Guy in a number of settings in the last decade, but this is the first outing for this trio. Judging by the distinctively playful and satisfying musical conversations that the three engage in for more than an hour, the collaboration was a great success, and we listeners can only hope that this is the beginning of yet another working unit for Guy. Most assuredly a band of equals, the trio taps literary sources as the impetus for their energetic conversations. William Shakespeare, James Joyce, and Samuel Beckett provide some of the inspiration and titles for a number of pieces, but the heady brew of what annotator Marc Chénard describes as the trio's "dyed-in-the-wool improv from A to just about Z" is a concoction all their own. This is high-wire improvisation, the kind of music that Barry Guy has been making since the very beginning of his career. Self-imposed constraints help shape this sort of thing, and for this date the players were conscious of keeping the pieces short. The opening track, Flo Vi Ru, is the longest piece, at a bit under eight minutes. The three jump in all together as they stake out the territory, feeling one another out and developing their interactions before bringing things to a thrilling conclusion. From glacial and airy (the precise "Bruder Klaus") to brisk and tumultuous (the quick flight of "Witches in Our Fingers"), the musicians balance control and abandon with consistently splendid results. There is one total oddity, the all-vocal "Come and Go." It seems that one night the only way the three could rehearse an idea based on a Beckett play was for them deranged piece features the three sounding

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to vocalize. As Chénard reports, “they had so much fun singing it, they agreed to perform it that way...” Coming out of nowhere halfway through the program, this seriously deranged piece features the three sounding like they’re speaking some unknown language of cries, coos, babbles, burlbles and shouts. The relationship between their vocal contortions and their instrumental manipulations is made clear as they crash into “...In Thunder, Lightning or in Rain.” In contrast to the trio with Weber and Nill, the emotional content of this trio’s work often lies close to the surface, giving the music an added dimension. Performances like the lovely ballad-like “Mutualità” with its melancholy aura and the almost giddy play of *Flutterby* help make *Hexentrio* a well-rounded and deeply pleasing experience. Seriously recommended.

Stuart Kremsky



RYAN TRUESDELL/GIL
EVANS PROJECT
CENTENNIAL - NEWLY
DISCOVERED WORKS
OF GIL EVANS
ARTISTSHARE AS 0114

1.PUNJAB/ 2.SMOKING MY
SAD CIGARETTE/ 3.THE MAIDS
OF CADIZ/ 4.HOW ABOUT
YOU/ 5.BARBARA SONG/
6.WHO'LL BUY MY VIOLETS/
7.DANCING ON A GREAT
BIG RAINBOW/ 8.BEG YOUR
PARDON/ 9.WALTZ/VARIATION
ON THE MISERY/SO LONG/ 10.
LOOK TO THE RAINBOW. 74:16.

Back in 1981, when asked why he had started a new band, the arranger and composer Gil Evans noted that “for all my life I’d been sitting in front of that piano trying to figure out another way to voice a minor seventh chord,” and it was time to get out and work. Sitting at the piano for so long, he also composed a load of music that didn’t get played. It’s taken Ryan Truesdell’s *Gil Evans Project* to ferret out and perform material from the breadth of Evans’ career on the wonderful new *Centennial - Newly Discovered Works of Gil Evans*. Young composer Truesdell, who’s worked with Maria Schneider, became drawn to Evans’ music. In an effort to learn more, he contacted the Evans family. Eventually granted full access to the Evans archive, Truesdell writes that he was “shocked” to “find scores and sketches to pieces” that he’d never heard before. With the encouragement of Schneider and the Evans family, Truesdell has orchestrated 10 pieces in line with Evans’ original scores and enlisted a cadre of New York’s finest musicians to perform them. The result is a class act all the way and a lasting tribute to the vastly influential music of the great arranger. This is clearly a labor of love, and there was as much labor as love involved in the extensive production. Truesdell has gone all the way back to the earliest days

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Collective personnel: Augie Haas, Greg Gisbert, Laurie Frink (t), Ryan Keberle, Marshall Gilkes (tb), George Flynn (b tb), Adam Unsworth, David Peel, John Craig Hubbard (Fr hn), Marcus Rojas (tba), Henrik Heide (fl, picc), Jesse Han (fl, picc, b fl), Jennifer Christen, Sarah Lewis (oboe), Ben Baron, Michael Rabinowitz (bsn), Alden Banta (bsn, contra bsn), Steve Wilson (ss, as, fl, cl), Dave Pietro (as, cl, fl, alto fl), Donny McCaslin (ts, cl), Scott Robinson (ts, cl, bcl), Brian Landrus (bars, bcl, alto fl, picc), Charles Pillow (fl, picc, cl, oboe, Eng hn), James Chirillo (ac & el g), Romero Lubambo (ac g), Frank Kimbrough (p, harmonium), Joe Locke (vib), Jay Anderson (b), Lewis Nash (d), Mike Truesdell (timpani, marimba), Dan Weiss (tabla), Dave Eggar (tenor vln), Kate McGarry (vcl on 2), Wendy Gilles (vcl on 8), Luciana Souza (vcl on 10), Ryan Truesdell (cond). August 24-26, 2011, New York, NY.

NICHOLAS H
FERNANDEZ AND HIS
NEW YORK NONET
NHF/NYN
ENCORE (NO NUMBER)

Evans' career arranging for the Claude Thornhill orchestra. His immersion in the details of the period turned up such gems as "Dancing on a Great Big Rainbow", also known as "Cannery Row." Both Thornhill and the Les Brown bands played this under different titles, but it was never recorded. Truesdell has even unearthed a typewritten note to Brown explaining how to play it, including the phrasing and precise tempo, which enables this premiere performance to be as close as possible to what the composer intended. That note, by the way, is reproduced in one of the package's two booklets, along with instrumental and technical credits and Truesdell's extensive notes on the selections. A second booklet in this fan-funded ArtistShare project features photographs of the musicians at work. There's plenty here to absorb, from the perpetually fresh voicings to the unique arrays of instruments like the reed and trombone palette of "Smoking My Sad Cigarette" to the exemplary solo work, particularly from Frank Kimbrough at the piano. No survey of Evans' work would be complete without including some of his settings for vocalists. Here, Kate McGarry sings the sultry "Smoking My Sad Cigarette," originally scored (gorgeously) for Lucy Reed in 1957 but unused at the time; Wendy Gilles delivers the 1946 "Beg Your Pardon," a Thornhill number that's the earliest discovery in this set, and Luciana Souza closes the disc with a version of "Look To the Rainbow," an arrangement for a 1960 Astrud Gilberto date and a long-time favorite of Truesdell's. There was a lot more to Gil Evans than the popular collaborations with Miles Davis that everyone knows, and Truesdell is on a crusade to keep his music alive. With this quality release, he's done a real service to Gil Evans, the man and his music. Seriously recommended.

Stuart Kremsky

Nicholas H. Fernandez, who holds a music doctorate and has experience in both classical and jazz idioms, has released a fascinating collection of his own compositions and, in two instances, arrangements of jazz classics, as performed by a first-class nine-piece New York ensemble.

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WITCH HUNT/ APRIL
SHOWERS/ CITY SUITE (IN
TRANSIT, PARKSIDE, BRIDGE
AND TUNNEL)/ I WISH I KNEW
HOW IT WOULD FEEL TO BE
FREE/ WHITE SANDS/ FINAL
FAZE. 50:36

Nicholas Fernandez, comp,
arr, cond; Brad Mulholland,
flt, ss, as; Jas Walton, ts; Jay
Rattman, flt, bari s, b cl; Tom
Gershwin, Jon Barnes, tpt,
flgh; Tim Vaughn, tbn; Glenn
Zaleski, p; Marty Isenberg,
b, el b; Alex Raderman, perc.
No date or location given.

OCHION JEWELL FIRST SUITE FOR QUARTET MYTHOLOGY 1019

FROM DUST / A SNAKERIDE
THROUGH THE FOG / ...BUT
THAT THERE GOES THE
BADDEST LONE-ASS WOLF I
EVER DID KNOW.../ [ZERO-
1]/ NECTAR / ATONEMENT
/ YOU ARE MY SUNSHINE.
48:37.

Ochoin Jewell - ts, ss; Amino
Belyamani - p; Sam Minaie
- b; Qasim Nagvi - d. no
recording info.

In Fernandez's hands, the stark melody of Wayne Shorter's "Witch Hunt" receives a biting dissonant harmonization with the ensemble filling in the empty spaces, and employs a surprising boogaloo beat as its foundation. It also features a fiery and funky improvisation by tenorist Jas Walton. Billy Taylor's churchy "I Wish I Knew How It Would Feel to Be Free," attractively embellished in Fernandez's version, charges straight ahead with fine solos by baritonist Jay Rattman and trumpeter Tom Gershwin. Fernandez's three-part, programmatic "City Suite" does indeed conjure up as intended the cacophonous sounds of city traffic and the quiet repose of a place of rest. "April Showers" seems to dare the listener to fix on a tonal center, while some compositions alternate conventional swinging with sections that would not be out of place in a chamber recital.

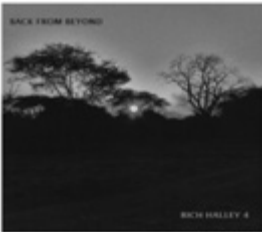
Although thoroughly accessible, much of this music can be challenging for an ensemble to execute cleanly, but these folks pull it off expertly. The band also boasts some excellent soloists. In addition to those referenced earlier, others deserving mention include pianist Glenn Zaleski, trumpeter Jon Barnes, sopranoist Brad Mulholland, trombonist Tim Vaughn, and drummer Alex Raderman.

David Franklin

Saxophonist Ochion (pronounced ocean) Jewell originally hailed from the West Coast. He was a student at Cal Arts and formed the quartet featured on this disc. They moved to New York in 2009 and he and his group have been based there ever since. They caught the ear of saxophonist David Binney whose Mythology Records is releasing their first recording.

First Suite For Quartet is a set of seven pieces strung together in suite-like fashion. The first six pieces are composed by Jewell with the last being a reading of "You Are My Sunshine." It's a suite that's all of a purpose and it develops well as it segues naturally from theme to theme, providing the players with meaty strategies that really play to their strengths. And this is a strong quartet that can play with power when the music calls for it. But they can also operate at the quieter, more subtle end of

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RICH HALLEY 4 BACK FROM BEYOND PINE EAGLE 004

SPUDS / SECTION THREE
/ REORBITING FOR SUN
RA / SOLANUM / OPACITY
/ CONTINENTAL DRIFT /
BROKEN GROUND / THE
MOUNTAIN'S EDGE / BASALT
/ BACK FROM BEYOND.
64:50.

Rich Halley - ts; Michael
Vlatkovich - tbn; Clyde
Reed - b; Carson Halley - d,
perc. 4/9/11, Seattle, WA and
4/30/11, Corvallis, OR.

the spectrum which Jewell's music frequently calls for. Jewell's tenor saxophone is full-bodied and has a tone somewhere between Coltrane and Wayne Shorter but he has his own ideas. His soprano is less distinctive but his focus on this disc is the tenor. (His soprano is featured only on the opener.) Pianist Belyamani is a two fisted player and his imprint is all over this music. He's at his best in the quieter moments such as the opener, playing a quiet dissonant accompaniment to Jewell's soprano lines. But during "[] zero-1 []" his barrages show a familiarity with post Cecil Taylor piano. The rhythm section is loose and flexible delivering the well-placed tricky rhythmic passages called for in the music. They're particularly effective on "A Snakeride Through The Fog." They also color the music with subtle shades throughout.

The suite's themes unfold slowly and tend to emerge unexpectedly. There's a melancholy feel to much of the music. The brief concluding "You Are My Sunshine" is perfectly placed and it continues the bittersweet tone of what preceded it.

Jewell has delivered a very good first album. Look forward to hearing more from him.

Robert Iannapolo

Rich Halley is a veteran saxophonist based in Oregon and who has never left the West Coast. Consequently he's not as well-known as he should be which is too bad. Because the albums he's released since 1983 have been consistently strong. Back From Beyond is his 14th release as a leader and it finds him collaborating with another Oregonian legend, trombonist Michael Vlatkovich. Although Halley is best known for a bracing form of freebop with lengthy probing solos (and "Spuds", the opener bears this out), he isn't a one trick pony. He also writes interesting compositions that give his cohorts plenty to dig into. "Basalt" starts out as a slow drag but goes through several shifts in tempo to turning into an insistent driving shout before returning back to the starting point. "Broken Ground" sounds like an Ornette Coleman composition before settling into a backbeat that takes the piece in a whole other direction. The quartet also

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JURG WICKIHALDER ORCHESTRA NARZISS UND ECHO INTAKT 209

DIE SAGE VON NARZISS /
OUVERTURE / SATURNIA,
ACH BUST DU SUSS / ACH
SATURNIA, JETZT WIRD'S
MIR DOCH ZU / ICH MACHT
NOCH IN DIE WINDELN /
SCHWERE NACHT, STARRE
NACHT / IST DA JEMAND /
WIE KRANK SIND DOCH DIE
MENSCHEN / NEIN DOCH,
WAS IST DIE LICHT / DOCH
WARUM KANN ICH NICHT /
DA LIEGT MARZISS. 55:28.

Jurg Wickihalder - ss, ts;
Florian Egli - as; Michael
Jaeger - ts, clt; Damian
Zangger - tpt, flgh;
Bernard Bamert - tbn; Chris
Wiesendanger = p; Mia
Londbloom - vln; Frantz
Loriot - vla; Seth Woods - cel;
Daniel Studer - b; Tim Krohn
- narrator. 9/2011. Winterthur,
Switzerland.

opens up for some free improvisations as well. One of the best here is "Reorbiting For Sun Ra." A little over three minutes it captures not only the exploratory nature of Sun Ra's music but also the humor inherent in it. And it does so in less than three and a half minutes. But the real treat is to hear Halley and Vlatkovich sparring throughout this disc. Both have big, broad tones and complement each other perfectly. And they've played together enough that each can sense the direction in which the other is headed. The rhythm section of Clyde Reed (bass) and Carson Halley on drums gives them all the support they need. Reed has been recording with the saxophonist since 2000. And Carson Halley has been drummer on the last four releases. It's a shame that these players aren't better known. But it's never too late to start and this disc is an excellent starting point.

Robert Iannapolo

Saxophonist Jurg Wickihalder has released four previous CDs on Intakt as well as collaborated with several of the label's stalwarts including Irene Schweizer and saxophonist Omri Ziegele. His previous releases have been small group recordings which have been well-received. For *Narziss Und Echo* however, Wickihalder has formed a 15 piece orchestra that includes a three piece string section and two singers to tell the story of the Latin myth as told by Ovid (with a libretto by Tim Krohn).

It has to be stated that the jazz content of this disc is very minimal. It's a through-composed piece and there are passages for the instrumentalists, among them some very fine players associated with the Intakt label (saxophonist Michael Jaeger, bassist Daniel Studer and pianist Chris Wiesendanger). But basically this is a song cycle with soprano Jeannine Hirzel essaying the role of Echo and mezzo soprano Sonoe Kato in the role of Narcissus. The singing is quite lovely especially during the duet of "Schwere Nacht, Starre Nacht" ("Heavy Night, Numbing Night"). However those averse to coloratura singing might not appreciate the more dramatic passages, especially the passage where Narcissus rejects Echo.

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MALTE SCHILLER'S RED BALLOON THE SECOND TIME IS DIFFERENT UNIT 4312

THE SECOND TIME IS
DIFFERENT / KEEP THE
CHILD IN MIND / MARLIN /
SALTY LAKE / GIANT STEPS /
LUSH LIFE / TANGO I. 46:55.

Malte Schiller - ts, ft, clt;
Charlotte Greve - as, ss, ft,
clt; Timo Vollbrecht - ts, ft,
clt; Viktor Wolf - bars, b clt.
ft; Florian Menzel - tpt, flgh;
Lars Seniuk - tpt, flgh; Andrej
Ugoliew - tbn; Christopher
Sauloff - b tbn;
Manuel Schmiedel - p;
Andreas Waelti - b; Martin
Kruemmling - d. 8/8-9/09,
Berlin, Germany

The music has a wide range. The opening "Overture" is almost jaunty in its melody and execution. Although this is not music that features solos, as such there are some remarkable passages where individuals shine: Michael Jaeger's tenor sax interlude during "Schwere Nacht" and Bernard Bamert's trombone shadowed by Damien Zangger's tenor horn during "Wir Krank Sind Dich Die Menschen" ("How Perverted Human Beings Are.") The arrangements by Manuel Perovic have a wonderful clarity and make great use of the orchestra's textural depth.

This disc won't be to everyone's taste but if the listener's taste runs toward 20th century chamber music, this is worth checking out.

Sticking a little closer to the big band norm, saxophonist Malte Schiller leads his band, Red Balloon through a set of seven compositions on the unusually titled "The Second Time Is Different." Five of the compositions are Schiller's and he also includes versions of Coltrane's "Giant Steps" and Strayhorn's "Lush Life." All arrangements are Schiller's.

This is an attractive sounding band with an emphasis on the reeds. This gives the music a warmer, full sound. It sounds as if he wrote these pieces with these particular players in mind. "Keep The Child In Mind" is a feature for the soprano saxophone of Charlotte Greve. The voicings embrace her horn beautifully. The energetic "Marlin" keeps Florian Menzel's trumpet performing acrobatics which Menzel maneuvers with ease. It's obvious Schiller has a lot of faith in his players. The arrangement of "Giant Steps" has a lengthy introduction before getting into the theme proper and it's one of the more creative big band arrangements I've heard of the piece. On "Lush Life" passing the theme around to different sections of the band is an effective device.

Schiller's band isn't breaking any new ground with this disc. It would be nice to hear them take this music further out. But that's obviously not where Schiller is at this point. But as it stands The Second Time Is Different is a strong big band date.

Robert Iannapolo

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1) LENNY MARCUS TRIO AND FRIENDS SUN RAY: A TRIBUTE TO RAY BRYANT

LJM 19

BLUES FOR NORINE/ CUBANO
CHANT/ SUN RAY*/ GOTTA
TRAVEL ON/ MINOR TROUBLE/
THREESOME*/ UNTIL IT'S TIME
FOR YOU TO GO/ DOWNSIDE
UP/ AFTER HOURS/ HOT
TURKEY/ STICK WITH IT/ THE
EARLY YEARS/ SNEAKING
AROUND/ LITTLE SUSIE. 55:21

Lenny Marcus, p; Rick Eckberg,
b; Larry Scott, d; Cyrus Pace,
g; Tom Artwick, ts, flt; Scott
Walter, tpt, flgh; Vladimir
Espinosa, cga, perc; Peter
Ingram*, d; John Brown*, b.
Wirtz, VA and Greensboro, NC.

No date given.

2) LENNY MARCUS DISTANT DREAM

LJM 20

SEVEN ATE NINE/ DISTANT
DREAM/ FIVE LITTLE STARS/
GROOVE'S BAG/ HAVE A
HEART/ THOUGHTFUL
BLUES/ MONA'S TUNE/
SONG FOR CYRUS/ MY
OCEAN OF DREAMS/ THIS IS
NOT GOODBYE/ SUICIDE IS
PAINLESS (M*A*S*H THEME)/
GOTTA WAKE UP HAPPY/
WALTZ FOR THE AGES/ HAPPY
BLUES FOR TWO/ FOR MY
FRIEND/ ODE TO THE NIGHT.

68:03

As the son of Ray Bryant's best friend, Lenny Marcus' **A**grew up idolizing the famous pianist. 1) Marcus' paean to his early mentor, offers a sparkling package of jubilant, unpretentious Jazz. Half the program's fourteen tunes are Bryant originals and three were composed by Marcus, including the title tune, which features a figure from Bryant's "Cubano Chant" that precedes it on the recording. Bryant's charts also contain some blues, of course, and some riff tunes, including "Hot Turkey," which is reminiscent of the classic "Jumpin' With Symphony Sid." But also present are Marcus's sensitive, faithful reading of Buffy Sainte-Marie's lovely ballad "Until It's Time For You To Go," the authentic boogie-woogie "After Hours," and the gospel-sounding country song "Gotta Travel On." The leader's straight-ahead, joyful, and often earthy piano playing would make the master proud. He shares the solo spots on occasion with guitarist Cyrus Pace, tenorist/ flutist Tom Artwick, and one of two bassists, Rick Eckberg or John Brown. They all maintain the high quality level set by the pianist.

Except for one tune, the waltz-time "For My Friend," which is once again dedicated to Ray Bryant, 2) is a different kind of album altogether. For one thing, all the pieces except Johnny Mandel's "Suicide Is Painless" are original Marcus compositions. And instead of being mostly straight-ahead modern mainstream charts, they include a variety of styles ranging from toe-tapping funky boogaloes to fusion-y latins and ballads to atmospheric pieces to cooking groovers. Some do not even contain any discernible improvisation. But they do demonstrate Marcus's superior melodic imagination and his highly-developed arranging and orchestration skills. And in this instance, his composing does take precedence over his improvising, as his soloing here is not as extensive as on the other CD. Indeed, neither of the other soloists, Pace and Artwick, plays as much here as before. Listeners who grew up with post-1970 jazz styles, especially, should find this music appealing.

David Franklin

Lenny Marcus, p, fl, b fl, synth; Rick Eckberg, b, el b; Larry Scott, d; Tom Artwick, ts, flt; Cyrus Pace, g, el g; Vladimir Espinosa, cga, perc; Scott Walter, tpt, flgh. Wirtz, VA. No date given.

New Issues



**GEORG RUBY,
MICHEL PILZ
DEUXIEME BUREAU
JAZZHAUS 205**

GOMME ROUGE/ ESPRESSO
NOIR/ TROMBONES/ CRAYON
POINTU/ TELEPHONE BLEU/
REVEIL MATIN/ PAPIER
BUVARD/ ENCRE ROUGE/
PAPIER QUADRILLE/
PAPIER FROISSE/ BLUES
POR SOLENE/ CENDRIER
DEBORDANT/ LUNETTES
BIFOCALS/ ENCRE NOIR/
GOMME ROUGE (REPRISE)
58: 57

Georg Ruby, p; Michel Pilz b cl
Köln Germany. 08.09.2011

This one is really good. Ruby on piano reflects a variety of influences from John Cage to Cecil Taylor while Pilz also reflects a number of influences from Eric Dolphy to contemporary classical music.

All compositions are listed as being by both performers, and given the nature of the performances, I would say they are all improvisations, with some agreement as to how each piece would develop. Though in some cases, especially in a long section of “Papier Buvard”, some passages could have been composed, or at least sketched out. Each piece is fairly short. At times I would have liked more development in a particular piece, but each piece is complete in itself. This is a very good example of leave them wanting more.

Ruby does some great playing on the strings, and at some points it sounds like he is playing on a prepared piano, while at other times he is clearly playing on a regular piano. On “Reprise” he sounds almost like a gamelan. And his work on “Lunettes Bifocals” is outstanding.

Pilz is all over his horn, playing nice quiet passages to some serious screaming. His lyricism in the beginning of “Papier Quadrille” is almost reminiscent of Ben Webster playing a ballad, making allowances, of course, for the different instrument. But the piece develops a bit more raucously.

One track that really took me surprise is “Blues Pour Solene.” After hearing some complex interplaying, all of a sudden we hear an actual blues line. Of course, the piece develops in the style that has been established, but Pilz keeps reminding the listener that he is playing a blues, no matter how out it might be. It is nice to hear such a range of playing from a couple of classically trained European jazz players.

This is a really great record featuring great playing by two great musicians who listen to each other and work well off of each other. This record may not be for everyone, but for those listeners who like this kind of music, this record is highly recommended.

Bernie Koenig

New Issues



(1) BEN POWELL NEW STREET NO LABEL OR NUMBER

JUDITH / NEW STREET /
MONK 4 STRINGS / GARY /
WHAT IS THIS THING CALLED
LOVE / SEA SHELL / LA VIE
EN ROSE / SWINGIN' FOR
STEPHANE / LA CHANSON
DES RUES / PICCADILLY
STOMP. 55:10.

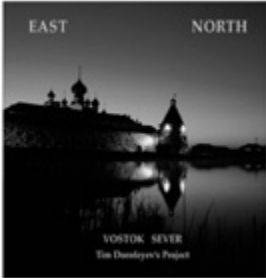
Ben Powell, vln; Tadataka
Unno, p; Aaron Darrell, b;
Devin Drobka, d; Adrien
Moignard, g (5); Linda Calise,
vcl (7); Gary Burton, vib and
Julian Lage, g (4, 9, 10);
October 23, December 5-6,
2011, New York City and
Boston.

Violinist Ben Powell provides a superior musical tribute to the legendary violinist Stephane Grappelli as well as an excellent set of his own music on (1). A native of Cheltenham, England, Powell began studies at the Berklee School of Music in 2006 while also performing with the Boston Philharmonic Orchestra, and since then has continued to thrive as an artist in both jazz and classical worlds. Opening with three of his own compositions, the young violinist displays his ability on a pretty ballad “Judith”, a more modern modal piece “New Street”, and a Monk-influenced conception “Monk 4 Strings.” On a later cut, Carl Engel’s “Sea Shell”, Powell shows his impressive violin chops and musical interpretive ability in the classical idiom. Back to jazz, Powell and guest guitarist Adrien Moignard swing through “What is This Thing” with verve, trading fours energetically at the end. Another guest, vocalist Linda Calise, singing in French, provides a fresh and charming version of the Piaf classic “La Vie En Rose,” with Powell just as engaging in his solo, one of his best on the album.

In a second phase of the recording, guitarist Julian Lage and the great vibist Gary Burton join Powell to constitute the “Stephane Grappelli Tribute Trio” and to play two Grappelli compositions plus the pretty and evocative French melody “La Chanson des Rues,” which Grappelli used to play. Burton performs brilliantly, sounding as good as ever on “La Chanson” and “Gary,” which Grappelli apparently wrote for Burton, and is swinging from note one on his solo on Grappelli’s “Piccadilly Stomp.” Guitarist Lage also excels both as a soloist and in his rhythm roles of comping and generating grooves. With Powell displaying the marked influence of Grappelli on his violin playing and also playing well with Burton and Lage, the trio provides a wonderful tribute to the great French violinist. Plus, the three sound like they were having a great time doing it.

Don Lerman

New Issues



TIM DOROFYEV'S PROJECT NORTH AND EAST LEO 639

FLIGHT OF THE PEACOCK/
INDOSTAN PART 1/
INDOSTAN PART 2/ I WALK
ON GRASS/ EASTERN
BLUES PART 1/ EASTERN
BLUES PART 2/ SURSKIE
CHASTUSHKI/ SUN
RISE/ CHTO IS USTYA
BEREZOVOGO 63:15

Tim Dorofeyev, g; Oleg Udanov d; Nikolai Klishin, bass; Ekaterina Zorina, vcl; Vladimir Turov, p; Mikhail Cherenkov sitar, perc; Spartak Rezitsky, perc; Mikhail Sokolov, perc; Oleg Kireev, sax; Sergey Kuznetson clt, sax. Arkhangelsk Russia, 2005.

This is a real fun record. Call it Russian folk jazz fusion recorded at the Ethno-Jazz Festival. As the notes say "Some of the music is based on elements of Russian and eastern folk songs." All of the music and arrangements are by Dorofeyev. Five of the tracks clearly demonstrate the folk source, especially the ones with vocals. The other tracks also have those Russian and eastern elements as part of the music. Eastern here means both Mid-Eastern and India. We get good Russian dances and good sitar playing, all with a loose, syncopated feel. These musicians seem to be at home with their own music as with western jazz.

"The Fight of the Peacock" is clearly based on a folk song. The two parts of Indostan reflect the eastern influences with the use of sitar and various percussion instruments.

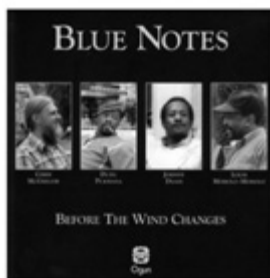
The two parts of "Eastern Blues" reflects a range of influences from a nice 4/4 bass-drum 4/4 walk to a Klezmer feel when Kuznetsov comes in on clarinet. He plays on going into a good jazz groove. There are also good solos by Klishin, Kuznetsov and Udanov.

"Sun Rise" also has a nice jazzy feel with Kuznetsov and Ulanov. The underlying rhythm reminded me of an old Russian dance I know as the kazatzky.

"Chto Is Ustya Berezovogo" is somewhat similar to "Sun Rise" in feel but most of the band get to solo here. Dorofeyev's guitar is heard throughout both in ensemble and in solo. He has produced a really great record which works on a number of levels and really reflects the idea of an ethno-jazz fusion.

Bernie Koenig

New Issues



BLUE NOTES BEFORE THE WIND CHANGES OGUN 037

ITHI GUI / MANGE / LONTA
UYAGULA / LAKUTSHONA
ILANGA / THE BRIDE / FUNK
DEM DUDU / WISH YOU
SUNSHINE.
79:49.

Dudu Pukwana - as; Chris
McGregor - p; Johnny Dyani -
b; Louis Moholo-Moholo - d.
7/1/79. Waregem,
Belgium.

The Blue Notes are a very important group in the world-wide history of jazz. Originally a sextet of South African musicians, (Mongezi Feza - trumpet, Dudu Pukwana - alto sax; Nikele Moyake - tenor sax; Chris Mc Gregor - piano; Johnny Dyani - bass and Louis Moholo-Moholo on drums) they formed in their native country in the early 1960s. They blended a love of bebop with African rhythms. At first the African elements were subtle but as they gathered confidence, their music became unique, also adding elements from Ornette Coleman and John Coltrane. Tired of harassment by officials because they were a mixed race group (McGregor was white, all of the others black), after a successful appearance at the 1964 Antibes Jazz Fest in France, they opted to stay in Switzerland and eventually moved to Britain. (Moyake left to return to South Africa early on.) While in Britain they allied themselves with the British free jazz contingent who embraced their free-wheeling style with its strong rhythmic backdrop. Players such as Evan Parker and John Stevens would sit in with them and use them in their groups. They released a couple of albums for British labels but ultimately the Blue Notes began to fragment and by the early 70s, they'd split up as a group, to reunite only occasionally. Time has been kind to the Blue Notes and their slim discography has expanded with the release of many historical releases. Several have surfaced from their pre-1964 days in South Africa. And, thanks to Ogun several have been issued from their reunions in the 1970s and 1980s. The release of any Blue Notes recording is an occasion for rejoicing and *Before The Wind Changes*, a 1979 club date recorded in Belgium is no exception. Sadly, the group was now down to a quartet of Pukwana, McGregor, Dyani and Moholo but the rousing spirit of their music was still there and still glowing strong.

A caveat is to be had with this release. By today's standards, this recording is far from optimum. Moholo's bass drum (really prominent in the opener) is a dull thud and his cymbals are swishy and overly prominent.

New Issues

Dyani is at times inaudible. McGregor's piano is down in the mix and the instrument itself is not in the best of shape. But all of that said, this is such an amazing performance that none of that matters.

It starts with a rush of energy on the first track but it all seems a bit diffuse and scattered. It's not until track three, "Lonta Uyagula" that the set really kicks in. Pukwana jumps in with a fiery solo floating over Moholo's snappy snare work. When the piece segues into the ballad "Lakutshona Ilanga", Pukwana's brilliance as an alto player really shines. He artfully shades his notes, inserting a well-paced upper register shriek before swooping down to a beautiful, almost Hodges-like phrase. Pukwana is the real star of this set, perhaps due to his presence in the recording, but he sounds on fire during much of this set. McGregor's piano is less prominently featured but his solo on "Lakutshonga Ilanga" is a beautiful, almost Ellington-esque style of piano solo. Dyani's "Funk Dem Dudu" is the climax of the set with Dudu testifying at length over the track's 23 minutes and the rhythm section keeping up a buoyant, bubbling, energy. The set concludes with Johnny Dyani's "Wish You Sunshine", a piece he revisited several times on record. This is a wonderful, warm version and a wonderful way to wind things down.

For those who can't tolerate a rough sounding recording, stay away. But those who don't mind a little roughness around the edges (both in performance and recorded sound) and who are familiar with the joyous sound this band could produce, [Before The Wind Changes](#) will provide a solid 80 minutes of happiness.

Robert Iannapolo

New Issues



DIANE MOSER / MARK DRESSER DUETTO CIMP 387

HELLO / PARA WALTZ / IF
YOU'LL CALL ME, THEN I'LL
CALL YOU / YELLER GRACE
/ FOR MY MOTHER / BIG
MAMA / MATTRESS ON A
STICK / STAR MELODIES.
61:49.

Diane Moser - p; Mark Dresser
- b. 7/29/08, Montclair, NJ

Pianist Diane Moser is probably not known to most but she's been an active player and music organizer around the New Jersey area since the 1980s. She's released several recordings with various groups (none of which I have heard) and led the Composers Big Band, a band based in New Jersey, which has been ongoing since 1997. Her musical friendship with bassist Mark Dresser goes back to the late 1970s when she was living and playing in the San Diego area. Dresser has been one of her biggest supporters and when the opportunity to record as a duo emerged, they jumped at the chance.

As a pianist, Moser is definitely in the modernist camp. One hears traces of a number of players in her playing (Monk and Paul Bley seem to be influences) but her harmonic palette with its dense chords and sprays of dissonance is clearly her own. Those carefully sprayed clusters on "If You Call Me, Then I'll Call You" may have had their source in Monk but it's clearly her own ideas being presented. Dresser, always the consummate duet partner works hand-in-glove with her complimenting her lines, at times, following her lead, at others, pointing the way. While they seem to connect on all levels, there are many small moments to savor. Dresser's resonant bowing towards the end of "Para Waltz" merging with Moser's full rippling chords is one. The jabbing piano chords with the bass rumbling underneath on "Big Mama" is another. After a rubato intro on the opener "Hello", the way they gradually merge into the song proper is another arresting moment.

Both Moser and Dresser contribute compositions. Rather than being recorded in the Spirit Room as many CIMPs are, Duetto was recorded on location in Central Presbyterian Church in Montclair, NJ, Moser's home town. The sound is full and resonant and serves both instruments well. The piano/bass duet is one of this writer's favorite formats and Duetto is a highly satisfying example of the format.

Robert Iannapolo

New Issues



**JIMMY HALPERIN /
DOMINIC DUVAL
CHANGING TRANES**
CIMP 390

CHANGES ON SPIRAL / LAZY
BIRD / FOR HEAVEN'S SAKE
VARIATIONS / SYEEDA'S
SONG FLUTE / CENTRAL
PARK WEST
CHANGES / COUNTDOWN /
G.S. 3/4 / NOMENT'S MOTICE
/ LIKE SONNY. 64:18.

Jimmy Halperin - ts; Dominic
Duval - b. 1/8/09, Rossie, NY

The duo of saxophonist Jimmy Halperin and bassist Dominic Duval has been ongoing for nearly a decade. At first glance it might seem an unusual coupling: Halperin the prodigious saxophonist whose first recordings presented him as a protegee of Tristano-ite pianist Sal Mosca. And Duval, the protean "free jazz" bass player whose work in Trio X (with Joe McPhee and Jay Rosen) and with his own ensembles (especially his string quartet) marked him as an avant-gardist extraordinaire. But nothing in music is usually that cut and dried. Halperin first demonstrated his openness as a player on 2004's free ranging *Joy And Gravitass* (recorded in a trio with Duval and Rosen) and he hasn't looked back since. Duval has always had a grounding in the jazz canon and even in a free form set with Trio X one can get an unexpected version of Freddie Hubbard's "Little Sunflower" or a standard like "Secret Love".

Changing Tranes comes on the heels of a *No Business* release called *The Music Of John Coltrane* that was recorded by these two as a trio with the addition of drummer Brian Wilson. While that trio recording was quite good, the absence of drums here gives this music a more elastic context. It also gives Duval an added responsibility as the time-keeper of the music. But Duval doesn't merely keep time. He's all over this music giving Halperin all the support he needs and then some. But he also leads Halperin down some unexpected avenues. Halperin responds by continually finding creative ways out of a harmonic conundrum. He seems much more inspired by this material than by the Monk compositions this duo was working on a few years back (see *Monkinus*). Perhaps it's because this music is originally saxophone based. But his playing here is always fresh and new and his explorations never get stale. On "Countdown" after the initial theme statement, Duval steps back and lets Halperin go a cappella until the final wrap up. While there have been a lot of tributes to Coltrane, this one attains that satisfying level of harmonic creativity and musical openness and a lack of imitation that is often rare in this sort of musical endeavor.

Robert Iannapolo

New Issues



**FRODE GJERSTAD /
PAAL NILSSEN-LOVE
SIDE BY SIDE
CIMP 388**

DOWNTOWN / METROPOLIS
/ REDWOOD / CASA / ROUGH
IDEA / BOHEMIAN HOME /
BEACHLAND. 73:36.

Frode Gjerstad - as, clt, b clt;
Paal Nilssen-Love - d. 8/19/08,
Rossie, NY.

Unlike the duo above, Norwegians Frode Gjerstad (reeds) and Paal Nilssen-Love (percussion) are unapologetic free jazzers and their music is all the stronger for that. This duo's roots go way back to when Love was a teenager in the mid-80s and Gjerstad was one of the few free jazz players in Norway who was mentoring younger musicians. Nilssen-Love has been a member of Gjerstad's Circulacione Totale big band since the early 90s. They've played together on and off over the ensuing years and he is the regular drummer in Gjerstad's trio. So he and Gjerstad have a lot of history together.

Side By Side comes on the heels of Gromka, their duo album from last year released by Not Two Records. They were both recorded in 2008. But whereas Gromka was a live club date from Slovenia and focused on two longer tracks (each around a half an hour in length), Side By Side was recorded in a studio (the Spirit Room) in the middle of the duo's North American tour. The emphasis is on shorter to medium-length tracks (the longest in the 14 minute range). It's clear these two know each other well.

Gjerstad gives his reeds an intense, gnarled sound and he frequently dwells on the upper register of his instruments. His voice is individual and expressive. Nilssen-Love is a relentless drummer with lightning fast, responsive reflexes. His ability to keep on top of Gjerstad's stratospheric flights is impressive and his playing while full of energy also displays a subtlety that is sometimes lacking in free jazz drummers. The emphasis on shorter tracks on this disc makes it marginally more accessible than the Not Two release. This is truly energy music and the energy extends not only to the full-force passages. It's also evident in sections such as the subtle, barely audible final half of "Rough Idea".

Robert Iannapolo

New Issues

4) MAT MARUCCI & DOUG WEBB, WHY NOT? CADENCE 1232.

WHY NOT? / 4 IN 3 / STEPS TO THE LEFT / ANOTHER KIND OF MOOD / AVENUE OF THE AMERICAS / LIFELINE / VARIATIONS ON A THEME BY VERDI / THREE PIECE SUIT / FINALLY DANDY. 60:19.

Mat Marucci, ts, ss; Webb, d; Rob Lemas, b. 4/12/09, Sacramento, Calif.



IVO PERELMAN FAMILY TIES LEO CD LR 630 FAMILY TIES/ THE IMITATION OF THE ROSE/ LOVE/ PRECIOSNESS/ MYSTERY IN SAO CRISTOVAO/ THE BUFFALO; 75:27.

Ivo Perelman, ts, kazoo, mouthpiece; Joe Morris, b; Gerald Cleaver, d. 11/11, Brooklyn, NY.

Why Not? has an urgency beyond the three recordings above. The trio of drummer Mat Marucci, saxophonist Doug Webb and bassist Rob Lemas offers a blowing session with a definite Coltrane accent. I'm not talking slavish imitation, where each lick and gesture can be referenced back to a particular moment in the Coltrane oeuvre, rather music inspired by the master in its imagination and energy. The locus of the ensemble are long-time collaborators Marucci and Webb. Their telepathic communication is evident throughout with Marucci playing Elvin to Webb's Coltrane. The music builds over polyrhythmic swirls of percussion with Webb ecstatically riding the thermals the drummer generates. Lemas grounds the music with a steady, warm pulse, felt as much as heard. The music has the energy of free, but employs a variety of structures, bluesy and song form. The closing saxophone-drums duet even draws on the old standard "Fine and Dandy," though the source material is obscured in the chiaroscurist rendering. Webb draws on Verdi for the briefs set of variations, and Marucci uses a transcription of part of a freely improvised performance to shape another piece, "Avenue of the Americas." Webb's "Steps to the Left" even manages to ring an interesting musical performance based on those ill-used "Giant Steps" changes. The trio's ability to fully mine these variety of structures for vibrant, ceiling scraping blowing marks this as a notable recording.

David Dupont

With his latest trio featuring Joe Morris and Gerald Cleaver trio, the imaginative and fiery Ivo Perelman gets just the right kind of controlled frenzy that he needs to push his music into ever-more involved flights of overblown intensity. But it's not all sturm und drang on Family Ties, the follow-up to last year's well-received Hour Of the Star. The set deepens his connection with Morris and Cleaver as they evolve into a unified improvisational unit. Perelman opens the title track on kazoo, not your everyday improvising instrument. It sounds as thin and funny as ever, but he's taking it seriously and makes the listener do the same. He soon switches to tenor, for an extended and carefully paced triologue with Cleaver's rolling drums and

New Issues

unpredictable bass. Perelman soars in the middle section with a solo that incorporates honks at the bottom and leaps into the altissimo range. His excitable and voluble style embraces the free jazz prophetic saxophone tradition (Coltrane, Ayler, David Murray, and others). A vivid musical imagination and highly developed technique and control, particularly in the highest ranges of his horn, provide him an immense field of possible directions for his solos. Sometimes, like Coltrane in some of his later flights, he seems to be trying to play them all at once. It's a highly expressive and explosive style, one that might send a lot of casual listeners to run for the exits. Stick around and you'll be rewarded with some seriously potent and forceful free improvisations. The imitation of the rose is fierce and uncompromising, a rocket ship of a piece that threatens to explode at any point from the pressure of the tempo. The centerpiece of the disc is the 25-minute "Love," which starts out at a relaxed and deliberate pace which gains speed and intensity as Perelman, energized by Morris' blunt and aggressive bass work, builds a solo that gradually gets way up into the highest reaches of his horn. Meanwhile the utterly relaxed and adept Cleaver spreads a spreading blanket of rhythm underneath. Morris wields a bow to open "Preciousness" with a dramatically dark and slashing solo that oozes into a theme played by Perelman's pinched saxophone for a mildly unnerving improvisation. "Mystery in Sao Christovao" is an up-tempo burner, with a churning Cleaver driving the trio hard. Perelman wails with gleeful abandon, a flowing ocean of sound. When the energy flow flags a bit towards the end of the nearly 11-minute track, the music moves in a more introspective direction until the trio quietly brings it to a close. There's almost a jaunty quality to the conversational finale, "The Buffalo," with Perelman's inquisitive and mostly relaxed lines matched by Morris' determined walk and Cleaver's tightly focused drumming. "Family Ties" is powerful stuff, with barely a wasted moment in a generously long program. Perelman is clearly on a roll, and the only thing to do is hang on and listen just as hard as they're playing. Definitely recommended.

Stuart Kremsky

New Issues



ANDREW LAMB HONEYMOON ON SATURN CIMP 389

LAND OF THE PURE AT
HEART / HONEYMOON ON
SATURN / YEAR OF THE
13TH MOON / THE CALL OF
LOVE'S TRUE
NAME / A ALEGRIA E O
PRAZER DE UMA BOA TARTE
/ DANCE OF THE PROPHET /
THEME FOR RADIO CRUDE
OIL. 67:44.

Andrew Lamb - ts; Tom Abbs
- b, tu, didgeridoo; Warren
Smith - d, glockenspiel. 4/10-
11/08, Rossie, NY

Much like Sabir Mateen and Daniel Carter, saxophonist Andrew Lamb operates in the underground perimeters of New York's free jazz scene. Which is too bad because, like those two players, his is an original voice that cries out to be heard. Before he moved to New York in the 70s, Lamb was based in Chicago where he studied with Kalaparusha. He began recording in the 90s with a well-received release on Delmark (Portrait InThe Mist) and has released several other recordings since, including Pilgrimage (for CIMP in 2003) with his trio of bassist Tom Abbs and drummer Andre Strobert. That was the early version of Lamb's trio. Last year's "The Hues Of Destiny" (recorded in 2008) could be considered a follow-up even though it was done five years later and with a different drummer. (Strobert died in 2006 and veteran drummer Warren Smith has stepped into the drum chair.) "Honeymoon On Saturn" presents the rest of the 2008 session.

Lamb's tenor is strong and his sound is delivered with a somewhat dry, rough-hewn vocalized timbre. The style is perfect for delivering his composed themes. His delivery of the theme of "Land Of The Pure At Heart" in strong sonorous tones conveys the deep spirituality of its theme. Bassist Tom Abbs adds a subsonic commentary whenever he switches to didgeridoo or tuba. His setup is such that he can at times play the didgeridoo and bass simultaneously, giving the trio an even fuller sound in the bottom end. Warren Smith's drumming is terrific, giving the music an African pulse at times, energy never flagging but pulling back when the music needs it. "Theme For Radio Crude Oil" has a martial rhythm that underscores Lamb's sense of wry commentary. The only disappointment is that Smith didn't play vibes on this date. But that's a minor complaint on what is a fine example of the state of Andrew Lamb's trio in 2008.

Robert Iannapolo

New Issues

(1) SCHULTZING FEDERLEICHT

JAZZHAUSMUSIK 200
EIGENHEIM / FEDERLEICHT
/ REGENZEIT / IN
GENT / KARAWAHN /
BALLADE / CLAREMONT
/ PLEITEGEIER / FAISCHES
THEMA / LIFT BOY. 60:47.

Hanna Jursch, vcl; Peter Ehwald,
ts, ss, cl, toys; Stefan Schultze,
p, el p; Peter Schwebs, b;
Timo Warnecke, d; Mateusz
Smoczynski, vln (1, 2, 4, 5, 9).
April 29-30, 2010, Cologne,
Germany.

(2) GEORG RUBY/BLUE ART ORCHESTRA SKETCHES OF A WORKING BAND

JAZZHAUSMUSIK 192
METATAXI / ESTEREL /
ZO-LE ZA-LO / HORIZONS /
DANCE YOU MONSTER TO
MY SOFT SONG / MIRO /
CATALUNA / UNISONLINES
/ CONSOLATION / AILA /
A LIFETIME / I'M GONNA
LIVE TILL I DIE / ZOE AND
ME / NEW BOX. 88:15

Georg Ruby,
cond; Thorsten Lehmen, as,
ss, flt; Christina Fuchs, ss, as,
ts, flt, cl; Sebastian Degen, ts,
as, ss, flt; Patricia Schwarz, ts;
Birgit Schafer, bari s, b cl, flt;
Thomas Wurth, Markus Koch,
Oliver Kuhlmann, Fabian Binz,
tp, flgh; Christoph Wasserfuhr,
Axel Koch, Martin Erdmann,
tbn; Hernan Angel, b tbn, tba;
Edith van den Heuvel, vcl (2, 3,
9, 11, 12, 13); Felix Heydemann,
g; Christian Topp, p; Fabian
Berghofer, b; Daniel Galari, d;
Klaus Schlossmacher, perc

In the first of two excellent releases on the German JazzHausMusik label, Stefan Schultze and his quintet provide an hour of creative and innovative original music on (1). The seven compositions from pianist Schultze include extensive high quality writing and range from the engaging and optimistic “Claremont” to the darker “Pleitegeier.” Performances are strong from everyone, including guest violinist Mateusz Smoczynski on Schultze’s significantly-developed “Federleicht” and on four other selections. Three pieces contributed by saxophonist Peter Ehwald feature engaging melodies, with “Regenzeit” also making interesting use of odd meters and “Faisches Thema” containing attractive rhythmic grooves. Vocalist Hanna Jursch is strong both upfront and as a vocal instrumentalist, adding to the uniqueness of this exceptional recording.

Cologne, Germany’s Georg Ruby, a noted writer, arranger, and performer who teaches jazz studies at the music college in Saarbrücken, Germany, on (2) directs his Blue Art Orchestra on a well-performed program leaning toward contemporary works for jazz orchestra and including a variety of musical styles. The orchestra displays strong execution and tight ensemble work throughout, apparent on the Pierre Bertrand-penned opener “Metataxi,” a work that suggests the energy of Dizzy Gillespie big band in its “Salt Peanuts” reference, albeit in more modern form. “Esterel,” an attractive Nicolas Folmer composition, makes effective use of vocalist Edith van den Heuvel in the ensemble and features strong playing from Thorsten Lehmen on soprano sax. Another excellent Folmer piece, “Cataluna” hints of sadness and is rendered beautifully by trombonist Christoph Wasserfuhr. For me the cut that alone merits getting the album is an outstanding arrangement and performance of Kenny Wheeler’s “Consolation,” with fine solos from Lehmen on alto, Felix Heydemann on guitar, and Fabian Berghofer on bass. The orchestra steps into more adventuresome territory on “Horizons” and “Zoe and Me,” both of which feature the soprano sax of Christina Fuchs, as well as on pieces by Ruby and Maria Schneider. In a more traditional and swinging mode, the orchestra features van den Heuvel on John Clayton’s “I’m Gonna Live Till I Die” and the band on Francy Boland’s uptempo blues “New Box.”

Don Lerman

New Issues



1) ULRICH GUMPERT/
GÜNTER BABY
SOMMER
LA PALOMA
INTAKT CD 198

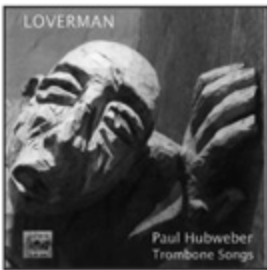
GAMME/ TWO FOR FUNK/
LOVESONG FOR KA/ FRITZE
BLUES/ INDIAN LOVE CALL/
LIKE DON/ PREUßISCHE
ELEGIE/ SHUFFLE TO WH/ ES
FIEL EIN REIF/ LAMENT FOR
J.B./ LA PALOMA. 55:32.

Ulrich Gumpert, p; Gunter
Baby Sommer, perc. 10/10 &
5/11, Villingen, Germany.

Although I was more than a little surprised to hear these styles on 1), from the forward-looking Intakt label, I was having plenty of fun listening to the blues and boogie music of this piano and percussion duet before I read the liner notes. Then I had even more fun. Christoph Wagner's detailed essay informs us that both pianist Ulrich Gumpert and percussionist Gunter Baby Sommer grew up in East Germany and each played in bands at dances and parties as youths. Invariably they were asked to play "La Paloma," and as Gumpert says, a trifle ruefully, "You're almost at the end of your life and then you play 'La Paloma' yet again." But there's a reason that the song has retained its popularity for over 140 years. Somehow, almost magically, that familiar melody will put a smile on your face. And that's how this masterly duet will leave you: smiling. If one of the meanings of "free jazz" is the ability to freely choose anything to play, then tuneful and instantly crowd-pleasing music is just of the choices. Sommer's composition "Gamme" begins the proceedings, a free exercise that has Gumpert at times sounding like none other than Vince Guaraldi. The wonderful sound is courtesy of a Bösendorfer Imperial piano, the same one that Oscar Peterson, Red Garland, and so many others recorded on in Villingen, Germany, an inspiration in itself. Sommer and Gumpert have a lengthy history together. They first met in the mid-Sixties, recorded together as members of an orchestra in 1972 and as a duo the following year. They've continued to perform as a duo and also as members of Zentralquartett. While the emphasis of this delightfully varied program is on pre-bop styles of jazz, the two men also have their way with Gumpert's impressionistic "Preußische Elegie" (Prussian Elegy) and Manfred Schoof's "Like Don" in a deliciously upbeat call and response arrangement by Sommer. On pieces like the down and dirty "Two For Funk" and the woozy "Shuffle To WH," the music is sheer pleasure, with the relaxed after-hours feel of musicians working on tunes that they clearly relish playing. "Lovesong For KA," an original by the drummer, puts them into gospel territory, with echoes of both Duke Ellington and Keith Jarrett in Gumpert's carefully phrased lines. Sometimes I wish that the warm call and response that Sommer and Gumpert engage in on the old-fashioned "Fritze Blues" could go on forever,

New Issues

chorus after chorus spun into the night. The pair dispatches it in about four minutes before moving on to Sommer's bossa nova chart for Rudolf Friml's Indian Love Call. It's another charming performance, spare and lyrical and even danceable. You might think that veteran "outside" players would have a tongue in cheek approach to such hoary melodies, but there's almost no hint of that here. Instead it's much more of a meeting of musicians and material on equal terms, and the result is a thorough engaging and deeply appealing disc, warmly recommended.



2) PAUL HUBWEBER
LOVERMAN:
TROMBONE SONGS
CADENCE JAZZ CJR 1240

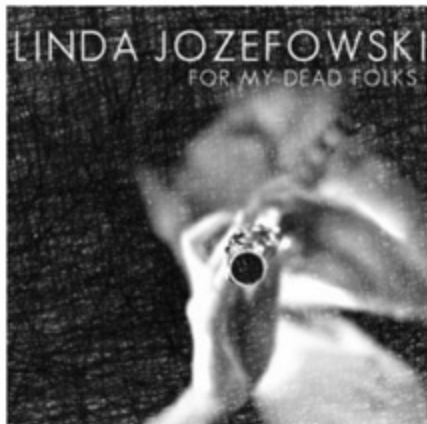
EVELYN/ ANTHROPOLOGY/ A
LEU CHA/ BLUECHI/ DONNA
LEE/ HERE/ NELSON/ LOVER
MAN/ SCRAPPLE/ ALBÄRTZ
LARK'S TONGUES/ SEGMENT;
41:10.

Paul Hubweber, tbn. 7/19-
20/10, Aachen, Germany.

Gumpert and Sommer are not the only German musicians thinking about the jazz tradition. 2), a solo trombone affair, includes original compositions by Paul Hubweber, tunes by Charlie Parker, and Ram Ramirez' Lover Man. Hubweber's music is truly virtuosic, with a rich vocabulary of slurs, groans, multi-phonics, and more. None of that would much matter if Hubweber didn't have an equally fecund imagination, a very personal sense of solo development, and a strong sense of rhythm to carry him along. Most of the tracks are under 4 minutes, with Hubweber exposing the heart of the melodies then moving on. Here's one surprise (and don't tell anyone): Here is pretty much the Beatles' "Here, There and Everywhere," lying perfectly on the trombone, and fitting much better than you might expect between a dissection of Bird's "Donna Lee" and the trombonist's own boppish "Nelson." About playing short songs Hubweber writes that he plays "parts of them as slow as possible, some with an incredibly hard glissando." Whatever he does, Hubweber proves to be an enthralling and provocative companion. His precise articulation and the delicate nuances of his sound are well captured in the pristine recording quality. Ordinarily, I'd think a disc like this would best be sample in small doses, but with some careful sequencing that's not the case here. Highest recommendation!

Stuart Kremsky

New Issues



**LINDA JOZEFOWSKI
FOR MY DEAD FOLKS**
UNIT 4311

DANGEROUS TEMPTATIONS /
AFRODITE / HELLO WAYNE /
BACK TO ATLANTIS / FOR MY
DEAD FOLKS / TODI. 38:41.

Linda Jozefowski (flt), Jean-
Lou Treboux (vib), Charly
Vilmart (b), Maxence Sibille
(d). December 11-12, 2010,
Fribourg.

Smart and funky, this record thrives in the compelling front line of lithe flute and vibes. While there may be an obvious temptation to compare this instrumentation to *Out to Lunch*, I hear in the leader's playing a more pronounced James Newton or Rahsaan Roland Kirk sensibility. Her playing is warm and spirited, and she's in tune with the nicely open loose rhythm team on tunes like the opening "Dangerous Temptations." They are often spare and focused (admirable musical traits), but there's more than enough harmonic meat on the bone here. "Afrodite" is more of an omni-directional piece, with expert manipulation of tension by Sibille, and it's got a nicely integrated bridge and turnaround that stitches together free-ish sections. To me, one of the key elements knitting things together is Treboux's vibes, which are never too heavy on the sustain and always in touch with their percussion tendencies. By the time we get to "Hello Wayne," the band dials back into a loping mid-tempo that Vilmart and Sibille hold down with enough curve balls and plasticity of pulse to keep things interesting (when Treboux solos here, and on "Todi," he kills it with some tasty chromatic mashing). But of course the leader stands out too, following up the nicely dark bass solo on "Back to Atlantis" with flights that work quite well with the klezmer-ish tune. And the virtues of her generally thoughtful, spacious approach make the ballad title track quite satisfying. Very solid record overall.

Jason Bivins

New Issues



I COMPANI, THE FILM MUSIC OF NINO ROTA, I Compani Disc 1102

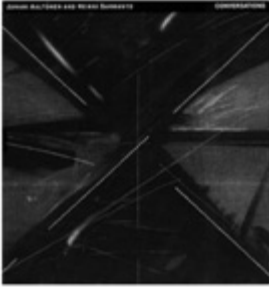
FORTUNELLA / PROVA
D'ORCHESTRA / TERRA
LONTANA / MILANO E
NADIA / LO SCEICCO
BIANCO / LA FOCARACCIA
/ I VITELLONI / TOBY
DAMMIT / AMARA ME
/ L'EMIRO E LE SUE
ODALISCHE / SARAGHINA
/ COME TU MI VUOI /
CADILLAC / L'OISEAU
MAGIQUE / PIN PENIN
/ FELLINI / DOLCE VITA
SLOW / AMORE PER
TUTTI WALTZER / MIA
MALINCONIA / TEATRINO
DELLE SUORE / CIRCO
SNAP / DOLCE VITA
LATIN PARTY / UN EROE
DEI NOSTRI TEMPI / THE
TEMPTATION OF DR
ANTONIO / LA PASSARELLA
DI ADDIO. 78:58.

Bo van de Graaf, Wim Westerveld, Vera Vingerhoeds, Frank Nielander (sax); Paul Vlieks, Wouter van Bommel, Felicity Provan, Jeroen Doomernik (tpt); Joost Buis, Hans Sparla, Bernard Hunnekink (tbn); Eugene Floren, Jeroen Goldsteen, Hans Hasebos (vib, mar); Tessa Zoutendijk (vln); Jacqueline Hamelink (clo); Frank van Merwijk, Jeroen van Vliet, Christoph Mac-Carty (p, kybd); Michel Mulder (bandoneon); Carel van Rijn, Pieter Douma, Arjen Gorter (b); Fred van Duijnhoven, Martin van Duijnhoven, Rob Verdurmen (d); Simin Tander (vcl). 1985-2011 (no recording locations given).

First of all, who doesn't love Rota, particularly his film scores? The main question for jazz fans is whether the performing ensemble in question leans more towards Breuker or Zorn in its aesthetic inclinations. One listen to the nearly polka-ish romp through "Fortunella" and you know it's the former. And of course, one look at the collective lineup for this ensemble - on recordings over a 16-year period, many of which are heard on some older BVHaast issues - features many players well-known from the well-known Dutch scene and from the *Kollektief* in particular. With a roving, riotous instrumentation, the ensemble tears through brief renditions of the master's themes, many of which were written for the dedicatee of the lone original here (and "Fellini," too, is done in the style of the composer). Not all of the arrangements are self-consciously quirky or irreverent. Indeed, some faithfully conjure up the scenes for which they were originally written ("Latin Party"). But the stuff does stand on its own even if you're not a Fellini completist or haven't seen these films. There's both sweetness and urgency to the themes, rendered well by the various iterations of *I Compani* (although beware if you're wary of keyboards and electric bass). There's so much going on here, and so many brief improvisations burbling up here and there, that it's almost nonsensical to try surveying things. Suffice it to say that the work is generally of a high order, and the ensemble is equally adept at exploring free and atmospheric materials ("Mia Malinconia") as they are at navigating some of the quick idiomatic or rhythmic shifts of a piece like "L'Emiro e le sue Odalische."

Jason Bivins

New Issues



**JUHANI AALTONEN
AND HEIKKI
SARMANTO
CONVERSATIONS
TUM RECORDS 024-2**

CD-1 WHEN I WAS WITH YOU
/ SO MUCH HAPPENED... /
WHAT WE CANNOT IMAGINE
/ ...IT HAPPENED TODAY / LE
PETIT SOLDAT / JUST LIKE
A DREAM / YOU AND THE
NIGHT AND THE MUSIC /
EVENING PRAYER. 56:51.

CD-2 FROM NOTHING / NO
WORK BOUND ME / FREE
SOULS / THE SEA IN THE
MOONLIGHT / WAR TRANE
/ PEACE TALK / ALONE
TOGETHER / EVENING HAZE.
58:39.

Juhani Aaltonen, ts; Heikki
Sarmanto, p. January 16-17,
2010, Gothenburg, Sweden.

In its depiction of two central figures of modern Finnish jazz, this two-CD set plus its extensive album notes could easily be core material for a course in Finnish jazz history. The notes document that saxophonist Juhani Aaltonen and pianist/composer Heikki Sarmanto frequently crossed paths in the late 1960s and early 1970s in the Helsinki jazz and avant-garde music scene. Both performed with the Nordic All-Stars in various festivals and radio broadcasts in the early 1970s, a group that included such well-known musicians as Palle Danielsson, Jan Garbarek, Jon Christensen, Palle Mikkelborg, Terje Rypdal and others. Since then Aaltonen and Sarmanto have done many concert tours and 30 or so recordings together, with Aaltonen a frequent jazz soloist on many of Sarmanto's large orchestral and choral works.

For this recording, the two artists chose to engage in free improvisation, a mode of playing familiar and dear to both, using as material eleven Sarmanto compositions, two standards, and five totally spontaneous duo improvisations. The resulting performances have the character of musical conversations, mostly expressed out of time, with significant melodic content and an overall thoughtful and rather serious demeanor. A richness of performance and responsiveness by the two long-time musical colleagues characterize the proceedings, which are enhanced by the very fine and natural-sounding studio recording, well capturing Aaltonen's dry tenor tone and Sarmanto's acoustic piano. I confess to grabbing a hold of the two standards, "You and the Night and the Music" and "Alone Together," to seek greater understanding of the duo's performance within some context of the music's structure. Over time I gained more appreciation for many of the other selections. The album's supplementary materials were also helpful in this regard, with a descriptive booklet containing two pages from Sarmanto commenting on the recording, six pages from Petri Haussila on the long musical relationship between Aaltonen and Sarmanto, seven pages on the musical background of Aaltonen and five on Sarmanto, and four giving information on each of the musical selections.

Don Lerman

New Issues

THE CLARINET TRIO 4 LEO RECORDS 622

MAY 5 / BLAUES VIERTEL
/ COLLECTIVES #13 #14 /
HOMOGENOUS EMOTIONS
/ CATWALK MUNZSTRASSE /
WATERS / KLEINE FIGUREN #1
/ NEWS? NO NEWS! / GERINGE
ABWEICHUNGEN VON DER
NORM / KLEINE FIGUREN
#1 (VARIATION) / KLEINE
FIGUREN #2. 51:08.

Jurgen Kupke, cl; Michael
Thieke, a cl, cl; Gebhard
Ullmann, b cl. January 8-9,
2011, Landin, Germany.

(1) MARSHALL GILKES SOUND STORIES ALTERNATE SIDE RECORDS 005

PRESENCE-PART 1 /
PRESENCE-PART 2 / ANXIETY-
PART 1 / ANXIETY-PART 2
/ DOWNTIME / SLASHES /
BARE / ARMSTRONG-PART 1 /
ARMSTRONG-PART 2 / FIRST
SONG / THRUWAY. 74:43.

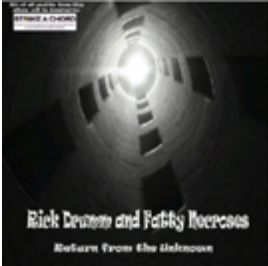
Marshall Gilkes, tbn; Donny
McCaslin, ts; Adam Birnbaum,
p; Yasushi Nakamura, b; Eric
Doob, d. April 25-26, 2011,
New York, NY.

This series of modernist pieces for clarinet trio displays the enormous musical creativity of Gebhard Ullmann, composer of nine of the eleven selections on this program. Offering music that will elicit a sense of surprise and wonder to listeners, Ullman makes use of the wide range and interesting tonal colors offered by the clarinet family: the low end bass clarinet, mid-range alto clarinet, and high end (often called soprano) clarinet. Riveting rhythmic patterns and interesting tonal harmonies, brilliantly performed by the three clarinetists, lend a vibrant quality to Ullman's music. Ample room is made for joint and individual improvisation, often on the wild side.

Trombonist Marshall Gilkes and his quintet present exceptional music in the advanced modern mainstream of jazz on (1). The varied compositions by Gilkes are consistently top-notch and interest-sustaining, as are the performances by all the players. Gilkes and tenor saxophonist Donny McCaslin lead the way with strong playing on all the melodic and ensemble passages, and with lucid and idea-filled solos that range in nature but fit the bill for the piece being played. Gilkes's playing seems effortless, displaying a strength and purity of trombone tone on reflective pieces "Downtime" and "Bare," and building momentum on "Presence-Part 2" and other selections. McCaslin is an extremely fluid player, excelling on solos on "Presence-Part 1," "Anxiety-Part 2," "Slashes," "Armstrong-Part 2," and elsewhere. Pianist Adam Birnbaum plays beautifully on "Presence-Part 1," "Armstrong-Part 1," and on "First Song," a spritely Gilkes original in the Keith Jarrett mold. Birnbaum's sensitive accompaniment on "Downtime" and elsewhere brings to mind the comping of Warren Bernhardt (or more fundamentally, Bill Evans). Bassist Yasushi Nakamura and drummer Eric Doob anchor the outstanding rhythm section, with Nakamura's lyrical bass solo on "Downtime" and Doob's creative snare work on "Armstrong-Part 1" mere examples of their fuller musical contributions. The album closes impressively with "Thruway," which contains an interesting rhythmic/harmonic figure and showcases the entire group.

Don Lerman

New Issues



RICK DRUMM, RETURN FROM THE UNKNOWN, NO LABEL NO NUMBER.

FATTY NECROSIS SINGS THE
BLUES / GENTLE SPIRIT /
INDI FUNK / NOT WHATEVER
/ DETOURS / PULLED PORK
SANDWICH / OUT THE
DOOR / JUST A DROP /
RETURN. 63:23.

Rick Drumm, d; Fred
Hamilton, Corey
Christiansen, g; John
Benitez, b; Axel Tosca
Laugart, p; Frank Catalano,
ts; Mike Brumbaugh,
tbn; Pete Grimaldi, tpt.
8/12&13/10, New York City.

Drummer Rick Drumm reports that being diagnosed and treated for cancer forced him to look mortality in the eye. With that behind him he decided he needed to document his music and that of his close musical friends. The result is "Return from the Unknown." Now it just so happened that I read those notes before listening to the CD, and I thought "oh, no!" How to criticize such a sentimental effort, noble defiance in the face of death. Well, Drumm provided an easy solution to my hypothetical dilemma. From the first notes of "Return from the Unknown" I was captivated. Drumm and cohorts offer up an entertaining session of serious blues-rock fusion. They evoke the vibrancy of fusion without coasting on the easy grooves. This is well-wrought music from the leader's bass drum kicks to the piquant horn voicings. The music unfolds over tight, propulsive grooves locked in by the leader and bassist John Benitez (who I must say I wouldn't mind having a little more prominent in the mix). The two guitars of Corey Christiansen and Fred Hamilton are layered with splashes of electronic keyboard from Tosca Laugart sandwiched in between. The horns, used sparingly but effectively as a unit, add color. Saxophonist Frank Catalano has a big sound redolent of urban soul. Trombonist Mike Brumbaugh offers a contrasting color, a staggering bellow full of melodic felicities. Pete Grimaldi makes his presence felt at the top of the horns. The charts, all by the two guitarists, are sprawling affairs that tell stories. The solos grow naturally from the charts. "Not Whatever," for example, starts with a folk-colored acoustic bass solo from Benitez and strikes a wistful ballad mood, but that evolves into a bluesy boil, before Catalano brings it back to its gentler opening mood. That kind of structural integrity is typical of Fatty Necroses. Whenever I popped this back in, I found more to like. Here's hoping Drumm and friends stay healthy and keeping producing intriguing sounds.

David Dupont

New Issues

1) HOUSTON PERSON, SO NICE HIGHNOTE 7229

BLUES EVERYWHERE / ALL TOO SOON / I WISHED ON THE MOON / KISS AND RUN / SO NICE / I'VE GROWN ACCUSTOMED TO HER FACE / CLOSE TO YOU / STAR EYES / MINOR INCONVENIENCE / EASY LIVING / EVERYTHING I LOVE / STEPHEN SOUNDHEIM MEDLEY. 59:33.

(Collective personnel):

Person, ts, Warren Vache, cnt, flgh; Mark Patterson, tbn; Howard Alden, g; John Di Martino, p; Ray Drummond, B; Lewis Nash, d. 6/22/11. Englewood Cliffs, NJ.

2) ASA TRIO, PLAYS THE MUSIC OF THELONIOUS MONK, SUNNYSKY 727.

BEMSHA SWING / SAN FRANCISCO HOLIDAY / ASK ME NOW / RAISE FOUR / BOO BOO'S BIRTHDAY / CRISS CROSS / GREEN CHIMNEYS / UGLY BEAUTY / STRAIGHT, NO CHASER. 57:54.

If I had to describe the musicianship of Houston Person in just one word, it would have to be “consistent”. From a duo context to a guest spot with a big band he always fits his big-toned tenor into the setting with professional ease. (1) is his umpteenth work for Joe Fields dating back to his days under the Muse logo and its purchase is definitely a no-brainer. This time around Person heads up a septet of three horns/four rhythm expertly captured for posterity by legendary engineer Rudy Van Gelder.

Gelder recorded Houston's very first Prestige release. Trombonist Mark Patterson is a new name to me but the others should be known by the majority of regular readers. Since the passing of Ruby Braff and Nat Adderley, one doesn't hear much from the cornet as an instrument these days and I personally miss it's distinctive sound. Warren Vache does a great job switching between it and his flugelhorn and his Swing partner-in-crime Howard Alden furnishes some six-string sonics and adds to the threesome of DiMartino, Drummond & Nash who fill out the bottom. The setlist is the usual mix of standards with a few ringers, like Elmo Hope's obscure title tune, organist David Braham's "Minor Inconvenience" and the finger-popping opener from Shirley Scott. Two items from the Stephen Sondheim songbook,

"Small World" & "Anyone Can Whistle" closes things out. Listening to Houston Person is like hearing from an old friend calling out to you that you most assuredly want to hear from again. The title says it all.

Iceland, how cool is that? Just imagine the muffled chuckle Sphere would have emitted if he were still around to dig (2). Right off the bat, let's get one thing straight; I know next to nothing about these fellows and no background information is offered in the digi-pak. This is the second organ trio date to come my way with interpretations of Monk music, the first being Greg Lewis' Organ Monk (Vol.37,#4-5-6,p.135) with Ron Jackson and Cindy Blackman This may not be as energetic as that title but it does have its savory

New Issues

Andres Thor, g; Agnar Mar Magnusson, org; Scott McLemore, d. 5/25/10. Reykjavik, Iceland.

3) JASON RASO THE RED ARROW SUMMIT 569

NIGHT CRAWLER / CORNER
POCKET / TEN BARONS BLUE /
BARONESS / THE RED ARROW
/ REVOLUTION WALTZ /
JAYBIRD / STAR GAZING / THE
COLBERT BUMP / MR. GREEN.
46:46.

Collective personnel: Raso, el & ac b, el g; Rob Gellner, tpt; Richard Underhill, as; Brent Rowan, as, bari s; Toby Stewart, ts; Francesco Pinetti, vib; Rob Hannam, p; Tony Monaco, Joe Doria, org; Ted Warren, Peter Grimmer, d. No dates or location.

moments. An old favorite, "Bemsha Swing" as it was the first number this trio ever performed, opens the proceedings with a flair that holds sway until the last title, "Straight, No Chaser" a Blues in the key of F that was nailed probably before these guys were born by the classic Miles Davis sextet. No discernible influences were detected in any of the players by these ears but all are extremely confident and inventive. They were wise to ignore the Greatest Hits approach that mars so many Monk tributes and it was neat to hear the cleverly-titled "Raise Four" a tritone-infested 12-bar Blues that he only recorded once and seldom played in public. This three-some reportedly tackles Rock and Pop material also but have enough acumen to know they couldn't go wrong with these scripts.

One wonders if Jason Raso knows that his album title was the name of a work by trumpeter Red Rodney recorded for the Onyx label several decades ago? For his sixth recording (3) the Canadian bassist leans toward a more Jazz selection but like the ASA Trio above his interests lie in several different types of music. Most heavily there is a Soul Jazz sheen most noticeably on the pair of cuts that have organist Tony Monaco in attendance, "Night Crawler" and "Corner Pocket" both written by the leader. Elsewhere Joe Doria handles the organ duties on three other numbers making one-half of the program organ-based. Several Canadian sidemen are present along with Italian vibesman Francesco Pinetti on four selections and the horns are spread out interestingly over more than half of the titles.

The afore-mentioned "Corner Pocket" is a tip of the hat to Mr.PC (Paul Chambers) and the lovely ballad "Baroness" naturally goes out to the famed Nica of jazzlore. Raso displays a knowledge of both the electric and upright bass from Jimmy Blanton to Steve Swallow and even gives us a sampling of his guitar playing. ballad "Baroness" naturally goes out to the famed Nica of jazzlore. Raso displays a knowledge of both the electric and upright bass from Jimmy Blanton to Steve Swallow and even gives us a sampling of his guitar playing.

Larry Hollis

New Issues

1) DONALD
HARRISON/RON
CARTER/BILLY
COBHAM,
THIS IS JAZZ,
HALFNOTE 4550.

CUT & PASTE / MSRP / YOU
ARE MY SUNSHINE / SEVEN
STEPS TO HEAVEN / I CAN'T
GET STARTED / TREME
SWAGGER. 56:20.

Harrison, as; Carter, b;
Cobham, d. 3/5&6/11. NYC.



If (1) was a Rock album it would be heavily ballyhooed as featuring a power trio and an all-star one at that. True, it is a trio, does hold a large amount of power and is made up of artists that could be considered all-stars on their respective instruments but take a look at the title and all will be explained. This is a hardcore, straight down the pike Jazz caught live in a nightclub which was the forms original environment not some pristine concert hall or sterile studio.

Unlike many thrown-together assemblages, the Halfnote disc (recorded at the Big Apple bistro the Blue Note) isn't a first-time get-together for solely commercial purposes. The principals are well acquainted with one another, having first played on an out-of-print import platter in a quartet format then sans the piano on another session under the same logo (12,04, p.112) and finally a few years back in a live setting same club/same label (New York Cool"Live at the Blue Note). It's hard to say if they giggered in the six year interim or had much rehearsal for this latest recording but it sure sounds like they came primed and ready to kick. The half-dozen numbers are evenly divided between standards and items from the band members, two from Carter and one from Harrison. The first two are both from the pen of the former, "Cut & Paste" has sections where the drums lay out as the bassist walks hard a la Leroy Vinnegar while "MSRP" is more moderato and has an alto & upright introduction. Recorded by everyone from Ray Charles to Gene Harris, "You Are My Sunshine" is an almost six minute solo bass exposition that reminds us of Ron Carter's virtuosity. He anchored the famous Miles Davis take of "Seven Steps To Heaven" stretched out here to almost twelve minute and taken medium up. The peak of the set for this listener. The lone ballad "I Can't Get Started" finds Cobham exhibiting tasty brush-work before the last channel & chorus when he switches to stick/brush and a Samba rhythm up to the inventive alto cadenza. Harrison gets funky on the final cut written by him with Big Easy echoes and drum and upright solos. Check out his partial quote of Bird's "Cool Blues". If their next one is as excellent as this it will be worth another six years. Recommended without reservation.

Larry Hollis

New Issues



2) HEAVYWEIGHTS BRASS BAND, DON'T BRING ME DOWN, NO LABEL OR # LISTED.

WHY CAN'T WE BE FRIENDS /
CITY DREAMS / BABY / NUEVA
ORLEANS(*) / JUST THE
TWO OF US / SPEAKING MY
LANGUAGE / ROCK ME(+)
/ THE PLUNGE / SINGLE LADIES
/ HEAVYWEIGHT DON'T BRING
ME DOWN / BEAT IT / SEXY
TIME / BAD ROMANCE. 54:35.

Jonathan Challoner, tpt; Chris
Butcher, tbn; Paul Metcalfe,
as, ts; Rob Teehan, sou; Lowell
Whitty, d; Oguere, vcl(*);
Saidah Baba Talibah, vcl(*).
4/13-15/11. Toronto, Canada.

2) has a considerably larger cast caught in a studio environment at CBC studio 211 early last year this Toronto-based quintet of four horns and drum shines on its self-released debut disc. We are talking wildly eclectic here with a repertorie ranging from Beyonce to Grover Washington, Jr. and beyond. As with every brass band worth its salt there has to be a super strong brassy bottom and they have it in spades with former tuba player Rob Teehan now concentrating on the cumbersome sousaphone. Years ago catching the Dirty Dozen Brass Band live at the Jacksonville Jazz Festival yours truly was blown away by the stamina and energy of Kirk Joseph their sousaphonist and that amazement continues here. We're talking about some serious chops to handle this monster. The other members are no slouches either being veterans of the Canadian music scene. The horn players are adept at both soloing and contrapuntal intertwining atop the heavily syncopated timekeeping of Whitty. As intimated earlier the material is all over the map; the opener is an infectious 1975 War tune while "Baby", "Single Ladies" and "Bad Romance" are lightweight Pop pap from Justin Beiber, Beyonce and Lady Gaga respectively. There are two vocals present by names unknown to me "Nueva Orleans" skirts Reggae with singer Oguere talking most of his lyrics and Talibah lends her soulful voice to the timeless Blues "Rock Me" best known from the B.B. King version. The Michael Jackson 1983 hit is rendered fairly straight and of the six originals the title tune with its Hard Bop line caught my ear. They have several videos on YouTube if one cares to investigate more.

Larry Hollis

New Issues



**TRIO 3 + GERI ALLEN
CELEBRATING MARY
LOU WILLIAMS: LIVE
AT BIRDLAND NEW
YORK**
INTAKT CD 187

INTRODUCTION BY GIANNI
VALENTI, BIRDLAND/ BLUES
FOR PETER/ GHOST OF LOVE/
NEW MUSICAL EXPRESS/
INTERMISSION/ WHAT'S YOUR
STORY, MORNING GLORY/
LIBRA/ ROLL 'EM; 67:17.

Oliver Lake, as; Geri Allen, p;
Reggie Workman, b, Andrew
Cyrille, d. August 19 & 21,
2010, New York, NY.

Add this is the list of things I never expected to hear: Oliver Lake playing “What’s Your Story, Morning Glory.” But here it is, along with seven other compositions by the incomparable Mary Lou Williams, performed by Trio 3 with occasional partner Geri Allen on piano. Allow me a personal note here. A few years back, when I worked for the company that owned the Pablo catalog, I had the distinct pleasure of corresponding with the Rev. Peter O’Brien, the indefatigable champion of Williams and her musical legacy about including a bonus track on a reissue of *My Mama Pinned A Rose On Me* (1977). His persistence paid off, and the previously unreleased “Syl-o-gism” appeared on the OJC reissue in 2005. Geri Allen has been working with O’Brien for quite some time, and she served as his introduction to Lake, bassist Reggie Workman and drummer Andrew Cyrille to pitch this project. The combination of O’Brien’s encouragement, Allen’s engagement with the material, and Cyrille’s fond memories of Williams as mentor and friend led to this unlikely but perfectly appropriate matching of artists and repertoire. The whole story is told in liner notes by O’Brien, Allen and Cyrille. The quartet kicks it off with “Blues For Peter,” and it’s clear that they’re not going to play it safe (not that this stellar band would be resting on their laurels anyway). Amid the straight-ahead swing at the base of the blues, Cyrille throws in some surprising accents, creating little maelstroms of contorted sound under Lake’s typically forceful solo statement. The bands ranges through Williams’ considerable oeuvre for their repertoire, ranging from the early triumph of “Roll ‘Em,” written and arranged for Benny Goodman’s band in 1937, to the opening blues, first recorded by Williams in the Seventies. The timeless beauty of her lines shines through these thoroughly contemporary performances of this marvelous release. Thoroughly recommended, and if it points some listeners in the direction of Williams’ own music, so much the better.

Stuart Kremsky

New Issues

**1) DAVID S. WARE,
COOPER-MOORE,
WILLIAM PARKER,
MUHAMMAD ALI
PLANETARY
UNKNOWN
AUM**

PASSAGE WUDANG / SHIFT /
DUALITY IS ONE / DIVINATION
/ CRYSTAL PALACE /
DIIVINATION UNFATHOMABLE
/ ANCESTRY SUPRAMENTAL.
72:30

Ware, ts (1-3), soprano (4-6),
stritch (7); Cooper-Moore,
p; Parker, b; Ali, d. 11/23/10,
Brooklyn, NY.

**2) JOE MORRIS
WILDLIFE TRAITS
RITI 12**

HOWLIN' / TRACKING /
COLORATION / GAM /
DISPLAY / TERRITORIAL. 66:05

Morris, b; Luther Gray, d;
Petr Cancura, ts; Jim Hobbs,
as. 10/24/10, Guilford,
Connecticut.

1) The illustrious free-jazz quartet of Parker, Ware, Cooper-Moore and Ali begin with a roar on "Passage Wudang" and progress to a meditative lyricism. This is masterwork here as the four veterans shift and parry and create in the various instants of the collective improvisation the broad affecting shape of a 22-minute composition. This only happens with the most sensitive listening and reaction even when the music is at its most violent. The rest of the set displays these skills in less expansive, but no less intense doses. "Divination" with its keening soprano from Ware and lush, stately chording from Cooper-Moore is especially striking. "Duality Is One" is the saxophonist's and drummer's nod to the duets between John Coltrane and Ali's brother Rashied. The session closes with "Ancestry Supramental" an up tempo jam complete with saxophone and drum trade offs.

2) Listeners wanting to ease into Joe Morris' Wildlife Traits would do well to start in the middle with the bouncing "game." Here saxophonists Peter Cancura and Jim Hobbs channel more traditional models, with Cancura offering some gnarled abstraction of swing tenor and Hobbs running through unhinged bop lines. Both drummer Gray and the leader offer direct swinging solo spots as well. The next track "display" finds the rhythm section laying down an Afro-grounded groove and the saxophonists blowing blues-tinged lines on top. It demonstrates how tight the bassist and drummer are as they percolate underneath. But leader Morris doesn't ease the listener into the session. Instead he opens with the descriptively named "howlin'" with the two horns shrieking in prime harmolodic mode and his bass darting and pouncing underneath and Gray romping. The session is as much a showcase for the rhythm section, a master class in the varieties of free propulsion with the saxophonists surf the waves of rhythm, both as soloists and in tangled duets as in "coloration" and the opening section of the closer "territorial." The highlight on "territorial" is Gray's drum solo, a rampage with structural integrity. That track ends in the session with the same high-energy with which it began.

David Dupont

New Issues



VON FREEMAN HAVE NO FEAR

NESSA 6
MR. LUCKY/ SWINGING
THE BLUES/ POLKADOTS
AND MOONBEAMS/ HAVE
NO FEAR, SOUL IS HERE/
BOOMERANG (BONUS
TRACK). 51:59.

Freeman, ts; John Young,
p; David Shipp, b; Wilbur
Campbell, d. 6/11/75,
Chicago, IL.

For a man who didn't release his first album under his own name until he was 50 and has lived and played in his hometown of Chicago his entire career, receiving a National Endowment for the Arts Jazz Masters Award for 2012, the year he turns 80, must have been especially rewarding.

But it came as no surprise to the many Jazz aficionados who have long known Von Freeman to be a superb, advanced tenor player whose influence was felt by such younger Chicago tenorists who went on to wider fame as Johnny Griffin and Clifford Jordan. Three years after his 1972 debut album as a leader, he re-entered the studio to record a number of tracks that were released on two separate LPs, *Serenade and Blues* and the present *Have No Fear*. *Have No Fear's* repertoire (including Freeman's up-tempo minor blues "Boomerang" as a CD bonus track) may suggest a conventional Mainstream Modern program. But Freeman possesses a unique style, one that is essentially rooted in Hard Bop, but acknowledges such Swing-Era masters as Coleman Hawkins and Lester Young and at the same time exhibits forward-looking mannerisms associated with the generation of players that followed his own. Indeed, he evokes Young's light lyricism frequently in Count Basie's "Swinging the Blues" and his original "Have No Fear, Soul is Here." But elsewhere his playing might suggest contemporary players like Bennie Wallace and his overflowing, tumbling phrases or Ernie Krivda and his machine-gun-like staccato attack. Plus, there are also the blazing unmeasured passages of the sort associated with John Coltrane and his followers. Not to mention the occasional Avant Garde-like screeches and screams. It all fits together with logic, interest, and abundant passion. All the tunes are fast except "Polkadots and Moonbeams," which is taken at a very slow tempo and where Freeman demonstrates his control of a broad dynamic range and his ability to find the "pretty notes" in his fills between the melody's phrases. Freeman's cohorts for the occasion represent the quintessential Hard Bop rhythm section. Due to the lengthy duration of the tunes, Freeman and pianist John Young have ample opportunities to loosen up, and they make the most of them. Although bassist David Shipp limits himself to walking solos, Young, perhaps inspired by the leader, searches successfully for ways to be creative within the Hard Bop idiom. And drummer Wilbur Campbell is a constant dynamo.

David Franklin

New Issues



3) MARY LOUISE KNUTSON IN THE BUBBLE MERIDIAN JAZZ 2011

1.IT COULD HAPPEN
TO YOU/ 2.BLUESETTE/
3.BERNIE'S TUNE/ 4.YOU
ARE MY SUNSHINE/
LUMINOUS/ 5.SEA OF QI/ 6.
CAN YOU HEAR ME NOW?/
7. THAT'S ALL;/ 8.YOU
DON'T KNOW WHAT LOVE
IS/ 9. TALK TO ME/ 10. IN
THE BUBBLE; 65:12.

Mary Louise Knutson, p;
Gordon Johnson, b; Phil
Hay, Greg Schutte (4,8-
10), or Craig Hara (5) (d).
5/30/09 (4,8,10), 8/18/10
(1,2,6,7), 9/9/10 (9),
11/15/10 (5), & 11/20/10 (3),
Minneapolis, MN

Every city of a certain size has a core of jazz musicians who are known locally but for one reason or another seldom venture into the wider world of the jazz "business." These days it's pretty easy for a musician to put together a CD and try to get exposure by selling it on the net and making it available at shows. Pianist Mary Louise Knutson has been playing piano in the Minneapolis-St. Paul area since the turn of the century, and 3) is her second release as a leader. Her playing manifests a warm touch, a keen sense of lyrical improvisation, and a solid grounding in the blues. Whether they're playing standards or one of her functional original compositions, Knutson, bassist Gordon Johnson (another Twin Cities stalwart), and three different drummers manage to be consistently engaging and swinging. Her choices for the repertoire are interesting, including a batch of once-popular tunes that are hardly played these days, like Toots Thielemans' "Bluesette" and Bernie Miller's "Bernie's Tune." The trio makes a bittersweet ballad out of "You Are My Sunshine," played as a medley with her own "Luminous," a gospel-like piece influenced by Keith Jarrett. The fairly slow tempo seems to suit Knutson and company, and the lovely performance features a fine solo by bassist Johnson. Another highlight is the trio's reading of "You Don't Know What Love Is," a beautifully realized performance. In spite of the fact that the music was recorded at five (!) different sessions over more than two years, this disc holds together quite well. While *In The Bubble* breaks no stylistic ground whatsoever, it is a eminently listenable and entertaining release.

Stuart Kremsky

New Issues



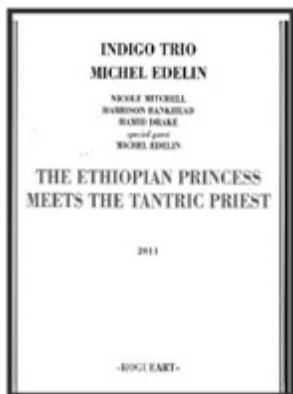
**KARI IKONEN &
KARIKKO**
THE HELSINKI SUITE
ECLIPSE MUSIC 201109

HARMAJA / TOO MANY TIMES
/ CIRCULAR / KAFÉ MOSKVA
/ PRELUDE TO A KISS / BOSSA
NOVAYA ZEMLYA / SEGUNDO
TANGO ALEGRE. 64:05

Ikonen, p, Fender Rhodes,
Moog synthesizer; Sonny
Heinilä, flt, alto flt, ts;
Laurent Blondiau, tpt;
Vincent Courtois, cel; Ulf
Krokkfors, b; Mike Kallio,
d. 12/2010, Gothenburg,
Sweden.

The third album for his group Karikko, *The Helsinki Suite* presents pianist/composer Kari Ikonen's unconventional investigations of various musical forms like jazz, tango and bossa nova. The involvement of "Helsinki" in his suite is one of unique experiences and state of mind. Ikonen's sonic profile involves controlled volume, steady and non-dramatic, as melody floats above drummer Mike Kallio's undercurrents of rumbles, clatters and textural embellishments. The instrumentation of Karikko lends itself to surprises of unaccustomed combinations as flute lines complement those of Laurent Blondiau's extended trumpet improvisation on "Kafé Moskva." Ikonen himself switches between piano, Fender Rhodes and synthesizer to accomplish the atmosphere he seeks for a composition. When bassist Ulf Krokkfors introduces "Prelude to a Kiss" with a vibrant, scampering solo and then Vincent Courtois mournfully presents its melody, we find that instead Ikonen has written an arrangement that requires the members of Karikko to trade off the successive elongated fragments of the melody, separated by pauses. The melody itself ends with Ikonen on his synthesizer's tremolos of fifths and animated improvisation borrowing from tango rhythms...until it breaks apart into rubato parts again, followed by a dramatic, and slightly comical, ending. Speaking of tango, "Segundo Tango Alegre" maintains a delicate balance between a poignant ballad on Fender Rhodes and the romantic forcefulness of tango initiated by Courtois's cello and Sonny Heinilä's flute. Without the lunges and extremes of dynamics offered by Argentine tangos, "Segundo Tango Alegre" unfolds as a song, propelled by the bass-line accents. The track's high point, no doubt, features the accelerating pulse of the exciting rhythmless dialogue between cello and flute before the, strangely enough, gentle, and ironically enough, logical, minor-key conclusion. As for bossa nova, "Bossa Novaya Zemlya" incorporates more offbeat humor than "Segundo Tango Alegre" as Ikonen's bossa nova comping opposes and complements the free improvisation of Blondiau's wah-wah-ing and bleating and effects-driven atmospheric solo.

New Issues



**INDIGO TRIO &
MICHEL EDELIN
THE ETHIOPIAN
PRINCESS MEETS THE
TANTRIC PRIEST
ROGUEART ROG-0034**

TOP SECRET / INSIDE THE
EARTH / DÉRIVES / WIND
CURRENT / CALL BACK / THE
ETHIOPIAN PRINCESS MEETS
THE TANTRIC PRIEST / AMBRE
SUNSET / RETURN OF THE
SUN. 56:22

Nicole Mitchell, flt, alto
flt, pic; Edelin, flt, alto flt;
Harrison Bankhead, b, p;
Hamid Drake, d. 1/29- 30/11,
Strasbourg, France

“Too Many Times,” with Ikonen on piano, showcases the aggressiveness of his jazz improvisation, this time apparently Chick Corea-derived. He and Kallio, with empathetic spirit and precision of articulation, create growing force and swelling and recession of volume, combining swirling vortexes and tidal undulation. With The Helsinki Suite, Ikonen has created once again his own perspectives of, or reactions to, or elaborations upon, various genres. At the same time, he has set up opportunities for the members of Karikko to personalize his music through exceptional individual performances as well.

Bill Donaldson

At a time when jazz recordings and performances feature, it seems, almost every instrument but the flute, it's refreshing—nay, exhilarating—that The Indigo Trio's lead instrument is none other than the humble flute in its various forms, including wooden flute, alto flute and piccolo. What's exhilarating about the trio isn't merely its use of the instrument, but the effortless articulation and fervid communication of ideas when flutist Nicole Mitchell joins fellow Chicagoans Harrison Bankhead on bass and Hamid Drake on drums in explorations of concepts, cultural, imaginative and visual. Surprisingly, the three musicians, though long familiar with each other's styles, never performed as a trio until it received an invitation to appear at a festival in Montreal in 2005. They discovered that they should continue developing their own identity and repertoire, as they have on successive albums. The Ethiopian Princess Meets the Tantric Priest documents a collaboration in Strasbourg with French flutist Michel Edelin. Proving the universality of jazz as they respond instantaneously to each other's ideas during an eight-track recording, the album includes compositions written and improvised by all four of them. Though one would expect borrowings from African or Indian influences—even as the title composition does reflect them with trills and call-and-response and sonic imitations of nature—the musicians' interests are broader than that. “Dérives's” surging, fluttering flute colloquy contrasts with Bankhead's long bowed bass lines

New Issues

and the force of Drake's drummed push and energy. The light swing of "Ambre Sunset," built upon conventional changes, is implied by walking bass lines and the course of the intertwined flute improvisations. The minimalistic sketching of chords by the bass and flutes as they circumnavigate the basic harmonic structures of the pieces, leaving much to the imagination, provides the potential for engaged listeners to fill in the blanks, so to speak, and to realize the entirety of the communication between the musicians. Pauses can linger before unexpected interactive darting of solely flutes occurs on "Inside the Earth." Or Mitchell and Edelin can set up a three-note theme picked up by Bankhead as they commence the whimsical melody of "Call Back." The quartet concludes the album with Bankhead's languorous, slow, minor-key atmospheric composition in the middle and low registers on which he plays the piano's modal chords, rather than intriguing listeners with his deft bass work. Not only does The Ethiopian Princess Meets the Tantric Priest confirm the technical and imaginative strengths of Mitchell, as her jazz following grows. Its music also challenges her with the thoughts of another musician, less known outside of France who thoroughly understands Mitchell's musical impulses, as she does his.

Bill Donaldson



DEFOSSEZ/
DEBAECKER/
GOUBERT
POURQUOI TANT
DE...?
LEO RECORDS 608

Antres voix de piano consists of two keyboard-ists whose sense of invention includes territories of sonic exploration, usually with a guest musician to enliven the proceedings. Though the duo's work includes the occasional inclusion of electronic effects and soundscapes, the majority of its impressions are percussive. And that's where guest artist and drummer Simon Goubert comes in. Recognized with the Django Reinhardt Award as French jazz musician of the year, Goubert has remained active with evolving groups as well as bybacking touring musicians like Steve Grossman and Sonny Fortune. . As the pianists exchange rhythmic patterns and tonal gestures, building to a cumulative synthesis of expression, both electronic and acoustic, Goubert offsets elongations of notes with percussive force,

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POURQUOI TANT DE...? /
ET SI PEU DE LUMIÈRE! /
LUMIÈRE, TU NAIS, / ...TU
LASCIVES, / ...TU T'IRISES, /
TU T'ASPHYXIES, / ...TU TE
PRÉCIEUSES, / ...TU ÉMANES,
TU SOURIS. 70:19

Patrick Defossez, p; Anne-
Gabriel Debaecker, digital p,
samples; Simon Goubert, dr.
3/1-4/10, Les Lilas, France.



ELIFANTREE
LOVE & TREES
ECLIPSE MUSIC 201007

UNDER GROUND /
HEARTACHE / ELEPHANT
HUNT / RÄDDA HJÄRTAT
/ TREES / JAG KAN INTE
ÖVA / MISSA INTE BUSSEN
/ ALL AROUND PERSON /
CONFUSED. 45:54.

elaborating upon and responding to Debaecker's and Defossez's changes of mood. Purely spontaneous and unpredictable, each of the tracks which comprise eventually a suite involve shifting of tempo and volume as the instruments allow. Even though the duo appears to appreciate the piano's multi-faceted hues and its suggestions of human experiences and of similar sonic occurrences in nature, eventually the dark themes of ominous single-note melodies and the treble-clef ripples draw in percussive snaps and throbbing pulsation for an enlivening result. "Lumière, tu nais," relies entirely upon percussive energy as Goubert exchanges a softened drumming pattern with Defossez's assertive low-register piano jabs over a single note, as suspense builds. Eventually, the tune evolves into a more aggressive attitude, elucidated again by Goubert with rock-influenced force as Defossez improvises, accelerating to runaway-car speed while Debaecker provides electronic commentary before Goubert briefly solos. "Tu t'irises," too starts quietly with haunting electronic atmospherics, but not for long. For Goubert instantly alters the character of the piece when he increases volume and intensity with locomotive surging, while Defossez attains on piano a soundscape of quick tremolos creating dynamic attack and retreat. Then again the piece softens into melodic, quiet reverie as once more the mood changes. Much of the remainder of *Pourquoi Tant De...?* adheres to similar themes involving wide swings of loudness versus quietude or of excited improvised activity versus softened moments of sustained tones and serenity. All of the music is colored and agitated by Goubert's drumming, making the album much more detailed and energizing, rather than relying on the keyboardists' performances through implication.

Bill Donaldson

One would expect it to be a stretch to perceive a connection between love and trees...and elephants...but Elifantree, a rousing, original trio from Finland, has done it. The imagery of trees relates to the feelings of loss, loneliness, companionship, confusion and resolution—themes that singer Anni Elif Egecioglu addresses through lyrics.

New Issues

Anni Elif Egecioglu, vcl,
cel, glockenspiel; Pauli
Lyytinen, ts, bs, glockenspiel,
harmonium; Tatu Rönkkö, dr,
perc. 10/09 & 12/09, Porvoo &
Kallio-Kuninkala, Finland.

But Elifantree is much more than a singer with backup musicians straddling the boundaries between jazz, folk music and rock that define the group. Elifantree's performance at the Nordic Jazz Comets Competition provided the group with the attention it deserves. The event served as a springboard for additional projects including, now, its first album. With a varied repertoire and the elements of surprise and indefinability, Elifantree holds back nothing as it lays out, with humor and exuberance, its stylistic impressions. ... Impressions of, whimsically, elephants in the rumbling, honking "Elephant Hunt," set up by Pauli Lyytinen's bass sax and expressed with lumbering languor on Egecioglu's cello. ... Impressions of, poetically, trees, but not of the Joyce Kilmer variety. Described by Egecioglu's lyrics, trees emerge from words, elongated over whole notes, that tie foliage characteristics to human foibles. For instance, "Trees outside you breathe together / ... You've got to find the right way to your / Heart inside you breathe together." Quiet and meditative, yet emotional, the soft, rustling rubato treatment of "Trees" receives expressiveness as a union of her words and Lyytinen's notes of harmony and embellishment. Plus, "Trees" allows Egecioglu to stretch out and let listeners appreciate the delicacy of her voice, certainly well trained, when she so chooses to sing expressions of poignancy without elaboration... Impressions of hurt, launched by Lyytinen's slap-tongued introduction, which ties in with Egecioglu's hurry-up-and-stop phrasing of the melody about making her "heart explode" before Ronkko's extended controlled rock-influenced drum solo. *Love & Trees* is impressive because Elifantree can achieve such high levels of excitement, originality and poignancy with but three members, no chorded instruments involved at all in their activities. Elifantree ends its first album with a flourish, all "Confused," as it builds from a song of whimsy to a sustained musical whisper on cello to the shout of resounding and repetitive drumming patterns over a soundscape, Cirque du Soleil-like in its dramatic magnetism. Despite Elifantree's New Age-ish conclusion, the freshness of its music, neither imitative nor unimaginative, but rather arresting and fanciful, places the group in the category of musicians deserving much wider recognition.

Bill Donaldson

New Issues



DWIGHT TRIBLE COSMIC

KATALYST (no #)

SPEAK TO US OF LOVE / I'VE
KNOWN RIVERS / IN THE
BEGINNING GOD / LOVE IS
FOREVER / LITTLE AFRIKA /
ALGERIANGELES / HYKU FOR
PEACE - COME YA / IT'S ALL
ABOUT LOVE / OOH CHILD.

47:57

Tribble - vcl, recitation;
collective personnel; John
Beasley - p, org; Trevor Ware
- b; Dexter Story - d, perc;
Munyungo Jackson - perc;
George Harper - ts; Justo
Almario - ts, flt; Kenneth
Crouch - org; Djamel Laroussi
- g, perc, vcl; Oeter Jacobson -
cel. Ujazi Calomee - recitation
Kamau Daaoud - recitation
recorded in Los Angeles, CA;
Glendale, CA. Pasadena, CA;
no recording date.

Singer Dwight Tribble has been around for a while. Based in Los Angeles, he's worked with players like Pharoah Sanders, Charles Lloyd and Horace Tapscott to name but a few. (He worked as the vocal director for Tapscott's Pan Afrikan People's Arkestra.) All were strong leaders which indicates that Tribble is a strong singer who can deal with their music. If a comparison can be made, Tribble is a bit reminiscent of Leon Thomas (without the yodeling) and Andy Bey. As the title of his most recent release (*Cosmic*) indicates, his music deals in a similar lofty area in which Thomas operated.

Tribble's music comes across with a strong spiritual streak that's attractively delivered. It's devoid of gimmicks and delivered in a straightforward manner. He also composes and has a few tunes on this disc. "I've Known Rivers" has lyrics based on a Langston Hughes poem. (Gary Bartz also set this poem to music back in the 70s.) Elsewhere he tackles music by Ellington ("In The Beginning GOD" which was from his Sacred Music Concert),

Nina Simone ("Hyku For Peace / Come Ya") and Linda Hill, a cohort in Tapscott's Arkestra (Little Afrika). Tribble is clearly a jazz singer with a big bold baritone and a wide range.

As can happen (see above), he can let his technique get away from him and a piece can be marred by some overwrought interludes, most notably on the Ellington track. But when he's on target, the music can transcend. On most tracks he's backed by a solid jazz piano trio augmented with percussion and saxophone (George Harper and Justo Almario). On two of the best tracks he breaks the mold. He's joined by percussionist Munyungo Jackson and Algerian guitarist Djamel Laroussi for a bracing bit of African pop on "Algeriangeles". Laroussi's overdubbed guitars glisten as Tribble scats over and around it.

He even manages to pull off a credible version of the old 70s Five Stairsteps soul classic "Oooh Child" without sounding retro or contrived in this context. On Cosmic, Tribble carries on the tradition of spiritualsoul jazz vocals that arrived in the late 60s and manages to even give it a modern spin.

Robert Iannapollo

New Issues

JOSH LEVINSON SEXTET, CHAUNCEY STREET, JOSHLEVINSON (no #).

CHAUNCEY STREET / "F"
IT / WIRED / WITHOUT
STRUGGLE / RAIN / HEAT /
10, 9, 8, 7... / AVISHAI / MY
BLUES / FOR FREDDIE / 180
DEGREES. 77:57.

Josh Levinson, t, fgh; Jeb
Patton or Mike Eckroth (11
only), p; Noah Bless, tb;
Kenny Shanker, ts, ss; Peter
Brendler, b; Brian Fishler, d.
August 30, 2010; Brooklyn,
New York.



JEFF HAMILTON TRIO, RED SPARKLE, CAPRI 74114.

AIN'T THAT A PEACH / BYE-
YA / ON AND ON / HAT'S
DANCE / TOO MARVELOUS
FOR WORDS / LAURA / A
SLEEPIN' BEE / RED SPARKLE
/ I KNOW YOU OH SO WELL /
IN AN ELLINGTON. 57:37.

I hadn't heard of Levinson before, but I was impressed from the first eight bars by his neat, enthusiastic playing, the rocking energy of his originals, and the sound of the band. To my ears, it starts in fifties "Blue Note" territory and moves comfortably into 2012, the playing free-flowing but rooted in traditions. Levinson has fine technique, but he isn't its prisoner. His tonalities are delightfully varied; he offers compact, mobile solos in the middle register, suggesting great power at the ready. The other soloists have individual voices and a stepping grace – Bless has a masterful conversational air; Shanker's lyricism is always evident. The rhythm section is splendidly integrated into the band – their playing behind soloists is a model of that often-eroded art, and their solos are rewarding. I would be somewhat skeptical of a CD full of originals, but these compositions and the way they're explored are both first-rate.

The music on *Red Sparkle* is effective Mainstream – by a working trio with a broad range of affections, from late-Basie to smoothed-out Monk, to ballads and Latin effusions. Hamilton is an immensely respected drummer, but occasionally he seems to play for sixteen or seventeen musicians. Hendelman seems unfazed by the accents and commentaries and nimbly picks his way through, melodically subtle yet forceful. Luty's round bass sonorities are especially pleasing; he occupied my attention even when he wasn't soloing. The session is nicely varied, but I would have wished for a less emphatic approach to the percussion section (although, in fairness, Hamilton is just right on *I KNOW YOU ALL TOO WELL* and *ON AND ON*).

Jeff Hamilton, d; Tamir Hendelman, p; Christoph Luty, b.
Recording date and location not specified..

Michael Steinman

New Issues

1) PETER APPELYARD AND THE JAZZ GIANTS, THE LOST 1974 SESSIONS, LINUS 270135.

ELLINGTON MEDLEY / AFTER
YOU'VE GONE / TANGERINE
/ YOU DON'T KNOW WHAT
LOVE IS / BUT BEAUTIFUL
/ YOU GO TO MY HEAD /
INDIANA / A SMOOTH ONE
/ DANCING ON THE CEILING
/ BONUS TRACKS AND
OUTTAKES. 73:18.

Peter Appleyard, vib; Bobby
Hackett, cornet; Zoot Sims,
ts; Urbie Green, tb; Hank
Jones, p; Slam Stewart, b; Mel
Lewis, d. September 14, 1974:
Toronto, Canada.

2) THE CLASSIC JAZZ TRIO, JAZZ TITANS, CLASSIC JAZZ CJ 2.

JUBILEE / THESE FOOLISH
THINGS / YARDBIRD SUITE
/ THERE IS NO GREATER
LOVE / I CAN'T BELIEVE
THAT YOU'RE IN LOVE WITH
ME / WHISPERS IN THE
DARK / POLKA DOTS AND
MOONBEAMS / 2:19 BLUES
/ AFTER YOU'VE GONE /
IF I HAD YOU / SPRING
CLEANING / SOON / THE
LOVE NEST / MEMORIES
OF YOU / WHISPERING /
WHISPERS IN THE DARK (2).
67:08.

Both (1) and (2) are rarities that excite jazz collectors – sessions released years after their recording. The Appleyard disc gathers the finest Swing-Mainstream musicians – leaders who were appearing as Benny Goodman's sidemen – and presents them in material they might have played with BG: uptempo explorations and ballads. It is genuinely an all-star band, with honors going to the horns (especially Hackett – introspective and mournful on his feature, YOU DON'T KNOW WHAT LOVE IS). The rhythm section mixes strongly individualistic stylists, but what a pleasure to hear Hank Jones' accompaniments! Appleyard is not an electrifying soloist in the Hampton manner, which is fine; he never puts a foot wrong. I'm glad this one came to light (including studio chatter, false starts, and outtakes) and especially happy that there's no SING SING SING.

Zottola's playing associations include Bob Wilber and Goodman, Chick Corea, and Suzanne Somers, but he hasn't been greatly in the public eye of late, which is a pity, since he is excellent on both instruments. (He would have been a star on the thirties Hampton Victors, had he been born much earlier.) The idea for this group was Zottola's – a modern, streamlined version of the Goodman trio, with himself in place of the clarinetist. (In the fifties, Ruby Braff, Mel Powell, and Bobby Donaldson had done their own version of this idea, as had Benny Carter, Teddy Wilson, and Jo Jones.) Drummer Maniatt contents himself with unobtrusively padding along slightly behind the other two players, not adding a great deal. Shane is the catalyst. At first, he seems to be following Wilson's lead with delicate yet swinging treble lines and stride/walking tenths in the bass, but Shane is more than simply a formulaic thirties copyist: his introductions and solos have compositional shape, and his two versions of WHISPERS IN THE DARK are lacy, touching music. He is also a superbly gutty singer – Mortonish on 2:19 and cheerfully Wallerizing to SPRING CLEANING. As fine as Zottola is, one's attention goes back to Shane.

GLENN ZOTTOLA, T, AS; MARK SHANE, P, VOC; MARK
MANAITT, D. 1991: RECORDING LOCATION NOT SPECIFIED

Michael Steinman

New Issues



JOE MCPHEE, JEB
BISHOP, INGEBRIGT
HAKER, MICHAEL
ZERANG
IBSENS' GHOSTS
NOT TWO MW 876

IMPROVISATION #1/
IMPROVISATION #2/
IMPROVISATION #3/
IMPROVISATION #4/
IMPROVISATION #5

53.:30

Joe McPhee, ts; Jeb Bishop,
tbn; Ingebrigt Haker, bass;
Michael Zerang, d. Oslo, Feb
21, 2009

Joe McPhee has been around for a long time and has recorded with many people over the years. Cadence readers are probably most familiar with work with Trio X. Here he is part of a cooperative quartet playing five improvised pieces, with perfectly appropriate titles. Each piece starts somewhat differently and then develops differently. The interplay among the musicians is truly excellent. All five pieces are very different musical conversations. All are worth hearing more than once. The first selection starts slowly with trombone and bass. Drums enter after a bit and then Joe. We hear both individual solos and group improvisations. Improv. #2 begins with what sounds like mouthpiece sounds on trombone. The others join in with drums somewhat restrained adding nice color to the conversations the horns are having but still making his presence felt. The piece ends with a lovely quiet duet between McPhee and Bishop. Selection #3 is a bit more abstract with bass working hard under a growling trombone, answered by tenor. Since this a bit longer piece, we hear shifts from subtle playing to very raucous playing. But even at its most raucous everyone is still carefully listening to everyone else and the sense of conversation is always present. Some parts are dissonant, some quite harmonious. We also get a couple of nice drum solos here. #4 starts with energy from Bishop. McPhee enters after a bit with some short bursts and some long tones, with great support from Haker and Zerang. We get a mix of solos and conversations with one great part with just Haker and Zerang. #5 is a bit more abstract sounds mixed with melodic lines. If someone asked me what free improvisation is all about, this is one record I would tell them to listen to.

Bernie Koenig

New Issues

**GUNTER HAMPEL
EUROPEAN-NEW
YORK SEPTET
GENTLE JOY LIVE IN
EUROPE
BIRTH CD 1**

CD 1-TURBULENCE/ SMILING
ENERGY/ CLEAN/ JAZZLIFE.
CD 2-EXPERIENCE/ GEIL/
CONTACT W. THE BIRD/

EXPECTATIONS/ WORKOUT/
WHO IS CONTROLLING
WHOM/ LANKY/ ANOTHER CD
1 1:08:49 CD 2 51:14

Gunter Hampel, vib, ft; Cavana
Lee-Hampel, vcl; Maya, dance;
Steve Swell, tbn; Johannes
Schleiermacher, ts; Andreas
Lang, bass; Bernd Ceszevim,
d; Olga, vcl. Gottingen, July
28, 2011

This recorded concert can only called serous fun. Fun, because it is obvious that both the players and the audience were having a great time. Serious, because it is obvious that the musicians take their music seriously. The record did not play as the label stated. The first tune listed was not on the CD. And the timings were reversed. But we get almost two hours of fantastic music, with all compositions by Hampel. Many of the compositions had a familiar sound to them and I found myself humming along, even when the piece went its own way. But while there some great ensemble playing, with great arrangements, making the small group sound like a big band, what makes this music so good are the solos. Everyone here proves to be an excellent soloist. And one of the things that keeps the listener interested is that Hampel mixes things up. We get fast tunes and slow tunes and even a $\frac{3}{4}$ tune. We get standard structures and blues structures. And the order of the solos changes as well. We also get some great accompaniments to many of the solos. Hampel is the star, and he is the most prominent soloist. He has a nice style on vibes using the sustain pedal. He also uses the vibes in the background comping under other soloists. Cavana Lee-Hampel does some really great scattting. But on a couple of the tracks she sounds in the background. On one track we hear guest vocalist Olga in a duet with Lee-Hampel. After Hampel, Schleiermacher and Swell stand out. They solo on all tracks and always sound fresh. Lang and Cezsevim provide great support throughout the concert and turn in some great solo work as well. On the opening track they get into a duet which reminded me a bit of the duets between Mingus and Danny Richmond. Lanky is the "out" track where Hampel introduces everyone. The crowd is so enthusiastic they play "Another" as an encore. In short, some serious fun.

Bernie Koenig

New Issues

1) ANTONIO ADOLFO CHORA BAIÃO

ANTONIO ADOLFO MUSIC
0703

DÁ O PÉ, LORO (HEY
PARROT! GIVE ME
YOUR FOOT)/ NÓ NA
GARGANTA (LUMP IN THE
THROAT)/ CHORA, BAIÃO
(CRY, BAIÃO)/ VOCÊ VOCÊ
(YOU, YOU)/ A OSTRAS E O
VENTO (THE OYSTER AND
THE WIND)/ CHICOTE
(WHIP)/ CHOROSA BLUES/
GOTA D'ÁGUA (DROP
OF WATER)/ DI MENOR
(UNDERAGE)/ CATAVENTO
E GIRASSOL (WINDMILL
AND SUNFLOWER)/
MORRO DOIS IRMÃOS
(RIO'S TWO BROTHERS
HILL). 44:44.

Adolfo, p; Leo Amuedo,
g; Jorge Helder, b; Rafael

Antonio Antonio Adolfo has long been a major Brazilian musician—composer, pianist, and educator. His latest effort finds him and his Jazz quintet interpreting some of his own work along with that of two other famous Brazilian composers, Chico Buarque and Guinga. He chose to focus not on the common samba or bossa nova, but on two other forms that also reflect African sources: the Chora, which also shows the influence of European classical music, and the Baião, with its expression of the Moorish presence on the Iberian Peninsula, the original home of Brazil's Portuguese colonists. Still, fans of the samba or bossa nova will recognize the kinship between these various forms. All exhibit the tuneful melodies, attractive chord progressions, and infectious rhythms that listeners find so appealing about Brazilian Jazz. And these pieces are especially engaging because of the superior skill of their composers, including Adolfo himself, whose three pieces complement the others' songs quite nicely. The band itself shows a high level of professionalism. The ensemble is tight and the improvising soloists first class, with Adolfo himself and guitarist Leo Amuedo featured throughout. The leader's daughter, Carol Saboya, provides warm and sensitive vocals on a pair of tracks.

The early history of Chicago's AACM was reasonably well-documented, fortunately. The Delmark and Nessa labels released recordings documenting the music of Muhal Richard Abrams, Anthony Braxton, and Joseph Jarman which fell on surprised ears when released in the late 1960s. The first of these documents to be released was Roscoe Mitchell's epochal *Sound*. This album, which was released in 1967, was an important recording heralding a new ideas on improvisation, harmonic and rhythmic development that would be dealt with in the subsequent decade by all forward thinking improvising musicians. But as reasonably well-documented as this era was, there are several players who were gone too soon (pianist Christopher Gaddy and bassist Charles Clark) or for whatever reason never led a recording session (trombonist/bassist Lester Lashley.) Releases featuring these musicians would have rounded out the history of this organization quite nicely.

New Issues

ROSCOE MITCHELL BEFORE THERE WAS SOUND

NESSA

MR. FREDDY / GREEN /
OUTER SPACE / CAREFREE
/ AKHENATEN / AND THERE
WAS PEACE / JO JAR /
CAREFREE #2 52:40

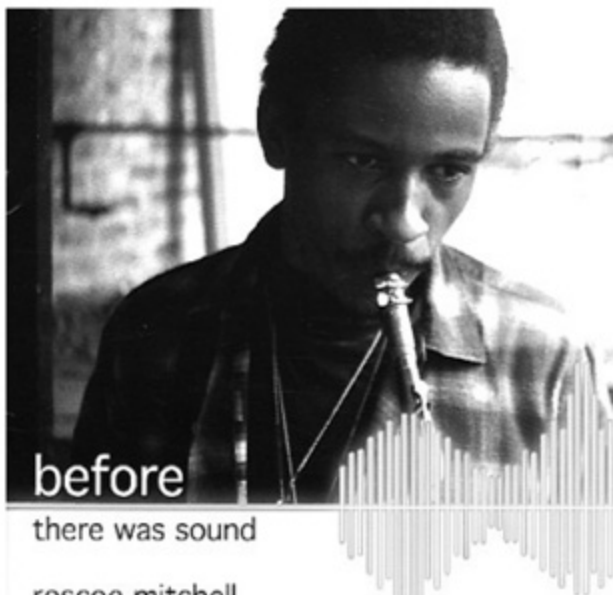
Roscoe Mitchell – as; Fred
Berry – tpt, flgh; Malachi
Favors – b; Alvin Fielder – d.

But thankfully, there are still sessions lurking in the vault that help complete the picture a little more. This release of a set of two Roscoe Mitchell recording sessions from 1965, cleverly titled Before There Was Sound, pre-dates his first release and reveals a lost, early participant in some early AACM sessions.

The material for this release was recorded roughly a year before Sound. And, surprisingly, while it does presage the music for that important record, it's amazing how much development had occurred by the time they recorded Sound. On this disc, there are no little instruments, no protracted silences, no lengthy interludes of pure percussion. That means these developments, which became basic hallmarks of the new Chicago school, were developed in an amazingly short amount of time. The most "traditional" piece on Sound was a track entitled "Ornette." And it's the music of Ornette Coleman that informs much of the music on this disc. The opener, "Mr. Freddy" (dedicated to the trumpeter in Mitchell's quartet, Fred Berry) is the most obvious example. But already it's obvious they are looking for new approaches to improvisation rather than the still prevalent theme - improvisations - theme avenue.

One of the most obvious examples is to be found in trumpeter Berry's sole composition, the ballad "Green". It's a lovely theme stated by Berry and complemented by a two note figure played by Mitchell. It's performed over rolling drums and bass. While a bit reminiscent of some of Coleman's ballads, it sounds like music that's trying to break out of its form and flow into freedom. "Carefree" as its title suggests, is a playful tune that would later return as part of the Art Ensemble Of Chicago's book. Here we are presented two readings both of which have merit. Little-heard trumpeter Berry really takes hold on the first version and it's taken at a faster tempo than the second. Mitchell seems to be more effective on the second, slower version. "Outer Space" is the lengthiest and probably the most "free" piece (doffing its hat to Sun Ra, perhaps) and it goes down some interesting avenues, particularly during Favors' solo which is punctuated with commentary from Fielder.

New Issues



before

there was sound

roscoe mitchell

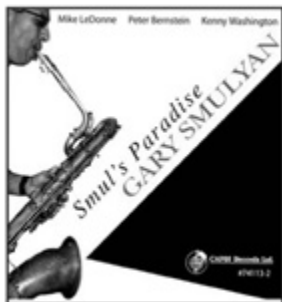
The quartet is notable as the first rumblings of the Art Ensemble Of Chicago. It's the earliest recording of both Mitchell and bassist Malachi Favors. Drummer Alvin Fielder was an active participant in many of the early AACM sessions before he migrated down to New Orleans (in a reverse of the traditional route of jazz) where he worked in that city's little-known

fringe vanguard in the ensuing decades. He's a master of cutting up rhythm and rhythmic commentary. One wishes there were more recordings of him. But trumpeter/flugelhornist Fred Berry is the real surprise here. He was a solid player with a strong streak for adventurous phrasing and a nice lyrical streak. While he doesn't engage in the tonal distortion that was the hallmark of subsequent AEC trumpeter Lester Bowie, he seems right for this music. Apparently shortly after these sessions, he moved West to go to Stanford and eventually wound up teaching there. It's too bad there isn't more available of his playing because he sounds like a musician who was full of potential.

Before There Was Sound presents music in flux. It's music on the cusp of breaking through to a new way of doing things. In that sense it's like Cecil Taylor's 1962 Café Montmartre recordings or Coltrane's later Atlantic recordings or Coleman's Contemporary recordings. Or even Miles Davis' Filles De Kilimanjaro. And as such this is a very valuable document as well as great music and we can be grateful to the music gods that it has finally seen the light of day, 47 years later.

Robert Iannapollo

New Issues



GARY SMULYAN
SMUL'S PARADISE
CAPRI RECORDS 74113

SUNNY / UP IN BETTY'S
ROOM / PISTACCIO / SMUL'S
PARADISE / LITTLE MISS HALF
STEPS / AIRES / BLUE FOR D.P.
/ HEAVENLY HOURS. 52:43

Smulyan, bari s; Mike
LeDonne, org; Peter
Bernstein, g; Kenny
Washington, d. 4/23/11. River
Edge, NJ

A pair of recent statements from two dependable Jazz veterans that seldom get the attention they deserve. The cleverly-titled (1) is just one of nine other in-print items on either the Criss Cross or Reservoir labels. There's his examination of songs associated with Frankie Laine, a five woodwind conclave, quintet and trio dates and a two suites (one with strings) but this is his first recorded encounter with an organ trio and what a threesome it is. All-star would be your operative word here. Switch-hitter Mike LeDonne was on his Reservoir disc *The Real Deal* but as a pianist only. This time around he mans the mighty Hammond B-3 along with overlooked guitarist Peter Bernstein and the ever solid Kenny Washington (who has been on all of Smulyan's Criss Crosses). One of those was *Homage to Pepper Adams*, a definite no-brainer when it comes to the leader's primary influence. His barking baritone coupled with a take-no-prisoners attack could never be mistaken for a Gerry Mulligan disciple. He does some "boppin' and burnin'" on George Coleman's "Little Miss Half Steps" even quoting "Girl Form Ipanema" before individual guitar and organ trades with Washington. There are three references to Don Patterson heard; the organist's "Aires" (the sole ballad) and "Up In Betty's Room" along with Smulyan's medium swinging dedication and the dusty diamond "Sunny" gets a fresh workout in 6/8. LaDonne uses settings that allude to Rhoda Scott on her "Pistaccio" and to former Wes Montgomery sideman Mel Rhyne in different spots. Liner scribe Neil Tesser makes the common mistake of crediting the Hammond bass lines "using the instrument's foot-controlled pedalboard" when in reality it is produced by the organists left hand on the lower manual (sometimes in conjunction with the pedals occasionally). A minor mistake that needs to be corrected once and for all. For lovers of the big horn and Organ Jazz, like yours truly, this is a match made in heaven.

Larry Hollis

New Issues



WOODY'S DELIGHT HIGHNOTE 7228

WOODY'S DELIGHT /
SOMETHING FOR SWEETS
/ IN RETROSPECT / LUNA
/ ANNETTE'S FOR SURE /
ADIOS MI AMIGO / MANNY'S
MAMBO / FOR WOODY /
BROTHER BOB. 67:26

Collective personnel:
Turre, tbn, shells; Jon
Faddis, Wallace Roney,
Claudio Roditi, Chocolate
Armenteros, Freddie Hendrix,
tpt; Xavier Davis, Luis
Perdomo, p; Aruan Ortiz,
el p; Buster Williams, Andy
Gonzalez, Corccran Holt,
Nilson Matta, b; Dion Parson,
d; Duduka Da Fonseca, d,
birambeau; Jimmy Delgado,
cga, timbales; Pedro
Martinez, bgo, campana;
George Delgado, cga. 6/9 &
8/17/11. River Edge, NJ.

Recorded two to four months later at the exact same location in Knoop Studios by the same engineer (2) is an impressive addition to Steve Turre's discography. His available catalog consists of discs mainly on the Telarc and High Note labels and all are worth close investigation. This latest is a salute to one of his former employers and friends, the great Woody Shaw. The five trumpeters listed above provide their services mixed into eight writings from the leader and "Annette's For Sure" by Claudio Roditi. He along with Jon Faddis and Wallace Roney should be well known to Cadence readers more so than newcomer Freddie Hendrix and 90 year-old Chocolate Armenteros who acquits himself well on "Manny's Mambo" which also sports some Turre conch shell piping. It and the other Latin item, "Adios Mi Amigo" were written in the memory of fallen heroes Manny Oquendo and Hilton Ruiz respectively. The remainder of the tracks are divided up with two apiece from Faddis, Roney, Roditi and Hendrix in that order with each artist lending their brass interpretations to Shaw inspired tracts except for the final "Brother Bob" a remembrance of a close compadre and limo driver that opens with more conch work from the leader. Heavy percussion on the last two mentioned titles and the piano prestidigitation is divided among Davis and Perdicion with Ortiz on Fender Rhodes on "Luna" buoyed by the propulsive string bass of Buster Williams. As usual Steve Turret's masterful trombone playing makes this much more than just Woody's delight.

Larry Hollis

New Issues



**SLIVOVITZ
BANI AHEAD**
MOONJUNE RECORDS
039

EGIZIACA/ CLEOPATRA
THROUGH/ FAT/ VASCCELLO/
02-09/ OPUS FOCUS/ BANI
AHEAD/ POCHO 43:05

Domenico Angarano, bg;
Derek Perri, harmonica;
Marcello Giannini, g;
Salvatore Rainone,
dr; Ciro Riccardi, tp;
Pietro Santangelo, ts,
ss; Riccardo Villari, vn
Buccino, Italy, March 2011

Now that's refreshing! This Balkans-based band came at me out of the blue, even though I knew the excellence of most releases in the Moonjune catalog. The septet could be classified as Neoprogram, but that label is just demeaning in the face of such inventive musicianship. Only the melodies, of heads, are a bit derivative, but what happens next is always interesting and usually downright fun!

The band has listened well to Gentle Giant and Henry Cow, though, in actuality, they sound like neither. One of the things that saves a so-called Neoprogram band from achieving stunning heights of boredom is attention to timbre. Thanks to some tasty delay manipulation on Siro Riccardi's trumpet, timbre is given its due, becoming integral to the texture on several of these pieces. He's a wonderful player anyway, but that added bonus is one of the things that makes this album stand out where others have failed.

Beyond timbral concerns, the band can rock really hard, bringing on the noise when necessary; look no further than the scorching passages pervading "Cleopatra Through." Yet, the requisite "proggy" changes are all over the place, but never in a way that could be construed as pretentious. Listen to the grunts, hits and pops that suddenly kick in during "Yascello" for a bit of the group's Zappaesque humor, or maybe they have inherited a bit of Samla Mamma's tongue-in-cheek playfulness. As with SMM, ensemble is always tight, and musicianship is first-rate. This is only the band's second disc for Moonjune, and though it's just out, I'm already awaiting the next helping.

Michael G. Nastos

New Issues

ALESSANDRO SACHA CAIANI EFFETTO LUDICO SILTA 904

TRIO STARTING/DUO
STARTING/A STORM/ON THE
BEAT, PART I-III/ACHILLE/
BIAGIO/SILVIA/C.S.A./X.B./A
SONG. 60:44

Caini, ts, Achille Succi, as,
b cln., Biagio Coppa, ts, ss,
Xabier Triondo, mahai metak,
shaji baaja, Silvia Bolognesi, b,
Cristiano Calcagnile, d. Sept.
24, 2008, Tavernago/Piacenza,
Italy



KEN ALDCROFT / WILLIAM PARKER ONE SUNDAY TRIO 14

Three free spirited Italian saxophonists led by Caini comprise the bulk of music on this challenging project, using a combination of improvisation and some composed segments. There's no modicum of wailin' here, as Caini, the formidable Succi, and Coppa lean into these pieces with all the fervor they can muster.

Where the three sax attack comprises the most exciting music on the date, each individual has a featured selection - Succi during "Achille," Coppa on "Biagio" and bassist Bolognesi during "Silvia". This allows the leader to feature the band mates he rightly reveres in a manner away from collective improvisation. During the proceedings there's some out-and-out thrash or grunge, electronic sounds, a hint of spaciousness, or Succi's bass clarinet acting as a spiritual digeridoo accenting "A Song".

The real prize comes when their sax synergy is in full flight, which hopefully suggests a further project that concentrates on the triad really digging in and holding their ground, with or without a rhythm section.

Michael G. Nastos

Pure but unpredictable improvisation with a twist best describes the style via the thorny guitar of Aldcroft, and the reliable, inspired bass playing of Parker. These excursions feature an on the edge theorem balanced by Parker's black bottom inspiration, a shared vision that at times drifts into separated entities of expression that can seem a bit disjointed.

The two lengthy pieces ranging, from 24 to 30 minutes, are difficult to grasp and hold one's attention. "One Sunday" is anchored by Parker's bowed bass, with Aldcroft in a wildly free spontaneity that grasps little melodic substance. "Sweet Beverley" has a better sense of bluesy jazz without being held to its rhythmic restraints, but on occasion you do hear an inherent swing element. The shorter pieces have Parker on the more blues centered trombonium with guitar rhythms tapped out on "Zum Schneider," while his shakuhachi flute leads Aldcroft's percussive plunking during "

New Issues

ONE SUNDAY/ZUM
SCHNEIDER/SWEET
BEVERLEY/WARM'IN ON
MCKIBBEN/MONROE STREET
BOP. 73:15

Ken Aldcroft, g, William
Parker, b, trombonium,
shakuhachi flt. Jan. 9, 2011,
Brooklyn, NY

Warm'in On McKibben". The music is staunchly original, perhaps to a fault. It is clearly Aldcroft's vision and stance, unlike any other guitarist you'd care to name, especially compared with the Bailey's, Mazzacane's and Frith's of the improvised world.

Patient listeners will be more humbly rewarded in listening to this pithy music, as opposed to those with shorter attention spans. Aldcroft in particular takes a warming period to fully appreciate, but his unique musicianship is there.

Michael G. Nastos



SYLVIE COURVOISIER
/ MARK FELDMAN
QUARTET
TO FLY, TO STEAL
INTAKT 168

MESSIAENESQUE/
WHISPERING GLADES/THE
GOOD LIFE/FIVE SENSES OF
KEEN/FIRE, FIST & BESTIAL
WALL/COASTLINES/TO FLY,
TO STEAL. 62:08

Courvoisier, p, Feldman, vln,
Thomas Morgan, b, Gerry
Hemingway, d. July 23, 2009,
New York City, NY

Sparks always fly when the deep, introspective pianist Courvoisier and vibrant violinist Feldman combine efforts, extracting elements of improvisation when they closely listen to one another. In this quartet setting, making up melodies, harmonies and rhythms on the spot effectively seems natural and vital to their inner selves. "To Fly, To Steal" is a perfect title for the spontaneous varieties that soar and slink with stealth abandon. Eschewing jazz influences for the most part, the music of John Cage and Olivier Messiaen is more present and accounted for. There's a skittish, ribald, runaround feeling present in the lead track. Feldman's "5 Senses Of Keen" is utterly provocative, while his violin profoundly sings and speaks during "Coastlines". Courvoisier's signature piano is heard most prominently during the somber, delicate, almost tepid strains of the title selection in a very purposeful manner. "The Good Life" is stunning in its start-stop drums/bass theme, as the principals have their way with an arresting, lengthy motif over nearly eleven minutes. Gerry Hemingway is continually brilliant, as always. At times bold or sneaky, this band perfectly exemplifies how master craftspersons create truly new music, with no hint of hesitation unless they choose to pause for reflection. It's another triumphant recording for Courvoisier and Feldman's discographies, and comes highly recommended.

Michael G. Nastos

New Issues



JIMMY OWENS THE MONK PROJECT IPO 1022

BRIGHT MISSISSIPPI/WELL,
YOU NEEDN'T/BLUE MONK/
STUFFY TURKEY/PANNONICA/
LET'S COOL ONE/IT DON'T
MEAN A THING (IF IT AIN'T
GOT THAT SWING)/BRILLIANT
CORNERS/REFLECTIONS/
EPISTROPHY. 75:03

Owens, tpt, flgh, Wycliffe
Gordon, tbn, Marcus
Strickland, ts, Howard Johnson,
tuba, bari s, Kenny Barron, p,
Kenny Davis, b, Winard Harper,
d. June 2 & 8, 2011, New York
City, NY.

Though well regarded in his home area of NYC, Jimmy Owens has been under the radar nationally due to a paucity of recordings over his lengthy career. The Monk Project will hopefully change that perception, finally vaulting him into the larger spotlight. Owens arranges most of these classics (with help from some of his students) via the Thelonious Monk songbook, and elevates them with an all star septet in a manner the author never did.

Everything here is done with thorough professionalism, starting with the flippant sax and tuba rapport on "Bright Mississippi". The fluid dynamics of this tight unit is evident from start to finish, whether cruising on the bluesy swing of "Stuffy Turkey" with wonderful counterpoint between Owens and tenor saxophonist Marcus Strickland, or romping on the eleven minute "Epistrophy". The highlights are a marvelous rendition of Monk's spritely waltz "Let's Cool One," and a monster version of "Brilliant Corners," with the stunning, staggered horns shouting out for attention among the shifting pace of plodding rhythms and bopping tempos. Kudos to the rhythm section led by pianist Kenny Barron, and another great addition to the discography of the criminally under appreciated Howard Johnson, not to mention leader Owens.

The end result is an effort that will please both mainstream and progressive jazz audiences. This should easily be a candidate for Best Mainstream Jazz CD o 2012, and comes highly recommended.

Michael G. Nastos

New Issues

ANDREW CYRILLE & HAITIAN FASCINATION ROUTE DE FRERES TUM 027

MARINET / DEBLOZAY / HOPE
SPRINGS ETERNAL / ISAURA
/ ROUTE DE FRERES: HILLS
OF ANJUBEAU, MEMORIES
OF PORT-AU-PRINCE
AFTERNOONS, MANHATTAN
SWING / C'MON BABY /
SANKOFA / SPIRIT MUSIC /
MAIS (PERCUSSION DUO) / TI
KAWOL. 66:33

Cyrille, d; Hamiet Bluiett,
bari s; Alix Pascal g; Lisle
Atkinson, b; Frisner Augustin,
perc vcl. December 14-15,
2005, New York City, NY

DEVIN GRAY, DRIGO RATAPLAN, SKIRL 019

QUADRAPHONICALLY /
CANCEL THE CANCEL /
DOWN TIME / PROSPECT
PARK IN THE DARK (FOR
CHARLES IVES) / OTAKU /
TALKING WITH HANDS /
THICKETS (FOR GERALD
CLEAVER) / KATAHDIN. 55:21.

Devin Gray (g), Ellery Eskelin
(ts), Dave Ballou (tpt), Michael
Formanek (b). April 30, 2011,
Brooklyn, NY.

Bluiett, Cyrille and Atkinson are in a marvellous purple patch on this date. Maybe the guitarist, Pascal and the percussionist, Augustin provided the right magic that makes this such fine music. This album was recorded in 2005. Why did it take so long for its release? I would suggest, in any case, that this is going to make many 'Top of 2011' lists. The chemistry seems palpable to me. The occasion must have been one of those where the ingredients were all in place. The third track is a truly gorgeous duo with Bluiett and Atkinson. The tune ends and I want more. Hit the repeat button. Bluiett is all over the horn but in ways that seem just right rather than for just splash. Gordon Hilton Fick

This is a fantastic record, with a terrific band led by the resourceful, imaginative percussionist Gray. Having assembled some ace improvisers to flesh out his suggestive, open compositions, Gray isn't content merely to coast on extent tonal contrast but works hard to write in opportunities for timbral and impressionistic density, as with the spectral Formanek arco set against tight Ballou phraseology on the opening "Quadrophonically." It's an auspicious start to a rich, satisfying date. For such groove oriented players, things rhythmic are often articulated only obliquely, as on the stairstep-stumble "Cancel the Cancel." But they also frequently realize a nifty combination of urgent probing and hushed repose on tunes like "Cancel the Cancel." "Down Time" is a bit straightforwardly funky up, with an especially delicious combined line for the horns, sometimes locked in harmonically, sometimes staggered, sometimes wandering in completely different directions. Ballou takes a masterful solo, puckish and lyrical while Gray and Formanek squat midway between eldritch moans and furious groove. Eskelin, as always, kills it from the first note and I especially dug his headlong dive into wide open space at the outset of the Ives homage. From there, the band returns to jittery, stuttering funk on "Otaku," which resolves into a marvelous, bright fanfare. This kind of compositional range exists not just from piece to piece, but within each individually. For they all - including the complex "Thickets" and the melodically open closer - have what Formanek calls an "organic rhythmic energy." Top notch. Jason Bivins

New Issues



**FRANK WALTON
SEXTET
THE BACK STEP
FRANKWALTON (no #)**

THE BACK STEP / THE
MOVE (PT. 1) / OLD FOLKS /
MAMACITA / THE MOVE (PT.
2). 51:00

Frank Walton, t; Jaleel Shaw,
ts; Lance Bryant, ts; James
Williams, p; John Lockwood,
b; Yoron Israel, perc. 2001:
Boston, Massachusetts.

**SPERO,
ACOUSTIC,
BLUJAZZ 33892.**
HILLS / LATIN FUSION BLUES
/ INTERLUDE ONE / FLOW /
LETTING IT GO / INTERLUDE
TWO / UNIVERSE / BLUE IN
GREEN / UNIVERSE . 50:02.

Greg Spero, p; Matt Ulery,
b; Makaya McCraven, d. No
dates or locations listed.

THE BACK STEP presents the emotionally powerful Chicago trumpeter Frank Walton in quintet recordings from 2001.

They would be worthy on their own –everyone plays with a relaxed intensity in a post-Hard Bop mode, on four extended performances of Walton’s originals, varied in mood. But the CD is also precious as a late document of pianist James Williams, who died in 2004; the seven-minute trio exploration of OLD FOLKS is fascinating, and Williams’ solo and ensemble work on the other four tracks is a reminder of how much he is missed.

Approaching thirty years of age, Spero is based out of Chicago and has logged time with both Pop and Jazz artists. Inside the digipak cover are laudatory notes from Robert Irving II who appeared on some latter (and weaker) Miles Davis albums. Apparently the leader has expressed an interest in electronic and HipHop sounds but fortunately none are heard here. A disciple of Herbie Hancock, Spero displays abundant technique with a modern touch on eight originals and a fairly straight-down-the-pike interpretation of “Blue In Green” attributed to either Miles or Bill Evans. An illuminating comparison of his pianistics can be obtained from listening to the trio version then solo rendition of “Universe” back-to-back. It is unknown whether the bass/drum team of Ulery & McCraven are on any of Spero’s previous releases but they sound as if they have been. As this is being written Spero has just completed a series of concerts in London at the Olympics. No word on whether they won gold, bronze or silver.

Larry Hollis

Obituaries

Bucky Adams, trumpeter from Halifax, Canada, died on July 13, 2012. He was 75.

Obo Addy, master drummer from Aacra, Ghana, died on September 13, 2012 in Portland, Oregon. He was 76.

Roland Allen, drummer/vocalist, died February 13, 2012 in Oklahoma City, USA. He was 82.

Flavio Ambrosetti, saxophonist, died in August, 2012. He was 93.

Maurice André, trumpeter, born on May 21, 1933; died on February 25, 2012. He was 78.

Tom Ardolino, drummer, died January 6, 2012, in Springfield, MA. Ardolino was a longtime member of the group NRBQ. He was 56.

Bob Babbitt, bassist with Motown Records, died on July 16, 2012. He was 74.

Bob "Badge" Badgley, bassist, died February 24, 2012 in Las Vegas, NV. He was 81.

Don Bagley, bassist, died on July 26, 2012.

Wade Barnes, drummer, composer, producer, bandleader, arranger, and educator died on March 3, 2012. He was 57.

George "Butch" Ballard, drummer, died October 1, 2012 in Philadelphia, PA.

Ballard was known primarily for his stints with Count Basie and Duke Ellington. He was 92.

Johnnie Bassett, guitarist, died on August 4, 2012 in Detroit, MI. He was 76.

Lionel Batiste, New Orleans mentor to jazz and blues musicians, died on July 8, 2012. He was 81.

Gordon Beck, pianist, born September 16, 1935; died November 6, 2011. He was 77.

Graeme Bell, pianist, bandleader and composer, died in Sydney, Australia, on June 13, 2012. He was 97.

Sean Bergin, South African saxophonist/flutist, died on September 1, 2012 in Amsterdam. He was 64.

Eddie Bert, trombonist/composer/arranger with Harry Belafonte, died on September 28, 2012. He was 90.

Jose Roberto Bertrami, Brazilian keyboardist and founding member of the jazz-funk group Azymuth, died on July 8, 2012 in Rio de Janeiro, Brazil. He was 66.

Faruq Z Bey, tenor saxophonist/reedist, born February 4, 1942; died on June 1, 2012 in Detroit, Michigan. He was 70.

Paul Blair, jazz editor, was born in Pittsburgh, PA. He died on December 7, 2011 in New York. He was 69.

Bess Bonnier, pianist, died October 6, 2012 in Grosse Pointe, MI. She was 83.

Doyle Bramhall, vocalist/drummer, died November 18, 2011. He was 62.

Bob Brookmeyer, valve trombonist, pianist, arranger, and composer died on December 16, 2011 in New Hampshire, USA. He was 81.

Tom Bruno, early NYC loft scene drummer, died on August 23, 2012. He was 75

Chuck Brown, guitarist and singer who is affectionately called "the Godfather of Go-go," born on August 22, 1936; died in Baltimore, MD, on May 16, 2012. He was 75.

Janice Brown, singer, died on August 20, 2012. She was 55.

Michael "Iron Man" Burks, bluesman, died on May 6, 2012, after collapsing at Hartsfield-Jackson Atlanta International Airport. He was 54.

Obituaries

Phyllis “Mama Jazz” Campbell, radio personality, died November 26, 2012 in Eaton, Ohio. A former WMUB-FM jazz host, she was one of the most popular personalities on the Miami University station. She was 89.

Pupi Campos, bandleader/dancer, died on December 12, 2011 in Las Vegas, NV. He was 91.

Jimmy Castor, saxophonist/singer, died on January 16, 2012. He was 71.

Teddy Charles, vibraphonist/pianist/drummer, died on April 16th, 2012. He was 84.

Jodie Christian, Chicago-based pianist who was a founding member of the Association for the Advancement of Creative Musicians (AACM), died in Chicago on February 13, 2012. He was 80.

Joseph E. (Chev) Ciavardone, trombonist, died March 26, 2012 in Ocean Breeze, NY. He was 83.

Joseph A. Coccia, arranger, died November 14, 2011. He was an arranger for the Stan Kenton Orchestra. He was 91.

John Colbert aka Jay Blackfoot, singer, died on November 30, 2012 in Memphis, TN. He was 65.

Lou Colombo, trumpeter, died March 3, 2012 in a car crash in Fort Myers, FL. He was 84.

Pete Cosey (born Peter Palus Cosey), a Chicago session guitarist mostly known for his work with Miles Davis, died in Chicago, IL on May 30, 2012. He was 68.

Lol Coxhill, British saxophonist who worked with Derek Bailey and later the London Improvisers Orchestra, died on July 9, 2012. He was 79.

James “Sugar Boy” Crawford, the New Orleans rhythm & blues singer who wrote and recorded the enduring Mardi Gras season standard “Jock-A-Mo,” died.

Daniela D’Ercole, singer, died on Nov 12, 2011 in New York, NY. She recently moved from Italy to New York, and was tragically struck down by a car. She was 32.

Lucio Dalla, singer-songwriter, died in Switzerland on March 1, 2012. He was 68.

Kay Davis singer, died on January 27, 2012 in Apopka, FL. She was 91.

Michael Davis, bassist for Detroit group MC5, born on June 5, 1943; died on February 17, 2012. He was 68.

Mat Domber, founder of Arbors Records, died on September 18, 2012. He was 84.

Jerry Dorn, trombonist with the bands of Georgie Auld, Henry Jerome, Johnny Long, and Woody Herman’s Third Herd, died in Philadelphia on May 22, 2012. He was 90.

Edwin Duff, Scottish singer, died on July 9, 2012 in Sydney, Australia. He was 84.

Donald “Duck” Dunn, bassist, died in Tokyo, Japan on May 13, 2012. Truly one of the most influential bassists of our time, he played with Otis Redding, Booker T and the MG’s, Isaac Hayes, and most of the Stax/Volt artists of the 60’s. He was 70.

Maurie Fabrikant, pianist, died on May 16, 2012 in Melbourne, Australia. He was 72.

Jean Fanis, Belgian pianist, died on September 3, 2012. He was 88.

Yvonne “Dixie” Fasnacht, Jazz musician who owned New Orleans clubs, died November 13, 2012, in the New Orleans area. She spent much of her life playing jazz and welcoming aficionados to her French Quarter Club Dixie’s Bar of Music on Bourbon Street. Fasnacht toured with the all-female Southland Rhythm Girls, playing Dixieland jazz in the 1930s. She was 101.

Obituaries

Brad Felt, tubist/euphoniumist, died of cancer October 6, 2011 in Pontiac, MI. He was 55.

John Ferguson, bassist, died on January 11, 2012. He was 79.

Claire Fischer, pianist/arranger, died on January 26, 2012. He was 83.

Charles Flores, Cuban bassist, died on August 22, 2012. He was 41.

Steve Freeman, bassist, died from cancer November 3, 2011 in Morristown, NJ. He was 64.

Von Freeman, Chicago saxophonist and visionary who influenced many, died on August 11, 2012. He was 88.

Eddie Fritz, pianist, died on February 27, 2012 in St. Louis, MO. He was 69.

Russell Garcia, arranger and composer, died on November 19, 2011 in New Zealand. He was 85.

Michael Garrick, pianist and composer, died on November 15, 2011. He was 78.

Frank Gay, trumpeter and barber, died January 13, 2012. He was 83.

Ladislav "Ladi" Geisler, guitarist, died November 19, 2011. Geisler was a Czech musician who established a high profile in the post-war German music scene. Geisler developed the distinctive "Knack-Bass" percussive bass sound. He was 84.

Jef Gilson, French pianist, died on February 5, 2012. He was 85.

John Glasel, trumpeter and 6th President of Local 802, died on December 8, 2011.

Burrell Joseph Gluskin, jazz pianist, died on July 6, 2012. He was 85.

Rodgers Grant, pianist who wrote '63 jazz hit *Blade Staff*, died in Defiance, OH, on April 12, 2012. He was 76.

Bill Greenow, reedist, died on October 7, 2011 in Gillingham, Kent, England. He was 71.

Freddie Gruber, influential drummer/drumming teacher, died October 16, 2011. He was 84.

Andy Hamilton, saxophonist, born in Port Maria, Jamaica, died on June 12, 2012. He was 94.

Gerre Hancock, organist, died January 21, 2012 in Austin, TX. He was 77.

Marty Harris, pianist, died on October 15, 2011. He was 77.

Jimmy Harrison Sr., trombonist, died on January 17, 2012 in Houston, TX. He was 83.

Keith (Keef) Hartley, drummer, died in Preston, England on November 26, 2011. He played with John Mayall and led his own band at Woodstock. He was 67.

Max Hartstein, bassist, died August 11, 2011. He was 82.

Mike Hazeldine, writer, died on September 9, 2011 in Highgate, England. He was 71.

Levon Helm (Mark Lavon Helm), musician, born on May 26, 1940; died on April 19, 2012. He was 71.

Red Holloway, saxophonist, died on February 25, 2012 in Morro Bay, CA. He was 84.

Charles Hooper, drummer, died on January 9, 2012. He was 69.

Michael Hossack, longtime Doobie Brothers drummer, died of cancer on March 12, 2012 in Dubois, WY. He was 65

Obituaries

Margie Hyams, vibraphonist who played with bandleaders Woody Herman and George Shearing, died in Monrovia, CA on June 14, 2012. She was 91.

Sonny Igoe, drummer with Woody Herman, Benny Goodman and others, and father of drummer Tommy Igoe; died on March 28, 2012. He was 88.

Harold Baron "Hal" Jackson, disc jockey and radio personality who broke a number of color barriers in American radio broadcasting, born on November 3, 1914; died in New York, NY on May 23, 2012. He was 96.

Jimmy "Junebug" Jackson, drummer, died on January 28, 2012 of congestive heart failure. He was 55.

Etta James, singer, the matriarch of R&B, died on January 20, 2012 in Riverside, CA. She was 73.

Bert Jansch, guitarist, died on October 5, 2011. Jansch was a founding member of the groundbreaking folk band Pentangle. He was 67.

Eddie Jenkins, drummer, died on June 22, 2012 in Maynard, MA, USA. He was 94.

Jimmie Jones, photographer, died on July 22, 2012 in Bettendorf, IA. He was 87.

Peter Jones, drummer, died on May 18, 2012 in Melbourne, Australia. He was 49.

Virgil Jones, trumpeter, born on August 26, 1939 in Indianapolis, Indiana, died on April 20, 2012, in New York, NY. He was 72.

Dinah Kaye, singer, born in Burma February 2, 1924, died in Edinburgh, Scotland on September 12, 2011. She was 88.

Jackie Kelso, saxophonist, died on April 28, 2012 in Beverly Hills, CA. He was 90.

Dick Kniss, bassist, died on January 24, 2012 in Kingston, NY. He was 74.

Frank Köllges, drummer, died January 1, 2012 in Neuss, Germany. He was 59.

Phil Kraus, percussionist, died on January 13, 2012. He was 93.

Annie Kuebler, music archivist at Rutgers University, died on August 13, 2012. She was 61.

Ben Kynard, baritone saxophonist, died on July 5, 2012 in Kansas City, MO, USA. He was 92.

Byard Lancaster, Philadelphia saxophonist who worked with Archie Shepp, Sunny Murray and Bill Dixon; died on August 23, 2012. He was 70.

Barbara Lea, pianist and singer, died on December 26, 2011. She was 82.

John Levy, bassist, died on January 20, 2012 in Altadena, CA. He was 99.

Mort Lindsey, orchestra leader and composer who worked for Merv Griffin and Judy Garland, died on May 4 in Malibu, CA. He was 89.

Andrew Maurice Love, saxophonist with the Memphis Horns, born on November 21, 1941; died on April 12, 2012. He was 70.

Warren Luening, trumpeter, died on March 18, 2012. He was 70.

Ralph MacDonald, percussionist, writer, producer, died December 18 in Stamford, CT, after a long illness. He was 67.

Walter Muhammad Malli, saxophonist/drummer born in Graz, Austria, July 13, 1940; died in Vienna, Austria, May 25, 2012. He was 71.

Larance Marable, drummer with Charlie Haden's Quartet West, died on July 4, 2012 in Manhattan. He was 83.

Obituaries

Frank Marocco, *accordionist, died on March 3, 2012 in the San Fernando Valley, CA. He was 81.*

Anthony Vincent Stewart Marsh, *percussionist, born on August 19, 1939, died on April 9, 2012. He was 72.*

Jerry "Boogie" McCain, *who gained international acclaim as a prolific singer/songwriter and blues harmonica player, died on March 28, 2012. He was 81.*

Hal McKusick, *saxophonist, died on April 10, 2012. He was 87.*

Mike Melvoïn, *pianist/arranger, died on February 22, 2012 in Burbank, CA. He was 74.*

George Mesterhazy, *pianist, died on April 11, 2012. He was 55.*

Matt Michaels, *pianist, died of cancer on November 2, 2011 in Detroit, MI. He was 79.*

Ilhan Mimaroglu, *composer who worked with John Cage, Freddie Hubbard, and Charles Mingus; died on July 17, 2012. He was 86.*

Mike Montgomery, *pianist, died on June 22, 2011 in Southfield, MI. He was 77.*

Anne Marie Moss, *singer, 1935 - 2012.*

Stephen Paul Motian, *drummer born in Philadelphia, died on November 22, 2011 in New York, NY. Motian is considered one of the most influential jazz musicians of the last 50 years. He was 80.*

Joe Muranyi, *clarinetist, died on April 20, 2012. Muranyi was the last clarinetist in Louis Armstrong's celebrated All-Stars Group. He was 84.*

Johnny Otis, *singer/bandleader, died on January 17, 2012 in Los Angeles, CA. He was 90.*

Francis David Parr, *trombonist born on June 1, 1928, died in London on May 8, 2012. He was 83.*

Fritz Pauer, *Austrian pianist, died on July 1, 2012. He was 78.*

Bill Phillips, *baritone sax, died on December 12, 2011 in Newark, NJ. He was 79.*

Paul Plummer, *tenor sax, died on January 17, 2012.*

Lucy Ann Polk, *vocalist born on May 16, 1927, died in Glendale, CA on October 10, 2011. She was 84.*

Rob Pronk, *arranger/trumpeter, died on July 6, 2012. He was 84.*

Wardell Quezergue, *arranger/musician, died on September 14, 2011. Quezergue was a distinguished and subtle New Orleans arranger and musician. He was 81.*

Uan Rasey, *trumpeter, died on October 5, 2011. Rasey was a first-call trumpet player for MGM and other studio orchestras. He was 90.*

Johnny Raducanu (born Raducan Cretu), *pianist, died on November 11, 2011.*

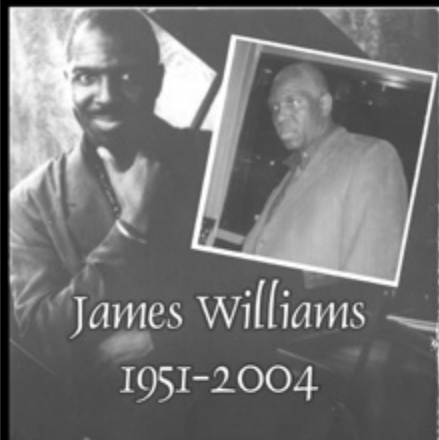
Romania's Mr. Jazz, he was a Romanian jazz pianist of Romani ethnic background. He was 79.

Louisiana Red (Iverson Minter), *blues musician, born on March 23, 1932; died on February 25, 2012. He was 79.*

Hans Reichel, *guitarist, died on November 22, 2011 in his hometown of Wuppertal, Germany. Reichel was a German experimental guitarist known for his radical homemade guitars and his invented instrument, the Daxophone. He was 62.*

Obituaries

- Sam Rivers**, saxophonist, flutist, composer, died from pneumonia on December 26, 2011 in Orlando, Florida. He was 88.
- Sylvia Robinson**, singer/songwriter/producer, died on September 30, 2011. Robinson became known as 'the mother of hip-hop'. She was 75.
- Edmundo Ros**, band leader, died on October 21, 2011 in Alicante, Spain. He was 100.
- Pietro (Pete) Rugolo**, composer and arranger born December 25, 1915; died on October 16, 2011. He was 95.
- Pete Saberton**, pianist, died on March 21, 2012. He was 61.
- Jody Sandhaus**, vocalist, died on July 17, 2012. She was 47.
- Earl Scruggs**, master of the 5 string banjo, died on March 28, 2012 in Nashville, TN. He was 88.
- Reg Service**, saxophonist, died on November 6, 2011. He was 93.
- Khahil Shaheed**, trumpeter and jazz educator, died on March 23, 2012, in Oakland, CA. He was 63.
- Omar Sharriff**, pianist, died on January 8, 2012. He was 73.
- Dick Shanahan**, drummer, died on Aug 5, 2012 in Sherman Oaks, CA. He was 81.
- Shimrit Shoshan**, Israeli pianist, died on August 19, 2012. She was 29.
- Josef Skvorecky**, writer, died on January 3, 2012 in Toronto, Canada. He was 87.
- Carrie Smith**, blues singer, died in Edgewood, NJ, on May 20, 2012. She was 86.
- Luis Alberto Spinetta**, composer/poet/guitarist, died on February 8, 2012 in Buenos Aires, Argentina. He was 62.
- Hubert Sumlin**, a master of blues guitar, died on December 4, 2011 in Wayne, N.J. He was 80.
- Tomasz Szukalski** - Polish musician, died on August 2, 2012. He was 64.
- Bill Tapia**, ukelelist, died on December 2nd in Westminster, California. He was 103.
- Howard Tate**, singer, died on December 2, 2011. He was 72.
- Dan Terry**, trumpeter, died December 27, 2011. He was 87.
- Nabil Totah**, Jordanian bassist who worked with Herbie Mann, Zoot Sims, Benny Goodman and Lee Konitz, died on June 7, 2012. He was 82.
- Nick Tountas**, bassist, died February 3, 2012 in Glenview, IL.
- David Weir Tuttle**, trombonist, died on December 20, 2011 in Edmonds, WA. He was 85.
- Al Vega**, pianist, died on December 2, 2011 in Boston, MA. Vega was a longtime Boston musician who played with some of the finest jazz talents through a career that spanned 70 years. He was 90.
- Zbigniew Wegehaupt**, bassist, died January 13, 2012. He was 57.
- Lee Shot Williams**, singer, born Henry Lee Williams in Lexington, Mississippi on May 21, 1938; died on November 25, 2011. He was 73.
- Abram Wilson**, trumpeter, died on June 9, 2012. He was 38.
- Don Wilson**, trumpeter, pianist, noted jazz musician, and retired Philadelphia police officer died in Philadelphia, PA on May 17, 2012. He was 76.
- James Van Buren**, jazz and blues vocalist, died on June 4, 2012. He was 77.



James Williams
1951-2004



Frank Walton
Sextet



JALEEL SHAW



YORON ISRAEL



LANCE BRYANT



JOHN LOCKWOOD



FRANK WALTON SEXTET - THE BACK STEP

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Jaleel Shaw, tenor sax
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