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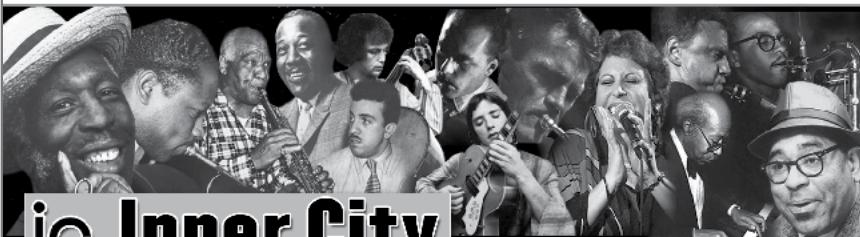
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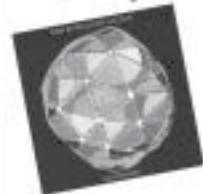
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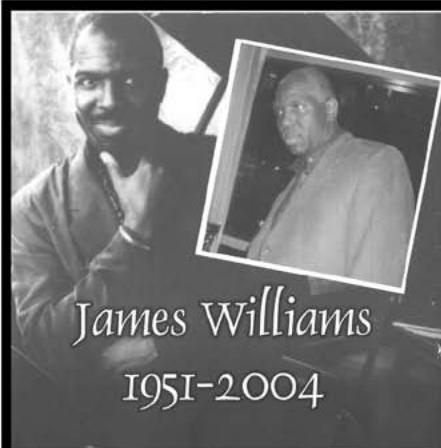
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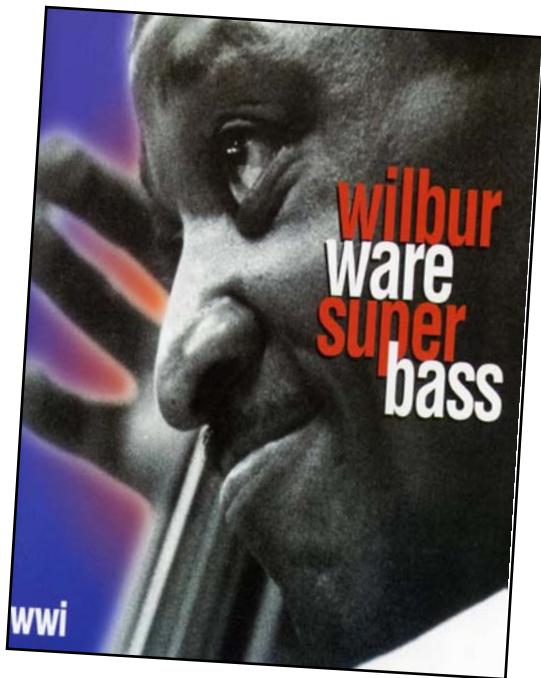
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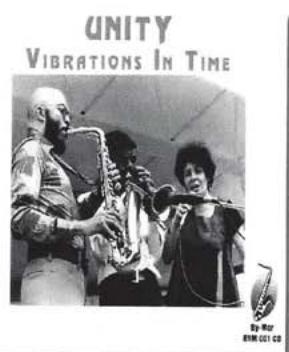
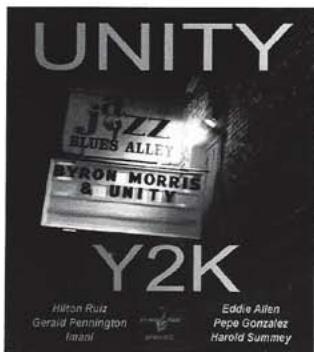
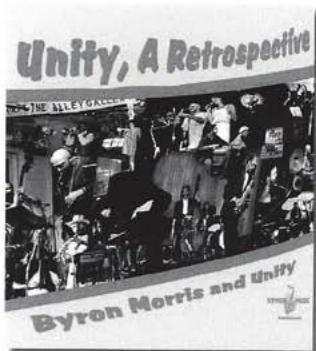


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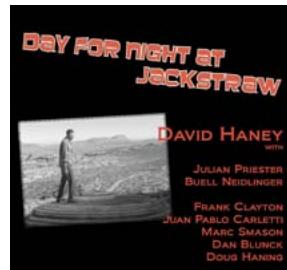
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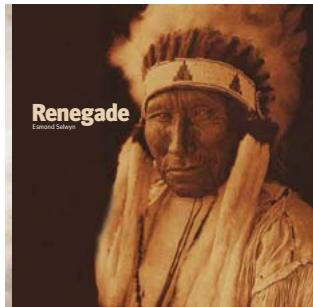
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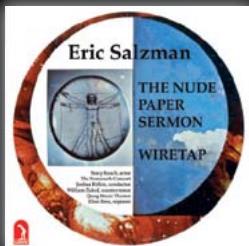
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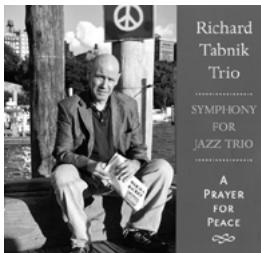
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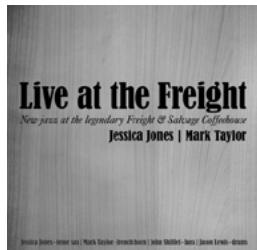
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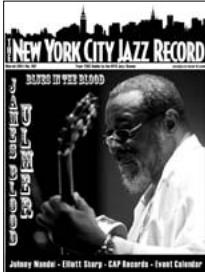


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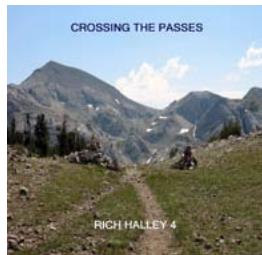
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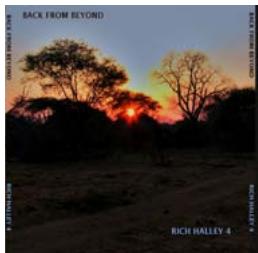
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Creative Improvised Music Projects

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

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

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

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

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

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

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

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

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

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

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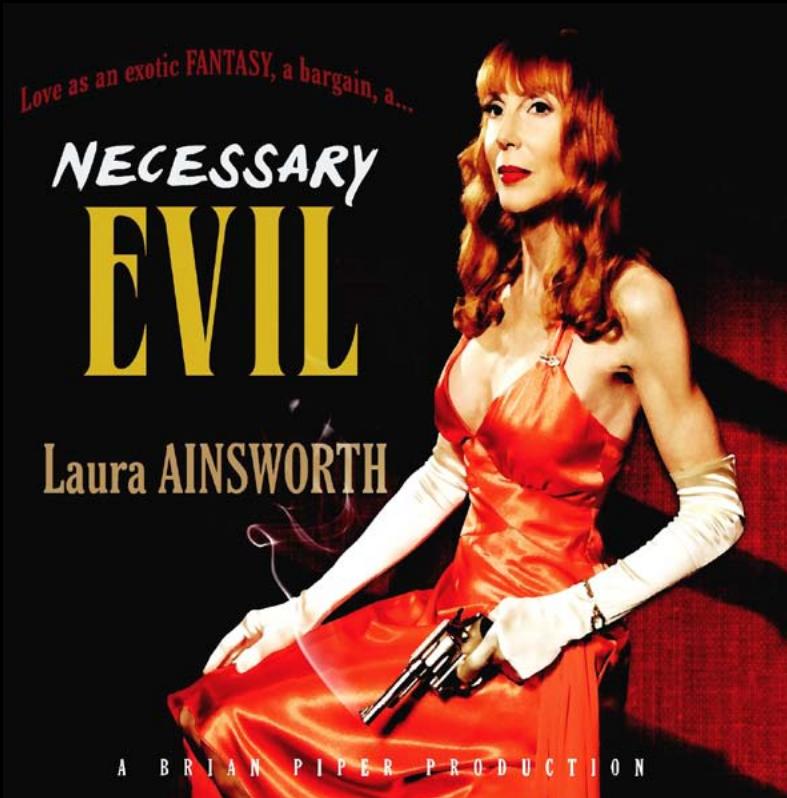
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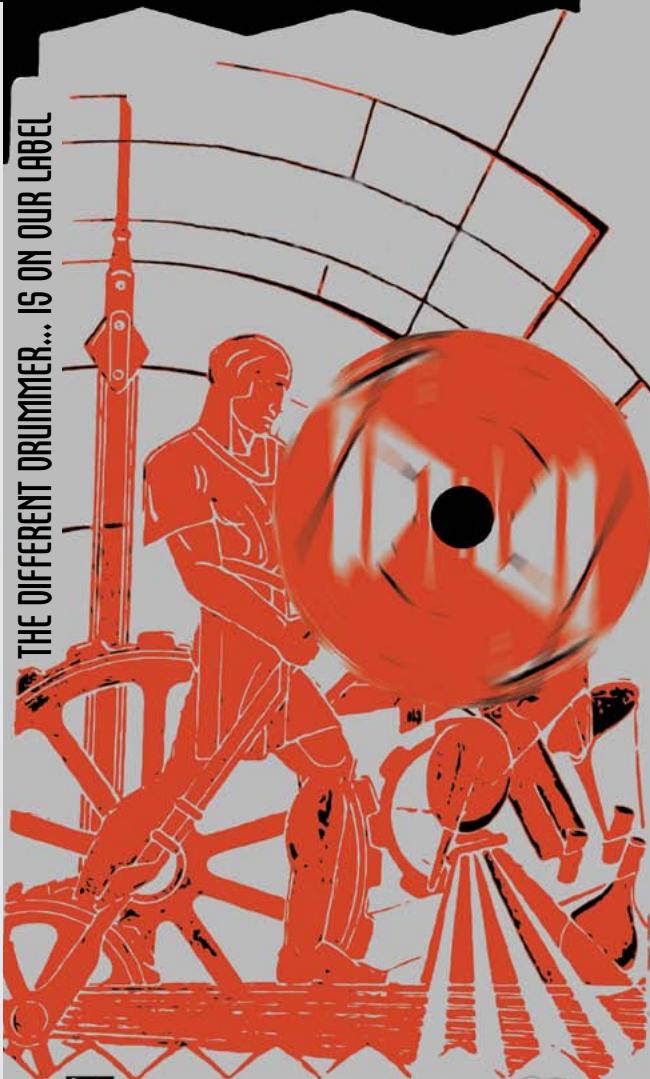
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acc: accordion
as: alto sax
bari s : baritone sax
b: bass
b cl: bass clarinet
bs: bass sax
bsn: bassoon
cel: cello
cl: clarinet
cga: conga
cnt: cornet
d: drums
el: electric
elec: electronics
Eng hn: English horn
euph: euphonium
flgh: flugelhorn
flt: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



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Cadence Magazine

Editorial Policy

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

SLIM AND HIM

Slim and Him will be back in the next annual edition and the January 2014 quarterly issue. Listen online at www.cadencemagazine.com

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Contributors

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Contributors

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The biggest item on the Australian jazz calendar is without doubt the Wangaratta Jazz and Blues Festival, mounted annually in the northern Victorian city the weekend before the world-famous Melbourne Cup, traditionally the first Tuesday in November, and fans throughout the country wait patiently for the announcement in early August of each year's lineup, with 2013 being no different, as the list of attractions should pack the city with visitors.....while overseas drawcards are far less in numbers than usual, the very wide spread of jazz and blues styles should satisfy almost all tastes, with the best-known names including fast-rising U.S. piano star **Gerald Clayton** with his trio; Australian-born vocalist **Chris McNulty** (now making her mark in NY); another Australian also well-established in New York, pianist **Barney McAll**; Belgian piano star **Jef Neve**; Swiss-based quartet **Affiliation** led by yet another homegrown star, guitarist **Peter O'Mara**; guitarist **Paul Bollenback**'s trio from the U.S.; the Netherlands group **Gatecrash**, led by trumpeter **Eric Vloeimans**; Norwegian saxophone star **Froy Aagre** with his Electric Group; southern U.S. Juke Joint favourites **Old Gray Mule**; top Blues artists guitar/banjo king **Charlie Parr** and vocal/harmonica **Chris Wilson**, plus a huge array of the best of Australian talent, both established and up-and-coming, with the National Jazz Awards competition this year featuring aspiring pianists.....this year's winner of the prestigious Freedman Jazz Fellowship is **Marc Hannaford**, who will shortly be heading for the U.S., using his award to study for a PhD at Columbia University.....vocal group **Manhattan Transfer** visiting the country this month, with appearances at The Palms at Crown August 30/31.....two more well known jazz personalities, drummer **Allan Browne** and pianist **Viktor Zappner** both recipients of the Medal of the Order of Australia for their significant contributions to jazz over many years.....long-running annual festivals in Newcastle (26th year) and Bellingen (24th year) celebrated this month, while the Noosa Jazz Festival (a mere baby at 22 years) joins them for August's last weekend, with a strong accent on vocals (**Katie Noonan, Idea of North, Monica Trapaga, James Valentine and Gregg Arthur**) and seven college ensembles for big band enthusiasts.....on the subject of vocalists, two stand outs at this year's Devonport Jazz Festival in Tasmania were **Tricia Edy** from Guadalupe and now resident in Sydney, who wowed audiences at several appearances, and Malaysian-born **Mia Palencia**, whose star is definitely on the ascendant, while another drawcard at the Festival was a stage play entitled Chet Baker: Like Someone in Love, written, performed and produced by young New Zealander **David Goldthorpe**, acting, singing and playing trumpet with an onstage trio...still in northern Tasmania, the above mentioned Viktor Zappner is bringing solo artists once a month to the Wharf venue in Ulverstone, this month trumpeter **Gianni Marinucci**, and next month vocalist **Nichaud Fitzgibbon**, both from Melbourne.

Alwyn and Laurie Lewis

During the summer months, jazz festivals aren't really jazz festivals anymore. The renowned Ghent Jazz Festival only fills up half of its eight days with jazz nowadays, while the remainder is used to introduce all kinds of pop, soul and other kinds of artists with mainstream appeal, ranging from Bryan Ferry, Bobby Womack and Jamie Cullum to Elvis Costello. There was one striking day, though, when avant-garde mogul **John Zorn** and his band of followers landed in Ghent to celebrate the composer's 60th birthday. Not unexpectedly, with a previous highlight like the Masada event at the Middelheim festival of 2011 in mind, the day turned out to be a crushing success.

No less than two dozen musicians had joined Zorn for a series of concerts that could serve as a cross-section of what the man has been doing the past few years. While he only appeared on stage with his screechy alto saxophone during the final concert, which was split between surf/lounge/exotica band **The Dreamers** and **Electric Masada** (the rambunctious counterpart to his already legendary acoustic Masada quartet), his presence – as composer/director/sound engineer – could be felt throughout the entire day. The 'Song Project' culled a bunch of songs, you could say a kind of 'Greatest Hits'-set, from several chapters in his career (including the hardcore jazz miniatures of Naked City). The theatrical horror rituals of the **Moonchild Trio**, on the other hand, were augmented by the brimming keyboards sounds of **John Medeski**. Guitarist **James Moore** and multi-instrumentalist **Koby Israelite**, both operating on the fringes of the Tzadik-roster, performed on a new side stage, just like the **Tirzah Quartet**, a Belgian string unit playing Zorn's film music in a suitably gentle manner.

Most striking however, was a three-part concert that firstly included a fierce piano trio (**the 'Illuminations' chapter**), which bridged the gap between the deafening improvisation of Cecil Taylor and modern composed music; secondly, a suite for five female vocalist that served as a tribute to 12th century composer and mystic Hildegard of Bingen (**the 'Holy Visions'**); and to top it off, a string quartet (**'The Alchemist'**) that probably turned in one of the most baffling and complex performances ever scheduled at the festival. And the audience loved it. More than the diversity of the music being played, or the entirely convincing fervor of the performances themselves, the vigor of the audience (it's hard to imagine a few thousand people going wild during challenging avant-garde concerts) was perhaps the most remarkable and recurring feat of the day.

Ghent Jazz's counterpart in Antwerp, Jazz Middelheim, usually the most jazz-oriented of the two, experimented for the first time with an artist in residence: Armenian-born pianist **Tigran Hamasyan**. His three wildly diverse concerts, which were all connected by a rootedness in traditional folk music, weren't really highlights, though. Among the best performances were those by **Charles Lloyd** (who led a band featuring **Jason Moran**) and an unlikely yet convincing encounter between New York-based Belgian reed player **Robin Verheyen**, who played with **Gary Peacock**, **Marc Copland** and the great **Joey Baron**. Talk of the

town, however, was substituting a sick Randy Newman by slick Belgian outfit **Hooverphonic**, whose lush pop songs were given arrangements with syrupy strings and pleasant, but uninspired brass parts.

For the umpteenth time, it sparked the discussion whether jazz festivals should or shouldn't broaden their artist roster and include pop stars, with or without jazz credentials. Having this discussion at all is often reason enough to be held in contempt by those who still regard jazz as art for the cultural elite. Advocates of the broader spectrum, on the other hand, hail the presence of popular stars because it ensures more spectators and money thus guaranteeing a future for the festival. So, perhaps it's a good thing that we can all forget our frustrations and focus on the club concerts for a while.

And there's a lot to be heard the coming weeks and months. Influential Belgian platform the 'JazzLab Series', which has fought for recognition of Belgian (but mainly Flemish) jazz and organized tours with mostly younger, up-and-coming musicians, celebrates its 20th anniversary with a series of 20 concerts in as many locations, offering a nice overview of their favorite musicians from several generations.

The most anticipated concert this autumn is perhaps that of **Wayne Shorter**'s fabulous Quartet. Still, there's so much more to tickle the Belgian jazz nuts. **Martin Küchen**, of inflammatory Scandinavian bands **Angles 9** and **Trespass Trio**, will visit KC BELGIE (Hasselt) with his fiery free jazz quintet **All Included**. Pianist **Uri Caine** is joined by drummer **Han Bennink** for an extraordinary collision. And **The Whammies**, a project started to perform the music of Steve Lacy, led by Boston-based ex-pats **Jorrit Dijkstra** and **Pandelis Karayorgis**, will make their Belgian debut in November as well (De Singel, Antwerp). In the meantime, smaller clubs and organizations also keep the flame alive, ensuring that we will be able to see a quartet featuring **Trevor Watts** (Resistenza, Ghent), the **Vandermark/Nilssen-Love** duo (Sound In Motion, Antwerp) and performances by **Joe McPhee's Survival Unit** (De Singer, Rijkevorsel) and **Jason Adasiewicz's Sun Rooms** (Le Vecteur, Charleroi). What pop music?

Guy Peters

Short Takes CANADA: Calgary

It looks like we are fully launched into the new jazz season. The last weekend of September was so busy with local and imported performances, it took on the tone a mini jazz festival!

Our community jazz society JazzYYC began its Illumin8 concert series Sept. 27 with a nine-member orchestra under the direction of Calgary drummer **Jon McCaslin** playing the music from Miles Davis's iconic LP Birth of the Cool. Trumpeter **Andre Wickenheiser** did an admirable job with Davis's parts and McCaslin's commentary on the history of these musically dense pieces and the many legendary jazz performers who created them enriched the experience immensely. Up next in the series are the **Jaclyn Guillou Quintet** from Vancouver and the CD release show of local group Sinistro in October, then the **Shuffle Demons** from Toronto in November. Having disbanded in 1997, this might be the Demons' first appearance in Calgary since they reformed in 2004. Personally, I can't wait to watch their on- and off-stage antics and hear again their jazz version of Hockey Night in Canada and their 1986 Top 40 hit Spadina Bus, not to mention Get out of my House, Roach. Sometimes jazz can stand a little lightening up, and these gentlemen do a better job than most.

On the same night as JazzYYC's season opener, Toronto's **Pram Trio** performed a stop in their cross-Canada CD release tour at Kawa Espresso & Wine Bar. The originals from their debut CD Visitor Parking deserve the very good reviews they are receiving. Also impressive is their intricate rendition of Joni Mitchell's A Case of You. **Jack Bodkin** on piano, **Mark Godfrey** on bass and **Eric West**, sitting in on drums for Richard Piasetski, who was unable to do the tour, captured the enormous sentimentality of this tune with resonating richness seldom experienced beyond Mitchell's first recording of the piece.

Meanwhile, three clubs presented local jazz acts ranging from vocal duos to an open mic. So Thursday was quite a musical feast.

The weekend included a wide range of jazz: five-time Juno nominee and 1998 Montreal International Jazz Festival prix de jazz winner pianist **John Stetch** in a piano duel with his former teacher at McGill University **Jan Jarczyk** on Friday, **Prime Time Big Band** featuring vocalist **Deanne Matley**, plus the post-bebop improvisations of the **Nick Fraser Quartet** featuring **Tony Malaby** (Toronto/New York) in a triple bill with the **Jealousy Mountain Duo** from Germany and Calgary's **Chris Dodge** on Saturday, and Dutch vocalist **Norbert Kögging** with **Folkert Oosterbeek** on piano, **Tobias Nijboer** on double bass and **Felix Schlarmann** on drums on Sunday. Then on Monday, the University of Calgary's jazz series opened their five-show season with a concert by the much revered Canadian saxophonist and Juno award winner **P.J. Perry** with Vancouver bassist **Jodi Proznick** in quartet with Calgary's **McCaslin** on drums and **Jon May** on piano, the **U of C Jazz Orchestra** plus a few tunes by Calgary vocalist **Ellen Doty**.

Once wound up that tightly, the jazz just has to keep going. Wednesday night: the weekly jam at Wine-Ohs' Cellar, and the second concert in the Cliff

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Bungalow-Mission Community Centre's jazz series presenting guitarists **Ralf Buschmeyer** and **Keith Smith** with **Robin Tufts** (drums) and **Kodi Hutchinson** (bass) playing original compositions and arranged standards. Thursday night: **Jon McCaslin Trio** featuring West Coast tenor saxophonist **Phil Dwyer** (**Rubim de Toledo** on bass).

The beginning of October is an especially busy time for music. Representatives of the national and international music industry are in town Oct. 3 - 6 for BreakOut West, a three-day music conference, two-night music festival and the 11th annual Western Canadian Music Awards gala. Artists from BC, Alberta, Saskatchewan, Manitoba, the Yukon and the Northwest Territories are celebrated and on display for the whole wide world to see. This year, the event takes place in Calgary and much to our delight, two of the five groups nominated for jazz recording of the year are local groups the **Hutchinson Andrew Trio** for Prairie Modern (Chronograph Records) and **Jon McCaslin** for Sunalta (Cellar Live). We get to hear them play live, too, as part of the jazz showcase on the Friday night at which the **A/B Trio**, **Tyler Hornby Trio** and **Johnny Summers Little Big Band** also perform.

With **Kodi Hutchinson** on bass, **Chris Andrew** on piano and **Karl Schwonik** on drums, the trio made the top jazz news story of the summer here when they were presented with the 2013 TD Grand Jazz Award at the grand puba of jazz in this country, the Montreal International Jazz Festival. The prize is pan-Canadian and goes to artists who perform original material. The contemporary acoustic jazz trio won \$5000 grant money, studio recording time plus invitations to play at next year's festivals in Montreal, Rimouski and Quebec City. We got to hear them sooner, though, as they played the first concert of the RBC Jazz Summit series Sept. 14. Next up in the series are iconic Canadian jazz pianist **Tommy Banks** and the brilliant trumpet player **Al Muirhead** Oct. 19, then Duke Ellington's Nutcracker Suite on Nov 29 and 30, performed by the **Yardbird Suite All-Stars** under the direction of **Craig Brenan**.

Muirhead made big news this summer, too, with the announcement of his first recording as a leader in his 60-year career as a performer, conductor, TV and live show music director, composer, arranger, clinician and adjudicator. The announcement was celebrated with a pre-recording concert at Ironwood Stage & Grill on Aug. 25. Lifelong friends Muirhead, Banks and Perry, all in their 70s, showed a jam-packed house why they are a tremendous inspiration for younger musicians to develop their talents to the fullest. Muirhead has recorded as a sideman on 26 albums and has performed with a long list of musicians who speak highly of his skill, including Diana Krall and Paul Anka. So this recording by Chronograph Records, due for release early next year, is definitely an idea whose time has come.

Muirhead also plays in the 19-member Prime Time Big Band, directed by Dave Jones. On Sept. 14, the band marked 12 years of regular two-hour matinees on the second Saturday of each month September through June at the Ironwood

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Stage & Grill, making it the band that likely has the longest running regular gig in the country. The big band brunch is both a local institution and a local phenomenon that usually has a full all-ages audience comprised largely of regulars. This summer, they hired **Deanne Matley** as their vocalist and I am sure I will be writing more about her in future columns. She is a sensational singer who also performs as a leader in her own groups. The concert was special for many reasons. The program they played was the one that they had planned to close their season last June, cancelled due to a flood that is now said to be the most expensive natural disaster in Canadian history. The program came with special guests international trumpet star Jens Lindemann, who flew in on his own dime to do the show, and local a cappella trio **Three of a Kind**. All of the performers donated their services and Jones passed the hat around the audience to help the club recoup some of the losses it had experienced from the flood. How sweet is that? The band has a long history of inviting special guests to play with them and Jones says only one invitation has ever been turned down (Maureen McGovern). Some past guest performers include bandleader/trumpeter Doc Severinsen, trumpeters Al Kay and Ingrid Jensen, trombonist Wycliffe Gordon and the late vibraphonist Peter Appleyard. On November 23, a Steinway piano will arrive at the club for the aforementioned Tommy Banks to join the band for an afternoon show that is destined to be even more fun than the usual. And this December, the band has added a third concert of holiday season favourites.

We have a spectacular jazz season ahead for the last three months of the year. The Epcor Centre's jazz series launches Oct. 16 with New York City's **Jon Batiste** and his **Stay Human** band, a modern jazz ensemble noted for high energy performances. On the local club scene, the Oak Room in the Fairmont Palliser Hotel has expanded from being a two-nights-a-week vocal jazz presenter to booking a variety of local jazz acts several nights a week. The Cliff Bungalow-Mission jazz series also has expanded its monthly presentations to include an extra dance music night with bassist **Alex Hutchison's Shadoplay** playing funk/latin tunes Oct. 19. The regular monthly presentations include the **Hutchinson Andrew Trio**, this time with guest former Calgarian and current New Yorker alto sax player/composer **Curtis MacDonald** Nov. 6 and a trombone night with **Bone Matrix** on Dec. 4.

Jazz is popular. The challenge continues to be getting the information to the people who want to come out and enjoy it. To that end, JazzYYC is reinvesting in its website as a destination for fans to find out everything that is going on jazzwise in the city. It's a big job. I am confident they are up to it.

Sheila Thistlethwaite

JAZZ IN THE LAND OF GENGHIS KHAN

This year, the seventh **Giant Steppes of Jazz International Festival** runs Oct. 2 - 6 in Ulaanbaatar, Mongolia. Jazz names from Europe and the U.S. are on hand to perform with, and mentor, local musicians for big audiences with a big hunger for jazz.

It is doubtful I would have been aware of a Mongolian jazz festival were it not for the current president of JazzYYC (the jazz society in Calgary, Canada) **Deb Rasmussen**. While it was her work as a project manager with Agriteam Canada that took her to Mongolia, it was her creative passion as a jazz singer and writer, along with pure chance, that led her to become part of a burgeoning jazz community in this still rather isolated part of the world. While practising a few jazz tunes when staying at a bed and breakfast in Ulaanbaatar in 1998, her landlady overheard her and decided she should meet **Ganbat**, a local pianist who became a good friend and eventually would originate the festival.

Even in the last decade, Internet and radio broadcast access were limited and jazz recordings and charts were a rare commodity. Back in Canada, Rasmussen gathered jazz CDs and written music and on subsequent visits, carried them back to Mongolia for her musician friends. With the Mongolian arts council, they established the Mongolian Jazz Listening Library in 2002, making available a body of jazz recordings and charts. In 2004, with new support from Mount Royal College and the Music Department of the University of Saskatchewan in Canada, Ganbat visited Calgary for six weeks of studies. He also played professionally with Keith Smith (guitar), Bruce Petherick (piano), John Hyde (bass) and Robin Tufts (drums). Later that year, back in Mongolia, the group of friends launched the **Giant Steppes International Jazz Festival**. In 2006, the Giant Steppes of Jazz NGO was formed and Rasmussen continues to serve on the board of directors as the international artist liaison.

How do you support a jazz festival in a country where the average annual income is a little more than \$3,000? One of the things you do is contact foreign embassies. September-October is jazz fest season in Asia and it is often not too much trouble for an embassy to provide funds for their visiting musician nationals to add a flight to Mongolia to their tour. International arts organizations can be approached for grants to cover other expenses. The result is that the Giant Steppes has been graced by the presence of professional jazzers from Scandinavia, Europe, North America, Asia and Australia.

In 2011, the festival became an annual event. Rasmussen has performed at several. At the inaugural event, it was as a member of the Northern Lights Quartet (NLQ) of Calgary (Smith, Tufts and Simon Fisk, bass) who returned in 2008, to initiate a collaborative project with the traditional Mongolian ensemble, **Altai Khangai**. In 2009, the **Canadian-Mongolian jazz fusion project** toured Canada and recorded the CD "Northern Lights – Altai Khangai."

This past summer, Ganbat started the first jazz club in Mongolia and it gets its

first outing as a festival venue this year.

As I write this, Rasmussen has returned to Mongolia on agricultural work, but she plans to be at every festival event and is especially looking forward to the nightly jams. "They are packed every night, and more and more Mongolian musicians are coming up to play. It's amazing--many of them had never seen a jazz chart before the international players came in to do workshops, and now they are improvising! The jams are the most fun."

Sheila Thistlethwaite

Short Takes

USA: Detroit

The Museum Of Contemporary Art in Detroit in conjunction with New Music Detroit presented the 6th annual Strange & Beautiful Music Festival 9/14, headlined by **Evan Ziporyn**, also featuring **Vicky Chow, Gyan Riley** and **Eric Copeland**...Trinospheres presents **William Hooker** 11/18, **Amir ElSaffar** 5tet 11/1, VCVD with **Frode Gerstadt, Fred Lonberg-Holm, Stine Janvin Motland** & **Stale Liavic Solberg**, and **Jason Stein** with **Tim Daisy**, 10/29, **Odu Afrobeat Orchestra** 9/19, **Elliott Sharp** 9/18, and **Bob Marsh**, with the **Jones/Behnke Syndication w/Molly Jones**, flt, **Patrick Behnke**, Fender Rhodes, 9/12...**Sean Dobbins & Friends** 11/23, **Wayne Shorter, Esperanza Spalding, Vince Mendoza** 11/2, and **Branford Marsalis** 10/11 at Orchestra Hall...Music Hall's Jazz Café with tpt's **Randy Brecker, Jeremy Pelt** and **Leon Jordan Jr.** 9/13-14...the **Scott Gwinnell** 10tet at the Detroit Institute of Arts 11/3...**Sumkali** at Cliff Bell's 9/22...**James Hughes**, sax & **Jimmy Smith**, tpt with their small ensemble at Cadieux Café 9/15...**Hamala Diabate** at the Arab American National Museum in Dearborn 9/13...in Ann Arbor, **Carl Michel** 3 with **Michel**, g, **Mick Dobday**, keybds, **Dan Kolton**, b, 10/24, **Dave Sharp's Worlds** 3 9/26, and **Nessa with Kelly McDermott**, flt, vcl, perc & **Rob Crozier**, b, g, perc. vcl 10/29, 22, 15 & 9/24, 17 & 10 at Vinology...the **Ron Brooks** 3, **Brooks**, b, **Tad Weed**, p, **George Davidson** d, every Wed., and for live recording sessions 10/15-16 at the Raven's Club...**Jason Moran's Fats Waller Dance Party** at Downtown Home & Garden 9/6...at Kerrytown Concert House, saxophonist **Diego Rivera** 11/22, **Omar Sosa** 5tet 11/9, **Ellen Rowe** 3 11/24 and her tribute to Marian McPartland 10/20, vocalist **Ursula Walker** 10/12, **Bob Seeley** 4tet 10/6, **Aguanko** 10/4, & **Dave Sharp's Secret Seven** 9/20. Also at KCH, the 17th annual Edgefest 10/23-26, featuring **William Parker**, b & **Kenn Thomas**, p, **Lucian Ban**, p & **Mat Maneri**, viola, **Tad Weed**, p & **Ken Filiano**, b, **William Parker's Raining On The Moon** 5tet w/**Parker**, **Eri Yamamoto**, p, **Rob Brown**, as, **Lewis Barnes**, tpt & **Hamid Drake**, d, **Michael Malis**, keybds, with **Piotr Michalowski**, woodwinds & **Filiano**, **Marilyn Lerner**, p, w/**Filiano** & **Lou Grassi**, d, **Lark** w/**Ralph Alessi**, tpt, **Kris Davis**, p, **Ingrid Laubrock**, ts, cln & **Tom Rainey**, d, **Ursel Schlicht**, p & **Robert Dick**, flt, **Gary Versace**, p, w/**Ron Miles**, tpt & **Matt Wilson**, d, **Connie Crothers**, p w/**Northwoods Improvisers** feat. saxophonists **Skeeter Shelton** and **Mike Carey**, **Thollem McDonas**, p, **Box Deserter** and **Soar** 3 in a tribute to the late Faruq Z. Bey, solo piano from **Myra Melford**, **Mike Formanek** 4tet w/**Formanek**, b, **Jacob Sacks**, p, **Ellery Eskelin**, sax, **Dan Weiss**, d, perc, **U-Michigan Jazz Ensemble** w/**Steve Rush**, p, dir. **Ellen Rowe**, and **James Ilgenfritz & Mind Games**, **Ilgenfritz**, b, **Denman Maroney**, p, **Angelika Niescier**, as, **Andrew Drury**, d, perc.

Michael G. Nastos

Short Takes USA: Philadelphia

There's little doubt that **Jamaaladeen Tacuma** is the coolest cat in Philly. His electric bass lines are thick as gravy and he's got the hippest swag sway when he plays his thang. Few others could pull off that bright orange sport jacket, tie, and shoe laces to go with the black shirt, pants and shoes - not to mention the swell straw hat and Pharoah Sanders-esque beard - like he did as part of the 145 total musical events that made up Make Music Philly on 6/21 as part of National Music Day. Tacuma's funky, improvisational brand was stamped all over his quintet which hit on varied musics including Bill Withers' "Lovely Day" and Saunders' "The Creator Has a Master Plan." What made this hit even more fab was that it was held on the sidewalk outside Philly's landmark Uptown Theater – the shuttered art deco building that once hosted all kinds of important music and a site for the chitlin' circuit...ECM's **Christian Wallumrod Ensemble** at the Philadelphia Art Alliance (Ars Nova Workshop) on 6/22 made perfect use of the venue's great acoustics during their first tour of the States. Ethereal specialists - Wallumrod on piano, toy piano and harmonium, **Eivind Lonning** on trumpet, **Espen Reinertsen** on tenor sax, **Tove Torngren** on cello, **Gjermund Larsen** on violin, fiddle and viola, and **Per Oddvar Johansen** on drums and vibes - opened with Wallumrod's low emitting harmonium before being joined by Larsen's traditional Norwegian instrument, a hardanger fiddle, before the whole ensemble swooped in. The atmospheric piece included dramatic pauses – a tactic that heightened the listener's sound experience. As the music edged away in the sonically well-crafted space, fleeting whiffs of sound remained, drifting behind. The songs that followed continued with slow tempo and experimentally creative work by each participant. Wallumrod worked inside and outside the piano, forming radiantly beautiful music that seemed to float in the air...**Jean Paul Bourelly** was in town that same night playing at Haitian art gallery - Vivant Art Collection. WRTI radio personality **J. Michael Harrison**, now in his 20th year of on-air activities, arranged the free gig after finding out Bourelly, who settled in Berlin years ago, was around the area, appearing in New York City for the first time in 10 years. His solo show, save for a one song collaboration with a friend, spoken word slinger Wadud, included guitar, laptop, electronics, and very expressionistic vocalizations, often used to mirror what came off his instrument's strings. Playing way loud for the small space, to the delight of the couple compelled to dance, Bourelly sampled Sun Ra speaking on a number of topics – "It wouldn't be appropriate if it was anyone else, this is Philly," Bourelly said. When asked if he had had a Sun Ra experience, the guitarist revealed, "Sun Ra wanted me to join the band but they were paying 7 dollars a gig, come on man!"...J. Michael Harrison also arranged the appearance of one of his other fav performers who also happened to be in the States – British saxophonist/hip hop heavy - **Soweto Kinch** - for a "Sittin' In" at the Kimmel Center's free monthly jam sessions run by **Anthony Tidd** (b). Kinch's trio with bassist **Nick Jurd** and drummer **Shaney Forbes** presented music based on the 7 deadly sins about which Kinch noted,

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"Some people in the audience look quite happy about that list!" Kinch's engaging personality takes down the walls between Jazz and hip hop, he's able to present both genres and keep the peace. His freestyle out effort, where he receives words from the audience to sing back in song, this time drew words from the audience such as indigenous, tilapia, sushi, ink and ironic. The Jazz section was shorter than the hip hop section but very entertaining, at least on the leader's part. The night ended with a jam session, featuring great local talent including pianist **Orrin Evans** and singer Bethlehem joining the Brit for "Summertime." ... **The Free Form Funky Freqs**, featuring homies **Jamaaladeen Tacuma** (el b) and **G. Calvin Weston** (d), along with **Living Colour's Vernon Reid**, originally formed for a one-off gig at NYC's Tonic club just before it closed but they had so much fun they arranged a second gig at Philly's now also defunct Tritone club in 2007. Apparently, World Café Live was unaware of the band's kiss of death history so the power trio played gig # 69 on 7/12.

Starting over an hour late due to traffic issues encountered by Reid, who drove down from his home in Rhode Island, the trio hit hard from the start and didn't come up for air until the first set was in the books. They proudly make it a point to never discuss a word to each other about the music, past or present. They never hold soundchecks, they just follow the groove set by anyone of the thunderous 3. Since every Tacuma performance deserves a fashion report here it is – he wore a white jacket with wicked green-blue –orange pants, specially tailored for him, along with a similarly colored shirt, no hat, and a shortened beard. Weston brought out his huge, transparent drum set and color strip that lit the set up with changing colors. Their music was loud, funky, and down low dirty, without vapid noodling. At the break, Tacuma held a self-actualization session, bringing up his teachers and mentors, including long-time Max Roach bassist **Tyrone Brown**, to the stage to present them with an award fashioned by cutting up one of his prized electric bass'. Appreciation was totally in the air as Weston then surprised Tacuma with a plaque to commemorate 30 years of friendship. A highlight came when **Robert Joell**, his high school orchestra teacher called Tacuma by his given name – Rudy (short for Rudolph). Tacuma's expression was priceless! As a side note, the band wants it known that the Freqs portion of their name stands for frequency... **Bob Dorough** at 89 can still hold an audience with his boyish gleam, homey audience interaction, decent piano chops and endearing vocal skills. He calls himself a "cabaret Jazz guy" and is proud of his time with Schoolhouse Rock! which was full of his multitude of songs that taught generations the ins and outs of the English language. He played World Café Live on 7/28 along with bassist **Mike Boone** and guitarist **Steve Berger**. His first set was front loaded with American Songbook goodies such as "I Remember April" and his own masterful "Devil May Care." He finished with a long segment of his Schoolhouse tunes including "Rufus Xavier Sarsaparilla" ("It's about pronouns!") and the ever popular "Three is the Magic Number," which enticed a cute 3-year-old tyke to run circles near the stage.

Short Takes USA: Philadelphia

Dorough revealed, "I'm hooked on love songs. Musicians have to travel for the "big bucks" so you leave behind the people you love." During the intermission, Dorough happily sold out his supply of swag – "I should have brought more. Sometimes I bring this stuff and nobody buys it." He promised "Conjunction Junction" as bait for the second set...Camden, New Jersey's Sunset Jazz Series at Wiggins Waterfront Park, the Monday series of free Jazz gigs was in full bloom on 8/5 with **Danilo Perez** (p), **Adam "The Octopus" Cruz** (d) and the young **Jared Henderson** (b) making his first hit with the band. Perez' music seemed heavily influenced by his long-time boss Wayne Shorter, featuring long, dense pieces of unimpeded movement that were not necessarily melodic but represented his singular, idiosyncratic sound. Perez has deep ties to Latin music but that influence is not explicit in his trio, although the influences are there. His treatment of Monk's "Think of One" was based on an odd-meter clave and the clave itself was Afro-Cuban transformed. There was a section in his piece "Daniela" with a similar idea and a slightly different clave while "Everything Happens to Me," which involved the audience in singing percussion, also had noted Latin elements. One middle-aged female "listener" came ready to party and ran around near the front of the stage most of the night yelling things like, "Do Spyro Gyra," and "Please make me happy. They can take me away in handcuffs. I have to go home to an ugly man!"...Oakland based **Grex**, the husband-wife team of inventive guitarist/vocalist **Karl A.D.**

Evangelista and **Margaret Rei Scampavia** (kybd, vcl), along with touring drummer **Robert Lopez**, began an East Coast tour at The Random Tea Room (I had the hibiscus and lavender blend, by the way) on 8/23 (Fire Museum Presents). Evangelista had some defective equipment issues, his guitar strap kept popping off – "That was the sound of defeat" he said after it happened one too many times. Grex's tunes were all short and covered a wide-array of areas including a piece influenced by Mal Waldron's "Up Popped the Devil" and also a Zappa-esque thorny jam. They ended with a very hot ditty called "Wicka-Wicka" that was named in honor of Scampavia's pet rat that lived to the age of 100 rat years. The trio started off and ended with the chilling sounds of rat scampering noise/scratchings and two episodes of thrillingly great intensity...Pianist/vocalist **Dena DeRose**, now based in Austria, played Chris' Jazz Café for the first time on 8/24. She acknowledged that yes, it certainly is easier to get gigs in the States once you move to Europe. Her trio with **Martin Wind** (b) and the always mischievous **Matt Wilson** (d) was firmly "in the pocket," sticking to tunes by masters like Peter Nero, Al Cohn and Jerome Kern's "I'm Old Fashioned." DeRose did venture a bit, doing "Imagine" and a Miles Davis piece that had her play inside the piano. Her voice was buttery soft and sweet...Ars Nova Workshop woke from its summer slumber, presenting **Secret Keeper** at The Rotunda (free) on 9/5. The duo of **Mary Halvorson** (g) and **Stephan Crump** (b) revealed plenty of their secrets in a long set that rarely peaked in velocity. Strings were uniquely twisted by fingers and electronics to

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yield off-center angulations and pleasing twangs. Combining composition with improvisation (the latter was especially successful), this was no chamber jazz. Unexpected turns and quick changing segments marked their efforts. After the set, Crump had pint glass merch available ("It's better and longer lasting than shirts," he said.)...WXPN, the eclectic radio station in town, culminated its yearlong celebration into the music of the Delta, their Mississippi Blues Project, with a free concert at the Theatre of Living Arts on 9/6. Legendary harmonica player James Cotton pulled in a huge sweaty and enthusiastic crowd that stood mesmerized from his soulful blowing. It's amazing how expressive he is on his tiny instrument. Unfortunately, severe throat problems have reduced his voice to painful-sounding static...**Matthew Shipp** (p) and **Darius Jones** (as) expounded on their creative history together on 9/20 at the Phila. Arts Alliance (ANW) with a set of controlled but expressive music. Jones is best known for toxic blowing effects but he toned it down this night. There certainly were blistering moments – especially late with a massive, vibratory solo that shocked the unsuspecting in the audience – immediately followed by Shipp's high velocity classical-esque entry. Shipp left his romantic offerings at home for the night and specialized in percussive compings to add to the many thrilling moments...That same night, Russian star saxophonist, **Igor Butman** (Boot-min) and the **Moscow Jazz Orchestra** were back for the second time at Chris' Jazz Café for another stellar round of bebop-based big band exhilaration. A blaring wall of trumpets announced the start of "Caravan" followed by a Butman original "Nostalgia," and then the rarely heard Bud Powell goodie "Parisian Thoroughfare." Butman's playing was red-hot and spot-on, but when singer Fantine Pritoula took the stage for two late songs – "What a Wonderful World" and "Mister Magic" – all eyes were on the Russian-Dominican beauty with a voice to match. Butman's got the troops in line and his performances shouldn't be missed...Archer Spade Performance Series continued a monthly gig presentation at Studio 34 Backspace on 9/21 with **Dan Blake** (sax), **James Ilgenfritz** (b) and **Kevin Shea** (d). Those who came expecting Blake to be dabbling in the likes of his recent work with Esperanza Spalding had their fuses blown by the trio's very experimental and intense music. Blake requested a dark setting in the space, deciding that Shea's brite fluorescent yellow pants would be enough illumination. Shea followed with, "Sorry guys." Each member did their best to stretch the envelope – Blake had a number of red-faced circular breathing episodes, Ilgenfritz went deep into arco investigations and Shea wasn't happy unless his equipment was flying about. Deep listening paid deep dividends. They plan to record soon with a fourth member and will be called Colonic Youth. You heard it here first!...Incoming hits: Ars Nova Workshop (arsnova-workshop.org) presents: 10/5 **Ceramic Dog** @ Boot & Saddle; 10/15 **Snakeoil** @ Phila. Art Alliance...Chris' Jazz Café (chrisjazzcafe.com) presents: 10/11-12 **The Bad Plus**; 10/18 **Tim Green 4**; 10/25 **Jon Gordon, Duane Eubanks & Bootsie Barnes**; 11/8-9 **James Carter Organ Trio**; 11/23 **Denise Donatelli**;

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12/7 **Matt Savage**; 12/27-28 **Ari Hoenig & Uri Caine** trio...Painted Bride Art Center (paintedbride.org) presents: 10/6 **Kama with Amir ElSaffar**; 10/13 **Fresh Cut Ensemble with Orrin Evans**; 10/18 **Francois Zayas 4 & Luke O'Reilly 3** w/ guests; 11/16 **Itamar Borochov 5**; 12/7 **Lucas Brown 4 & Brian Marsella's Imaginarium**...Montgomery County Community College (mc3.edu) presents: 10/12 **Pharoah Sanders**; 10/26 **Poncho Sanchez**; 11/16 **Omar Sosa Afri-Lectric Experience**; 12/14 **Ninety Miles**...Annenberg Center (pennpresents.org) presents: 10/6 **Gary Burton**; 11/9 **Joshua Redman 4**...World Café Live (worldcafelive.org) presents: 11/10 **Itai Kriss Ensemble**; 11/17 **Reut Regev**; 11/23 **Jose James**; 12/4 **John Medeski**; 12/8 **Brian Hass & Allison Miller**...Archer Spade Performance Series (archerspademusic.com) presents: 11/16 **Jeff Carey/Carl Testa/Sebastian Darkly** @ Studio 34 Backspace.

Ken Weiss

Plenty of exciting events took place over the summer and the fall schedule looks mighty healthy as well.

The Creative Music Guild (CMG) is well into it's 22nd consecutive year as one of the finest all-volunteer jazz/improv presenters anywhere to be found. Recent news augurs that this mighty collective is healthy and advancing strongly into the new year. There's been an orderly transition/addition of board members and the (re)addition of the artistic director's position which will be helmed by former board president **Ben Kates**. They've got a great line-up of visiting artists with plenty of opportunities to take in some local talents as well. 9/23: Mississippi Studios (3939 N. Mississippi Ave.): **Ben Goldberg's UNFOLD ORDINARY MIND** featuring the clarinet/compositions of the leader with a stunning ensemble. **Ellery Eskelin** (sax), **Rob Sudduth** (sax), **Nels Cline** (gtr), **Ches Smith** (d, perc). Portland's stellar quintet **BLUE CRANES** will open. 10/9: At Piano Fort (1715 SE Spokane St.): **Ken Vandermark- Nate Wooley** duo. **Demolition Duo** (**John C. Savage**, **Ken Ollis**) will open. 11/17: At Secret Society (116 NE Russell St.): **Peter Brotzmann- Paal Nilssen-Love** duo. **1939 ENSEMBLE** will open. Beyond their headline shows CMG presents the less formal Outset Series at Revival Drum Shop (1465 NE Prescott St.) on the first and third Wednesdays of each month. This is a more intimate setting and the featured performers range from solo to small groups often focused on lower-case, electro-acoustic projects. 9/4: **Alyssa Reed-Stuewe, Amenta Abiota**. 9/18: **Ollis/Savage/ Gaynor trio**. Seven Engines. 12/14: CMG will host UNTOWARD, their annual membership/fund raising benefit at Secret Society. Lineup announced to date includes: **Paper/Upper/Cuts, Marissa Anderson, Dragging an Ox Through Water, Grammies**. www.creativemusicguild.org. The ever-busy **Blue Cranes** were involved in an interesting, off-beat performance on 8/17. In conjunction with **FILMUSIK** they performed an original live score to an outdoor showing of the venerable B-movie monsterpiece "Planet of Dinosaurs" along with a live vocal improv cast at Sewell Crest Park in Southeast Portland. The Goodfoot Lounge (2845 SE Stark St.) presented **Zony Mash with Horns** on 7/25. The group features **Wayne Horvitz, Skerik, Tim Young**, among others. PDXJAZZ.COM produces a good number of shows throughout the year along with the annual Portland Jazz Festival. The 2014 edition will take place from Feb. 20 - Mar. 2. The lineup will be announced at the 10/11 **Dave Douglas Quintet** concert at Jimmy Maks (300 NW 10th Ave.). Other PDX productions: At the Mission Theater (1624 NW Glisan St.): 9/19: **David Valdez and the Latin Side of Cannonball Adderley**. With **David Valdez** (as), **Tom Barber** (tpt), **Dave Captein** (b), **Mario Sandoval** (perc), **Todd Strait** (d). 10/17: **Darrell Grant** (p), **Mike Horsefall** (vibes), **Marcus Shelby** (b), **Carlton Jackson** (d) revisit the music of the Modern Jazz Quartet. 10/20: **John Medeski** plays solo piano. 11/15: **Omar Sosa Afri-lectric Experience**. A tribute to Mile's Kind of Blue with **Omar Sosa** (keys, voc). **Joo Kraus** (tpt, flgh), **Leandro Saint-Hill**

Short Takes

USA: Portland

(ww), **Peter Apfelbaum** (ww), **Childo Tomas** (b, m'bira) **Marque Gilmore** (d). 12/12: **George Colligan** plays the music of Horace Silver with **George Colligan** (p), **Nicole Glover** (ts), **David Valdez** (as), **Chris Higgins** (b), **Chris Brown** (d). 11/9: The Aladdin Theater (3017 SE Milwaukie Ave.) will be the place to catch **Bill Frisell's Big Sur Quintet** in action. With: **Bill Frisell** (gtr), **Jenny Scheinman** (violin), **Eyvind Kang** (violin), **Hank Roberts** (cel), **Rudy Royston** (d).

PDXJAZZ joined the Portland Parks in presenting the **Carlton Jackson/Dave Mills Big Band** at the Washington Park Rose Garden Amphitheater on August 3 for a free public extravaganza. Joining the leaders was an awesome assemblage of high-level local performers: **Lewis Livermore**, **Matt Carr**, **Derek Sims**, **John Moak**, **Stan Bock**, **Doug Peebles**, **Tom Hill**, **Mark Davey**, **Dave Evans**, **John Nastos**, **Gary Harris**, **Rob Davis**, **Charley Gray**, **Max Rees Jr.**, **Ezra Weiss**. Another exciting summer jazz gathering in Portland Parks is the annual Cathedral Park Jazz Festival which takes place in July in the beautiful setting under the St. John's Bridge in Northeast Portland. This year was the 33rd consecutive presentation of this always free, always special, three day jazz event. As always a wide array of jazz and blues talents kept the outdoor festival lively. Some of the featured performers were: **Eri Yamamoto Trio**, **Blue Cranes**, **Battle Hymns and Gardens**, **Ventura Trio**, **Ezra Weiss**, **Picante Latin Jazz**, **Trio Flux**, **Dan Balmer**, **Thollem McDonas**, **The Quadraphonnes**.

Jimmy Maks (jimmymaks.com) has nightly jazz throughout the week. Lots of big name local musicians as well as some exciting visitors from afar. Beyond co-productions with PDXJAZZ some visitors of note include: 9/23: **Dr. Lonnie Smith**. 10/2: **Bernard Purdie and Friends**. 10/24: **Les McCann w/ Javon Jackson band**. 10/28: **Battle Hymns and Gardens** w/ guests: **Lucien Ban** and **Mat Maneri**.

9/6-7: Piano Fort presents: **Scott Cutshall's Phraseology Quartet**.

9/7: At Camellia Lounge (510 NW 11th Ave.): **Rich Halley 4** w/ **Rich Halley** (ts), **Michael Vlatkovich** (tbn), **Clyde Reed** (b), **Carson Halley** (d).

The Blue Monk (3341 SE Belmont) holds steady with a mix of weekly events some of which include jazz musicians. Sunday nights are always jazz. 9/8: **Michael Vlatkovich Quartet**. Featuring the trombonist/leader's compositions accompanied by a crack team of Seattle stalwarts: **Jim Knolle** (tpt), **Phil Sparks** (b), **Greg Campbell** (d).

6/23: A lovesome gathering at the HOUSE OF KAIJU in Southeast Portland were treated to a singular performance by two improvising master-musical minds when **Alfred 23 Harth** (sax, pocket tpt, elec, misc) and **Torsten Muller** (b) embarked on a journey both musical and philosophical on a welcoming Sunday afternoon. The little house was packed with enthusiastic ears and eyes. The bassist was his usual steady self. Lots of wonderful textures and a remarkable approach to the entire body of the instrument. Physical to the max but free of histrionics or any semblence of "showmanship". Not so, his partner in art.



Torsten Muller, Alfred 23 Harth

Alfred was up, down and all over the place. Seated quietly before his trusty computer, tweaking, twisting the electronic backdrops, twanging a bit of electrified jawsharp, inserting choice alto sax utterances, bowing the mic'd saxes keys and body wildly and, at times, in tandem/echo with

the bassist's bow (unbeknownst to Torsten laboring furious/focused with eyes often closed). Then, smoothly, yet quick as lightning Alfred's standing next to T and playing full-out beautiful alto accompaniemant along with the contrabass in an (almost) classic fashion. Just as quick back again to the little table, the computer program, perhaps a bit of pocket trumpet, pinched notes and echoes. I did say that this performance was singular, no? After a satisfying duo excursion of some 40 plus minutes it all resolves into a fine finish. The audience, ecstatic, is obviously hungry for more and after a short confab the duo agree to a bit of an encore. But, wait! Even the bassist is surprised when the finale is actually Alfred playing strangely manipulated samples of Chinese Opera music while holding a mini-master course on the ethics and practicalities regarding the un-official, un-licensed use of other artist's source materials for improvisation/ embellishment. It all made for a most unusual and enlightening evening. This traveling medicine show was rolling along I-5 from Vancouver BC to Los Angeles as **THE PACIFIC RIM PROJECT** (echoed ironically by the mass advertising of the similarly titled mega-monster movie) a meeting of asia (Alfred resides in South Korea) and North America (Canada/US). It would be nice to think that this is the beginning of a beautiful friendship.

That's it for this quarterly column. As always, I encourage readers to get out and support live music and art. Keep the fires burning. Select videos of some of my personal concert experiences may be found on YouTube at: BRADWINTERPDX. Best wishes for the holiday season and the new year to come.

Short Takes CANADA: Vancouver

The Vancouver International Jazz Festival ended 7/1 with a highlight being a 2-hr-plus set by Herbie Hancock's group 6/30 at the QE theatre. Other headliners were Esperanza Spaulding, Dr. John & The Nite Trippers, Nikki Yanofsky, John Scofield, the David Murray Infinity Quintet with Macy Gray, and Scott Hamilton and Harry Allen with the Tony Foster 3. The groups I heard included the Larry Goldings 3 with Peter Bernstein, guitar and drummer Bill Stewart. This group doesn't play together often, but when it does, sparks fly and then some. Goldings explored all the possibilities of the organ but not excessively so. And he sure makes it rock. The tunes included Bernstein's tribute to Grant Green "Little Green Men", a tribute to Jim Hall called "Jim Jam", "Everytime We Say Goodbye", "I Surrender Dear", and "Sweet and Lovely" on which Goldings worked in a quote of the Andy Griffith TV theme. The night ended with a cooking "Puttin' On The Ritz". As a bonus, I heard the group the next day at a free festival downtown. A group I was deeply impressed with drummer Alan Jones (who plays barefoot) and his Canadian All Star Sextet with Ingrid Jensen trumpet, Phil Dwyer alto, Seamus Blake, tenor sax, pianist Jon Ballantyne, and bassist Tom Wakeling. The group played two sets of amazing originals by Jones. Two of the tunes I really dug were "Blackberry Jam" (which refers to rock-climbing and not something found on toast) and "The Walker" a tune dedicated to the late Leroy Vinnegar, with whom Jones played during the bassist's later year. I am trying to find some of Jones' CDs so I can hear some of these tunes again. During the summer, visitors to Cory Weeds' Jazz Cellar included pianist Amanda Tosoff and drummer Jeff Hamilton's trio. Tosoff, a former local player now living in Toronto, returned for the release of her new CD "Live at The Cellar". Bassist Jodi Proznick and drummer, Dave Robbins accompanied Amanda through two sets of originals and standards. Her tunes are fresh and imaginative. One tune she played – "Julia's Blues" has an Ornette feel to it. When I mentioned that to her, she replied that was what she was trying for. Other tunes included "This Time The Dream's On Me", "There's a Small Hotel" and "Take The Coltrane". Amanda is a very original player, without any obvious stylistic influences save for perhaps Bill Evans on some tunes. It's too bad we don't get to hear her live more than on here annual visits. Jeff Hamilton's trio with Tamir Hendelman, piano and bassist, Christian Luti reminded me the trios led by Monty Alexander and Ray Brown during his later years, a very tight swinging unit. Hendelman impressed with dazzling chops and soulful licks, showing the influence of both Monty Alexander and Gene Harris. I hadn't heard Hamilton live for a number of years and hadn't noticed previously how much hand-drumming he used in his playing. The highlight of the night was his solo feature on "Caravan", which brought the house down. Jill Townsend's Big Band celebrated its 13th anniversary with 2 gigs 8/30-31 playing (mostly) the music of Kenny Wheeler. The band was comprised of Tom Shorthouse, Derry Byrne, Kevin Elaschuck, trumpets, Rod Murray, Dennis Esson, Jeremy

Short Takes CANADA: Vancouver

Berkman trombones, Sharman King bass trombone, Steve Kaldestad & Cory Weeds tenor sax, Bill Runge alto sax/flute, Chris Startup alto & soprano sax, Chad Makela, baritone, Bill Coon guitar, Rene Worst bass and Dave Robbins drums. Special guests/soloists were Brad Turner trumpet/flugelhorn, Hugh Fraser piano and Jennifer Scott voice. The first set started with a Bill Coon tune "The Gift" followed by Wheeler's "Kayak" and "Sophie" which opened with a trombone choir followed by the saxes with a smoldering solo by Chad Makela and then Rod Murray. The first set ended with a rousing version of "Lady Be Good" which featured a bluesy solo by Derry Byrne. The second set included "For P.A." and "Consolation" from Wheeler's "Sweet Time Suite" off his recording "Music For Large & Small Ensembles" on which Hugh Fraser played in the trombone section. Jennifer Scott's passionate vocals were a highlight on "For P.A." The set closed with "Blues For New Orleans" and a soulful solo from Bill Runge's alto.

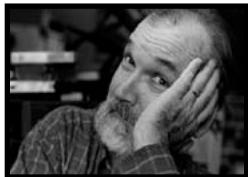
The Cellar celebrated its 13th anniversary 9/26-29 with Cory Weeds and the Harold Mabern 3 with bassist John Webber and drummer Joe Farnsworth. October opens with a CD launch 10/1 by Ben Henriques' 5tet (Henriques sax, Tristan Paxton guitar, Dan Reynolds piano, Jodi Proznick bass & Jesse Cahill). Trumpeter/vocalist/composer Bria Skonberg returns from NYC for a gig 10/2 with Evan Arntzen reeds, Sean Cronin bass and Dalton Ridenhour piano & drummer Darrian Douglas. Pianist/vocalist Laila Biali is in 10/3 with Julian MacDonough drums and bassist Adam Thomas followed 10/4 by pianist Miles Black 4tet (Brad Turner trumpet, bassist Andre LaChance and Bernie Arai drums). The Cross Border Jazz series returns 10/5-6 with altoist Dmitry Baevsky's 4tet (Tilden Webb piano, bassist David Wong & Jesse Cahill). 10/10 has vocalist Adi Braun with Tilden Webb's 3. 10/12-13 has Hendrick Meurkens Samba Jazz 6tet with Meurken chromatic harmonica/vibes, Steve Kaldestad saxes, Jeremy Price flute, Attila Fias piano, Rene Worst and drummer Richard Briscoe. A memorial concert for the late Ross Taggart by pianist Sharon Minemoto's 4tet 10/17 with Jon Bentley saxes, Jodi Proznick & Bernie Arai paying tribute to their friend and colleague. Vocalist June Katz bring her 5tet in 10/20 (with David Esler trumpet, pianist Ron Johnson, bassist Darren Radtke and Bernie Arai, while Jaclyn Guillou appears 10/22 along with Bruno Hubert piano, guitarist David Blake, bassist James Meger & drummer Andrew Millar. Larry Willis and Mike DiRubbo appear in a Cross Border gig 10/25&26 with Ken Lister bass and Julian MacDonough. The gypsy jazz group Van Django are in 10/27 followed 10/30 by Andrea Superstein vocals/ukulele, Sharon Minemoto, Jodi Proznick and drummer Joel Fountain. November starts off 11/6 with Melissa Stylianou's 4tet (Stylianou voice, Jamie Reynolds piano, bassist Gary Wang & drummer Mark Ferber. Trombonist Steve Davis returns 11/22&23 for a CD release with Cory Weeds tenor sax, Tilden Webb, Ken Lister & Jesse Cahill. Pianist Jon Mayer joins Steve Kaldestad, Andre LaChance, & drummer Joe Poole

Short Takes CANADA: Vancouver

11/29&30. Louis Hayes brings **Vincent Herring, Jeremy Pelt, Rick Germanson & Dezron Douglas** to the Cellar 12/6-8 for a live recording. **Kevin Elaschuck** continues the concerts in the memory of Ross Taggart 12/18 along with trombonist **Rod Murray, Andre LaChance & Joe Poole**. For the latest Cellar info, go to cellarjazz.com ...The Capilano U jazz series line-up for the fall includes the **Vinicio Cantuaria 4tet** 10/1, **The Bad Plus** 10/21, **Ian Froman** and **Mike Murley** with the "A" Band and NiteCap vocal group 11/1, **Dan Hicks and the Hot Licks** 11/11 and **Charlie Hunter** and **Scott Amandola** 12/11. Sat. afternoon jams continue at Pat's Pub on east Hastings St.

On a sad note, bassist/composer/arranger **Paul Ruhland** passed away in July at the age of 83. Born in Vienna, Paul came to Canada in the 1950s and was a long-time member of the local scene. In recent years, he co-led the WOW big band and both wrote and arranged for the band. Paul also spent a few years in Los Angeles and recorded with Gary Foster and Warne Marsh, among others. RIP Mr. Ruhland...For local jazz info and links, go to www.vancouver-jazz.com or call (604) 872-5200.

Ron Hearn



PAT HINELY makes his living as a photographer and is based in Lexington, Virginia. He has been photographing and writing about musicians since 1971.

BASS IS THE PLACE

A portrait, a performance, a rehearsal and a recording session

Early on I noticed that bassists tend to be more team-oriented than other players. Then I began noticing that ensembles led by bassists tend to sound more like bands and less like aggregations of soloists, no matter how many able soloists are involved. Could it be that those most often cast in a traditionally supporting role more greatly appreciate the opportunities presented by being in charge? Another positive side effect of more often inhabiting the back, rather than front, line is having the whole ego thing in a more constructive perspective. While bassists enjoy being in the spotlight as much as anyone else, they do not tend to excessively bask there.

Then there is the story of the suspect in police custody who just won't talk; he refuses to answer any questions, keeping his lips zipped no matter what approach the interrogating officers use. As a last resort, the cops bring in a bass player, who tunes up and launches into an impassioned solo rendering of "Body and Soul." So of course the suspect finally talks – because everybody talks during a bass solo...

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Jazz Stories: A Photo History

This depicts an artist deep in thought and even deeper in the moment, listening to and conversing with his colleagues Ornette Coleman, Don Cherry and Billy Higgins. Haden has always had a way of getting down to the heart of things, sometimes with such a directness to seem simple when, upon closer examination, it is anything but, and he turns out to be keeping the pulse of the planet. He liked this image enough to either suggest or insist (depending on who you ask) that his record company use it on the covers of his entire six-album series of *The Montreal Tapes*.

That fax from Paris remains the only time a major record company has called on me, rather than the other way around, to negotiate fees for the use of my work. This shot remains my most copiously remunerative image, a satisfaction made even more rewarding by knowing Charlie likes it so much.



Photo Credit: © Patrick Hinely, Work/Play®

Charlie Haden

August 6, 1937, Shenandoah IA
Performance with Ornette Coleman, Kino Delphi,
JazzFest Berlin, November 1987

Jazz Calendairy, 2013 Grammy Broadcast

Previous publication: cover for 6 CDs, The Montreal Tapes series, Verve/Polydor France, 2008

Jazz Stories: A Photo History

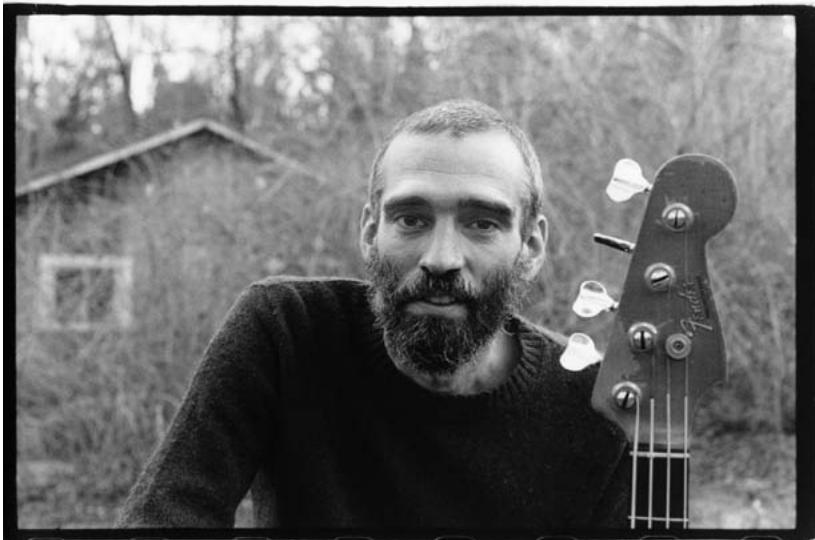


Photo Credit: © Patrick Hinely, Work/Play®

Steve Swallow

October 4, 1940, Fair Lawn NJ

Portrait in his back yard, Guilford CT, December 1979

This portrait is a simple, straightforward image, made with a 50 mm lens, the oldest picture in my portfolio shot with what has long been considered the ‘normal’ lens, i.e., encompassing a field of view closest to how most people ‘see’. So the pounds of more exotic gear I was lugging around stayed in my bag that day. There is poetry in learning this from photographing Swallow, for his process of creating music, be it a composition or a solo, involves not only making sure all the elements are well paced and placed, but also leaving out everything that doesn’t need to be there. At the time, his first solo album (on which he plays only one solo) was just out, and he was serving as bassist for three bands, those of Gary Burton, Carla Bley and John Scofield, so his being at home was rare enough in itself. I’d thought the combination of relentless touring and low December light was what yielded that aura of vague emaciation, but years later he told me that my visit had come on the day after his wife left him.

Previous publication: Jazz Forum magazine, 1982, ECM Records publicity use, and 2008 JazzCalendairy

Jazz Stories: A Photo History

Peacock was filling in for an unavailable Dave Holland, and was literally in the middle of the back line between Peter Erskine and John Taylor, both of whom were doing their best to help him get familiarized with Wheeler's charts, which are not simple. All this in the middle of a snowstorm, mind you. Evidently there were copious annotations on the charts, perhaps in script esoteric to all but decades-long colleagues Holland and Wheeler, and I just happened to catch Gary taking his very first glance at one of those. His look is very much out of character as I usually think of for him: the wise voice of experience, a zen master who can feel the sound of his bass as easily as he hears it, issuing forth from heart more than mind. Yet it is also perfectly in character for him: completely in the moment, reacting honestly to what life has put right in front of him. The gig that evening, by the way, was glorious. The one time Peacock got lost, Taylor rescued him with a flourish, playing piano with one hand while rolling a cigarette with the other.

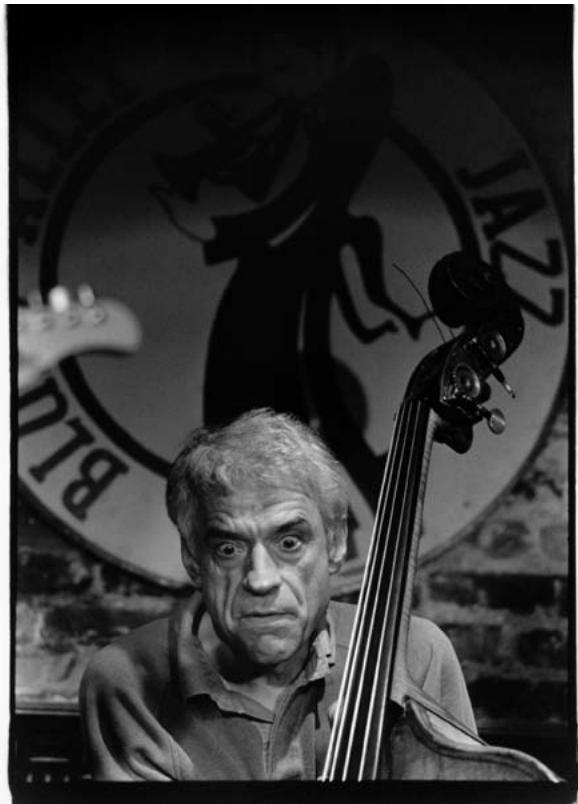


Photo Credit: © Patrick Hinely, Work/Play®

Gary Peacock

May 12, 1935, Burley ID

Rehearsal with Kenny Wheeler Quintet, Blues Alley, Washington DC, January 1991

Previously unpublished.

Jazz Stories: A Photo History

This was shot during recording sessions for Prime Directive (ECM 1698) but was not chosen for use in the CD booklet, because Holland wanted no photos of himself alone, only with his bandmates. Fortunately, there were plenty of those, too; I also shot him in the good company of his quintet at the time, comprising Chris Potter, Steve Nelson, Robin Eubanks and Billy Kilson, enough to make a clean sweep of all the album's photographs, including the front cover (!) Holland wore many hats in the studio, serving as producer as well as composer, bandleader and player. He excelled all around. These sessions took place in the same room where, some two years earlier, I had documented him as part of the quartet for Kenny Wheeler's album Angel Song (ECM 1607). For a room without windows, the light is pretty good, though there isn't much -



Photo Credit: © Patrick Hinely, Work/Play®

Dave Holland

October 1, 1946, Wolverhampton, England
Recording session with his quintet, Avatar Studio,
New York City, December 1998

Previous publication: 2008 Jazz Calendairy

Papatamus Robert D. Rusch



Photo Credit: © Ken Weiss

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.

TRANSCRIPTION
FROM AUDIO
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We'll start off this Papatamus with going back and talking about a – well, he was never really well-known. He is certainly somewhat forgotten now, clarinetist **Tony Parenti**. Parenti first recorded back in 1925 under the name of Anthony Parenti and made quite a few recordings, not particularly notable, for RCA and Columbia, which largely I think, remain unreissued. My feeling is that Parenti's main job was to keep up with his gambling debts and to take jobs that allowed him that could afford him to live a reasonable life. He never seemed to be particularly well off.

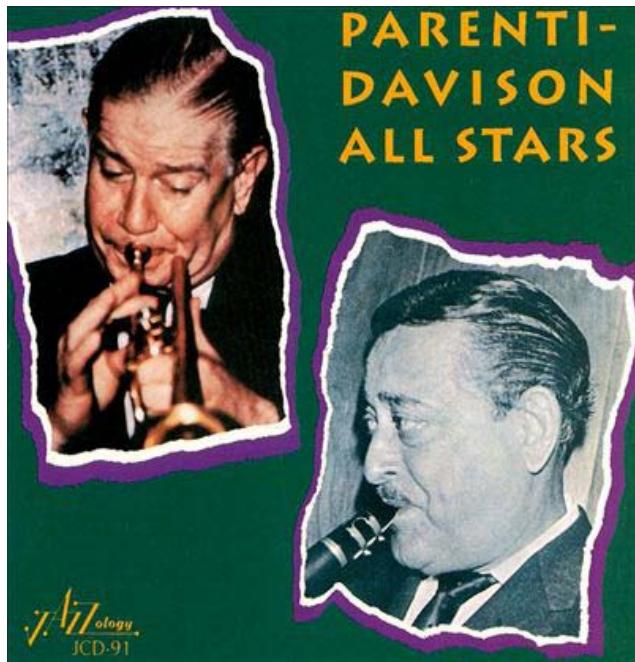
His clarinet voice is very distinctive, not like Johnny Dodds or George Lewis. And his voice really was rooted in ragtime. As time progressed, he was very often cast in a Dixieland mode, something he embraced, the title, including appearances that were not politically correct, with Confederate flags and so forth. But Parenti's base was ragtime. And it makes him very distinctive. And the reason I say this was his base is because I saw him many, many times in the late- and mid-60's when he had a regular gig at Jimmy Ryan's. And what he played there basically was ragtime clarinet.

It was jazz most certainly but it just had a certain role and flavor of ragtime. And he kind of came back into public awareness with a 1947 recording originally on Rudi Blesh's Circle label. **Rudi Blesh** was a scholar and great devotee of ragtime. And this record was later reissued as **Ragtime Jubilee, Tony Parenti's Ragtimers** and **Ragtime on Jazzology**, #21.

Joining him on these 16 tracks are his longtime associate, **Wild Bill Davidson** and **Jimmy Archey**, **Ralph Sutton**, **Danny Barker**, **Baby Dodds**, **Charlie Bornemann**, **Knocky Parker**, **Dr. Edmund Souchon** and others, as Jazzology combined two group sessions on this 1999 CD reissue.

What probably will be the definitive Tony Parenti biography is found on **Clarinet Marmalade: The Life and Music of Tony Parenti**, by **Derrick Collier**, which is also a book presented by Jazzology. This book is jammed with photos, previously unpublished, and a bio drawn from talk with Parenti,

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associates and previously published works. It's fairly light reading. It's also a rather wonderful book and certainly something to listen to while you're going through your Parenti collections or newly acquired Parenti collection. One item that is not mentioned in it is that in the late '60s there was a race horse named Tony Parenti, which Parenti was very proud of. It

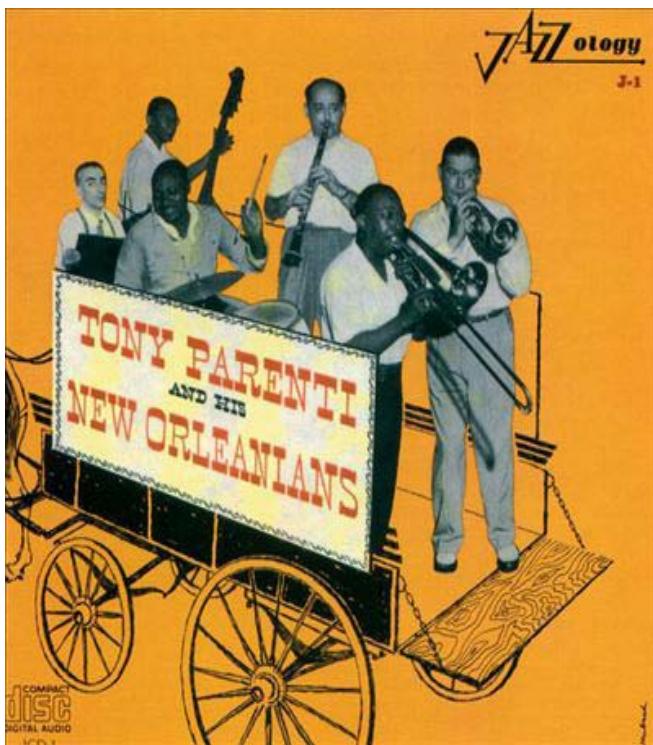
wasn't his race horse. He gave permission for it to be named Tony Parenti, and no doubt lost a few shekels there betting on it. It has a very full discography as well as a chronology and a lovely picture of Parenti on the cover playing clarinet, probably from, I'd say the late '40s, mid-'40s and without his usual hairpiece. He would probably cringe that it was put on the cover.

Parenti appears on a number of other Jazzology records, most notably the **Parenti-Davison Allstars**, Jazzology #90 and 92, volume 1 and volume 2, with Wild Bill again on cornet, Lou McGarry on trombone, Ernie Carson on piano, Jerry Rousseau on bass and Bob Dean on drums.

These two CDs are taken from a live date in Atlanta, Georgia. Jazzology makes no mention of the date. I think it was probably the mid-'60s. Parenti died in '72. The playing on here is energetic, with lots of exuberant crowd noise, which in this case happens to be a complement to the playing because the crowd noise is really encouragement, it's not disinterested yapping, as sometimes happens with live dates.

Audiowise, this could be better. It's often off mic, the playing is off mic – well, probably more accurate to be saying it's not up-front audio. But the exclamations of excitement and support from the crowd really add to this wonderful, spirited music.

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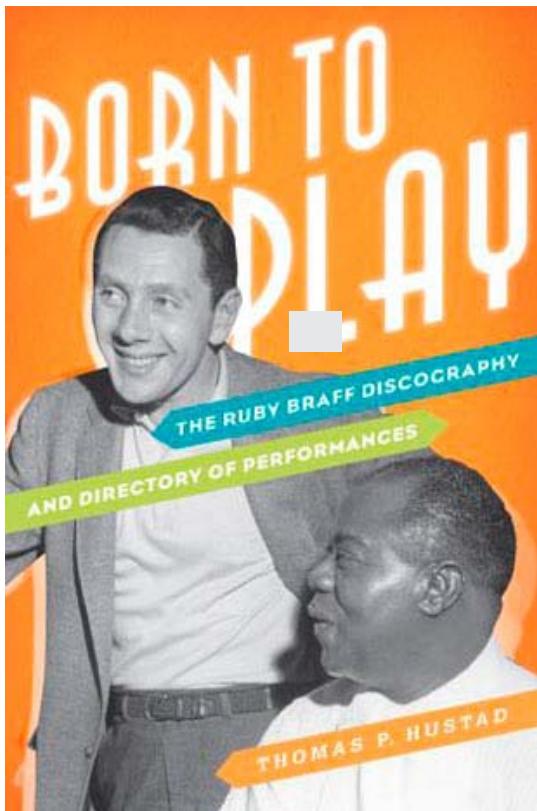


Jazzology has also put out **Tony Parenti and His New Orleanians**, with **Wild Bill** again on cornet, **Jimmy Archey**, trombone, **Art Hodes**, piano, **Pops Foster** on bass and **Art Trappier** on drums. This was the first Jazzology on record and carries the number 1, Jazzology #1 and was recorded August 16th, 1949. On the CD reissue, Jazzology has put in various extra takes, sometimes on

Bugle Call Rag, three extra takes. It also has Parenti singing on When the Saints Go Marching In. Get this for his clarinet work.

Parenti was very helpful in getting **George Buck**'s label started. George Buck and Jazzology, GHB and Southland and a variety of other catalogs, including the Progressive catalog from the '70s. **George Buck, Jr.** now heads this up. And it's really a labor of love but it's a huge, huge trove of traditional jazz and mainstream and some bop, in that they have also acquired the Famous Door label as well as the previous mentioned Progressive label, with had people like Sadid Hakim and J.R. Monterose and so forth. But basically Buck's love and the heart of his label is traditional jazz. And it's just mammoth. My feeling is that the Bucks had money. I don't think they make a whole lot from collecting all these labels but they're invaluable.

Jazzology has also issued Tony Parenti at Jimmie Ryan's, where he played for about five years. And joining him on this are more or less the nucleus of the group, which would change from time-to-time, depending on either personal disagreements or other gigs that people could get. Anyway, here it's **Max**



Kaminsky, Conrad Janis, Dick Wellstood, Davis Quinn on banjo, Joe Henshaw on tuba and the wonderful Zutty Singleton on drums. While the album suggests a live date, it's obviously studio. And it would be worth it just for the work of Dick Wellstood, Parenti and Zutty Singleton. It's a good example of what Parenti did for about five years. And it's on Jazzology #31. And it was probably recorded in the late '60s. I suppose if you took all the personnel and triangulate you could sort of come up with a date. We'll just say late '60s. Anyway, Tony Parenti, not to be forgotten, should be heard and, you know, quite an individual New Orleans clarinetist, certainly not like most people think of New

Orleans clarinetists.

He comes out of ragtime, he was cast in the mold of a Dixielander, which is just not terribly accurate in that Dixieland often has a sort of pejorative moniker to it. And for those who have sort of written off traditional jazz, you really should hear something to examine. Good music is good music and this is worth listening to. Tony Parenti and the book is an easy read, very pleasant and a nice complement to the many Jazzology recordings that he's on.

And while I'm on the subject of books, Thomas Hustad has written and put together the voluminous **Born To Play: The Ruby Braff Discography and Directory of Performances**. And directory of performances in this case should not be taken lightly as it would seem – well, the good news for Braff fans is besides a very complete discography, starting from the mid-'80s there seems to be almost a day-by-day accounting of Braff's gigs and the tunes played, much

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of which has been recorded. So I would hazard to guess, should there be any interest, that there may be fresh Braff recordings coming out for decades. This work is published by Scarecrow Press and is part of the Rutgers University Studies in Jazz, this one being #67. Scarecrow and Rutgers over the years have produced a number of invaluable reference books, which means it's going to be pretty pricey. There's no list price on the review copy but I would guess it's about a hundred dollars. That's due to the limited printing, sales, and in this case, the size of the book. It's over 700 pages long. And next to other distinguished bio-discographies, of say, King Oliver, Jack Teagarden, Benny Goodman, Sun Ra, Ken McIntyre, this is an amazing effort, not that they are any less amazing, but this is an amazing effort. And if you are a fan of Braff or even the mainstream genre, since he appears on so many albums there, you really should pick up this work. It will give you many evenings of relaxed reading.

And if that's enough for you to run out and get it, here's some more particulars. The author, **Tom Hustad**, seems to have had the cooperation of Mr. Braff, certainly a feat in itself. And in addition the author seems to have referenced and quoted from many interviews and press items of Braff. There are some wonderful stories here, like Braff's first meeting and playing with Fats Waller. Ironically, although familiar with Cadence, the author seems to have forgotten about the short talk in Cadence in the June '83 issue, which was done in October '82. But don't let that hold you back.

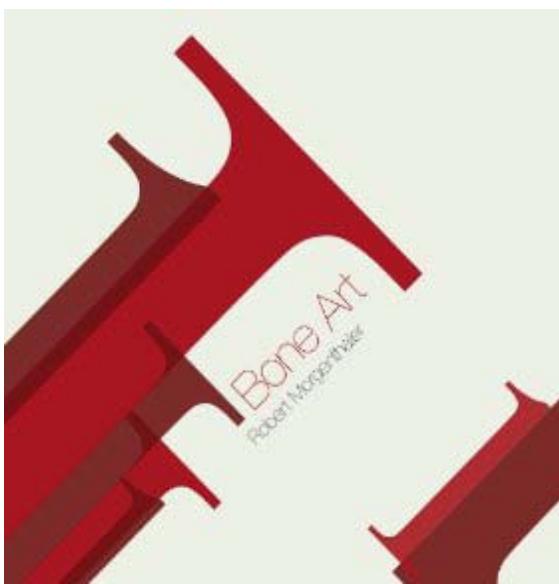
This is just a wonderful bio-discography. In fact that now that Mr. Braff is dead, that means that we're dealing with a finite time to frame this information in and it would be hard to see how too much more would be added, although discographies, by definition, there's always somebody holding something out. But the chances this will stay certainly a complete work. And chances are also it will not be updated and reprinted because, again, it's 700 pages and, you know, and a limited consumer pool probably. But as it is, this is already the definitive work. Born to Play, Ruby Braff discography and directory of performances by Thomas P. Houston and the cover has a lovely picture from 1962 with the subject and Louie Armstrong, his idol.

There really was only one Ruby Braff. He was a singular artist and this will be, I'm sure, the book in the future for reference on Braff. It's outstanding! And now I'll look at some records that have grabbed my attention since the last Papatamus. Again I remind you, a lot of records come out, I hear a lot of records, I basically am only bringing to your attention ones that grabbed my attention in some notable way.

I'll start off with a record that Ruby Braff, I'm sure, would have had no use for and [would have] made some sort of derisive comment about. And it's **Robert Morgenthaler**, called **Bone Art** on the Swiss Unit record label, #4421. This is a solo effort with Morgenthaler on trombone, effects, loops, overdubs, whatever. And while trombone was present on the earliest of jazz recordings and stayed

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present through much of bop, it was always sort of second-line to the reeds. For me, Albert Mangelsdorf liberated the instrument to the front line respect it deserves. After that, Paul Rutherford took it further out. And now this most human voice seems to know no limits, as witness this Bone Art recording. I should backtrack a little and say I didn't mean to disregard J.J. Johnson's work or anything else, but it's post-bop where trombone has really become a focus of

individual attention, I think.

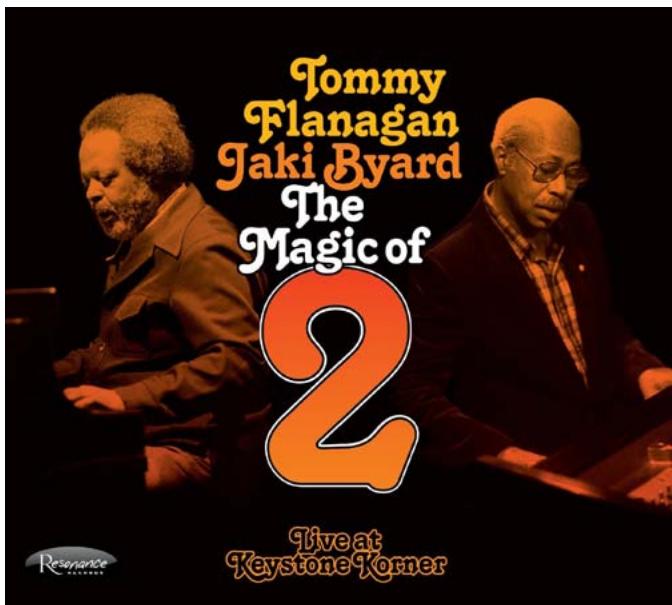
On this record Mr. Morgenthaler takes the trombone to the extreme as a solo instrument, and he manipulates it through electronics and layered sound and he gives it at times a duo, even a trio effect. There are hints of melody but really it's a study in sound. It's neither minimalist nor random sound. If you enjoy the range of trombones, this should give you much to listen to over and over and enjoy. If you're a fan of post-bop trombone or multi-phonics – there are even times here when he sounds like a choir – this is the record for you.

Sunship Jazz Ensemble, on the Roomrunner record label, #1212004A, is a set of recordings made between June 1971 and June 1974, some of which originally appeared on the RCI label out of Canada, #428. This music here is quite excellent of composition and free jazz excursions with a fine flow and some outstanding solos by **Richard Anstey** on sax, **Bruce Freedman** on tenor sax, **Gregg Simpson** on drums and **Alan Sharpe** on guitar.

Ironically this was originally advertised as New Age music. I guess that's before New Age came to mean what it meant, in that case in the early '70s New Age, it was for a new age. But this is not music that puts you to sleep but is more addressing a post-Vietnam new age. The weak link here is the last of nine tracks, entitled West of the Wounded Crow. It a sort of a Free Music mess with World overtones. And it's the earliest recording here from 1971 and the only one from 1971.

Production values here are somewhat light. This is not a slick recording; the audio is somewhat muddled. But it is an interesting historical document from

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Canada from that period which, like many Canadian recordings or Canadian developments in jazz, tends to be overlooked in favor of music from other countries or from the United States. Quite excellently produced is Verner Pohjola. The record is called Rubidium

and it's on the Tum label, #31. The Finnish Tum label and its small catalog has produced a number of excellent recordings, usually by Finnish jazz men. Their covers are very often paintings or artwork, and this one comes with a 28-page attached booklet of notes and photos, all very attractive. Joining Mr. Ipojhola's trumpet is Sami Sippola on sax, Ville Rauhala on double bass, and Simo Laihonen on drums. The nine tracks here are made up of originals plus compositions by Rudi Wiedoeft, Nicolai Rimsky-Korsakov and Edward Vesala. This is free jazz most definitely but it's not anarchistic. This has choruses and form, albeit adlibbed, and constant direction shifts and chewy improvisations and is well worth your attention.

Also well produced is a new recording from the Resonance label, #2113, of solos and duos with **Jaki Byard** and **Tommy Flanagan**, called **The Magic of Two**. This also has an attached booklet, 24 pages long this time, which gives you background, photographs and everything else, to this live Keystone Korner recording. This was recording was from February 7, 1982 and has 11 tracks, standards including Land of Make Believe, Chuck Mangione's popular recording.

On the surface this brings to mind Jaki Byard's recording of Earl Hines, a duo on MPS, which I think was more successful. I think this recording, those fans of Tommy Flanagan will say, "Well, there's not enough Tommy Flanagan" and those fans of Jaki Byard will say, "Well, there's not enough Jaki Byard." I'm a fan of both and worked for awhile with Jaki Byard and felt that he was rarely

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produced well and that some of his best work was when he was a member of the Charlie Mingus classic group.

There is material here that will satisfy both sides and if this recording didn't exist, I would wish it. I just kind of wish it were a little more. As it is, I find the two pianists tend to get in each other's way, not stumbling but their very existence. I think both tend to be deferring.

The tracks are Scrapple from the Apple, Just One of Those Things, Satin Doll, Something to Live For, Send One Your Love, Our Delight, All Day Long, Sunday, Chelsea Bridge, and the theme, as well as Land of Make Believe. Perhaps I expected too much of Tommy Flanagan and Jaki Byard together. Sounds wonderful and maybe it just couldn't live up to my perception as to what it could be. If you are a fan of either, it will be hard to resist this recording. I just wish it had been a little more.

The recording in which you pretty much get what you would expect, comes from somebody's vaults because it was recorded in 2001. It's on the Cellar Live label and it's called **Leaps and Bounds with Craig Wuepper**, the drummer, leading a quintet of **Jim Rotondi**, trumpet, **David Schnitter** on tenor sax, **David Hazeltine** on piano and **Dennis Irwin** on upright bass.

This is a nice date. I don't mean that pejoratively. It's a good date. The group has both edge and unity and this 2001, actually some of the tracks are on 2003, is in a classic mature bop mold. Craig Wepper's interesting notes compliment the album. There is nothing slick about this – just good music that wears well. David Schnitter in particular has some outstanding work. It's mature and confident. In fact, this record almost sounds like the way they used to make records, which was thought out and not as glorified calling cards. It's on the Cellar Live label and that a nice little label out of Canada. And it's #CL11012. A record which kind of caught me off guard is by **Frederick Moyer**, piano, **When Summer Comes**. It's solo and it's steady, even-paced with very few peaks and valleys, neither the crescendos of Errol Garner or the mysticism of Keith Jarrett or the introspective of Bill Evans. But if you like improv even-keeled and standards, this might be for you. What I like about it is the subtitle, which says, "and other quiet jazz." Good truth in advertising. It's quiet but it's not unthoughtful. The tunes are My One and Only Love, Georgia On My Mind, The Shadow Of Your Smile, Very Early, Only Trust Your Heart, Misty, All Of Me, and It Might As Well Be Spring.

If there's any artist that this suggests, it might be **Don Shirley**, without really the classical bent. The late Don Shirley was a unique piano voice and if you like solo piano, or even trio or duo piano, you should check him out. He was a singular artist. He just died in the past few days and this recording brings him to mind a little bit.

The record is called **Frederick Moyer, piano, When Summer Comes and other Quiet Jazz**. And it's on the JRI record label, #J139.

I'm going to talk about three singers whose recent work has come to my

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attention and made its impression. The first, **Marlene verPlanck**. Ms. verPlanck has been recording for almost 60 years, I guess. So you can do the math. Her latest recording is on the Audiophile label, a label she has recorded a tremendous amount on, and it's called **Mostly Ballads**. And it's Audiophile #ACD343. The cumulative personnel is **Ted Frith** or **Mike Renzi** on piano, **Boots Maleson** on bass, **Ron Vincent** on drums, **Houston Person** on tenor sax and **Claudio Roditi** on trumpet and **Jay Leonhard** on bass. The tunes are Wish I Knew, Witchcraft, My Dream is Yours, Love Dance, I Only Have Eyes For You, It Amazes Me, Baby Dream Your Dream, There Will Never Be Another You, The Rules of the Road, I'm Gonna Laugh You Right Out Of My Life, I Walk A Little Faster, Listen to the Piano Man, Why Try To Change Me Now, You Fascinate Me So, Why Was I Thinking Of Springtime? This was recorded in November 2012, so it's a very recent recording.

Ms. verPlanck's voice is youthful, amazingly so, with phrasing and delivery of a veteran. One would assume that a singer of Ms. verPlanck's age, there would be a certain reflection of that in the audio but here all that is reflected, as far as age goes, is nuance, delivery and phrasing. This is just an outstanding disc and she puts singers a third her age probably, to shame. It's a vibrant recording, **Marlene verPlanck, Ballads Mostly** on the Audiophile label. ACD343.

Diane Marino has her 4th recording for M&M records out, called **Loads of Love**. This, as with the Marlene verPlanck recording, features **Houston Person** who really compliments the music on both recordings excellent. Person is building up a huge recording career and producing career. Always very tasteful if not overly distinctive.

Anyway, this new **Diane Marino** record on M&M Records, #8723 is worth a listen, worth checking out. She has a style or sound that has echoes of Billie Holiday's earlier period but she's no clone, nor would she ever be confused for Billie Holiday. But aside from her distinctness is the fact that she sounds upfront and in synch with her accompaniment. This is indeed a jazz record. Back here, beside **Houston Person**, is **Chris Brown** on drums, **Frank**

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Marino on bass, **Pat Bergson** on guitar, and on one track, **George Tidwell** is on trumpet.

The 12-cut program is standards: Get Out Of Town, It Should Happen To You, In A Dream, I Just Found Out About Love, Too Late Now, How Am I To Know, Someone You Loved, Take Love Easy, Just For A Thrill, I Didn't Know What Time It Was, Never Let Me Go, I See Your Face Before Me, and Loads of Love. Among the credits here are makeup and hair. I never can remember listening to a jazz record, CD, where it credited makeup and hair, that was worth really listening to a second time. This one is. **Diane Marino, Loads of Love** on the M&M label, #8723.

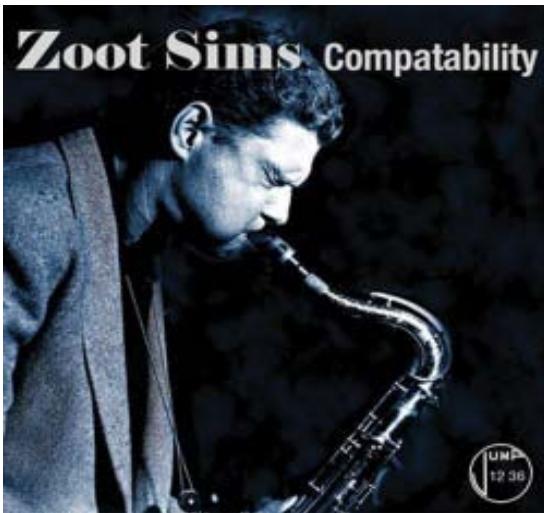
The third CD here is actually a reissue. It's by **Sophie Dunér** and first of all I should explain that I produced a record of hers back in 2005 called **The Rain In Spain** for CIMP Records. I still think it's her best recording. But this new reissue, is Sophie Dunér String Quartet, was originally called The City Of My Dreams. It was originally released on SGAE Records. And now it has been released on Big Round Records out of New Hampshire. And its number is 8926.

The original issue of this was better in packaging in that it had a lyric printout, which is important with her recordings. They are for the most part originals. It also had some of her artwork. This doesn't have that but musically it's just good because it's the same! She doesn't put out many records, probably not her choice, but the ones that are there range from jazz to cabaret and all have something going for them. That something is Ms. Dunér. She is a dynamic singer. She is also an excellent lyricist and composer. She also is an artist. This woman comes at you from all angles. On this new reissue she is backed by the **Colina String Quartet**, whose background comes out of classical.

Of the 19 tracks, they are all originals with the exception of Caravan. If you like standards you won't find them here but you will find intriguing music, which is more important. If you play it enough they will be originals. She has a powerful voice and a good range, maybe best described as commanding. Really my only complaint about this recording is there's some fades and that's a personal thing. I hate fade-ins, I hate fade-outs. Her voice can be pure or it can also be very exclamatory with guttural exuberance and jumps.

Sophie Dunér is somebody who, if you're a vocal fan, you really ought to check out her work. And again, and I tell you, I produced it so take it for what it's worth, I think her best record and some of the material on that record is also on this new reissue. Either way, investigate this singer.

Now I'll look at some reissues that are of interest. The Delmark label, which seems to be collecting inactive labels in the same way that Jazzology and George Buck have been collecting them, now has added to their stable the fine the Jump label. The Jump label was in and out of activity from the mid-'50s up to just a few years ago and was it was never particularly easy to find. Hopefully it will be easy to find now.



The first release on the Jump label is called **Zoot Sims Compatibility**. Now this was originally reissued, not originally issued, by Jump under **Paul Daniels Septet**, a recording from 1955. It was then reissued with more added to it, as Zoot Sims and Dick Nash on the Zim label. And now here it is reissued a third time under Zoot Sims' name only and with two previously unissued

tracks of the numerous unissued tracks from that label added. This time it's on Jump #1236.

To reissue this under Zoot Sims' name is a little misleading, although I assume that will get people's attention because it was originally recorded under Paul Daniels leadership. He's the trumpeter and the arranger. Few people have ever heard of Paul Daniels. This was recorded in Hollywood on February 14th, 1955 and it's really not a record to get for Zoot Sims, it's a record you'd get for the arrangements of Paul Daniels, which are very much in the style of the West Coast Cool School, similar to what Gil Evans did with Birth of the Cool a few years earlier. But it's a good example of – the East Coast at this point was moving toward hard bop and exploiting that on the West Coast was moving toward the cool school, and this is a good example of it.

The added pleasure here is **Bob Gordon**'s baritone sax with a few nice solos. He would die in a car accident soon after this recording. **Dick Nash** also has some nice trombone solos. The rest of the personnel is **Tony Rizzi** on guitar, **Paul Atkerson** on piano, **Rollie Bullock** on bass and **Jack Sperling** on drums. The two previously unissued tracks are *Compatibility* and *Nashville*, both of which were unissued takes.

It's a pleasant recording, a good example of West Coast Cool School arranging, nice blends of harmonics. Get it for that, get it for Bob Gordon – Zoot Sims if you need. Not a bad recording, just not really a Zoot Sims recording.

The British Avid label has for some time been producing two-CD sets of reissued material, usually two or three full recordings and if there's extra time, snippets of odd stuff. Each recording reproduces the original liner notes

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and discographical information as far as personnel and recording date. And what's particularly nice is very often they focus on artists that aren't going to have a lot of interest from the public in reissuing.

One such artist is **Vic Dickinson**, a great trombonist who recorded over 55 years. I had always wanted to interview Vic Dickinson. I just never got around to it. I guess we feel that these people will be around forever and they're not. It always comes as a shock when they're dead and you find out, "My God! They were 70 years old!" And now I'm seeing people that I recorded when they were middle-aged and they're ancient now!

Anyway, Vic Dickinson made some wonderful recordings, some of which are produced here. This CD is called **Vic Dickinson: Five Classic Albums Plus**, on Avid AMCS 1073. What's on this 2-CD reissue is the four volumes of Vic Dickinson's early- to mid-1950s dates on Vanguard. And Vanguard at the time made some very tasty mainstream dates. These are four of them made with Vic Dickinson's sextet. Mostly notably on the December 1953 dates with **Ruby Braff, Ed Hall, Sir Charles Thompson** – who I believe is still alive, the only one from this group – **Steve Jordan, Walter Page** and **Les Erskine** on drums. Almost a Vanguard house section, as I remember. Then later, '54 volumes had **Shad Collins** on trumpet and **Jo Jones** on drums, replacing Braff and Erskine. And then later Braff came in as a guest star for three tracks.

They are really wonderful sessions, what mainstream is all about. Not exactly moldy but then again, not exactly modern either. Relaxed, comfortable, and well thought out music. The fifth album here is a recording which was brought together under Andy Gibson's Orchestra's name, called **Mainstream Jazz: Blueprint**. And it was December 1, 1959. Notable here is **Prince Robinson** on clarinet and tenor sax, **Paul Gonsalves** was also on the date, **Eli Robinson** shared the date with **Vic Dickinson** on trombone, **Dickie Wells** was also on trombone, **Jimmy Nottingham** was on trumpet, **Emmett Barry** was on trumpet also, alto sax duties were shared with **George Dorsey** and **Hilton Jefferson**, and the rhythm section was **Jimmy Crawford** on drums, **Milt Hinton** on bass, **Jimmy Jones** on piano and **Kenny Burrell** on guitar. And I think **Kenny Burrell** is the only one living there, of that group.

The plus tracks here are Vic Dickinson's All-Star Jazz Group, which covered two tracks on a record also called Mainstream. The rest of it is devoted to Joe Thomas's group, four Louie Armstrong singles, I Want A Little Girl, Blues For Yesterday, Sugar and Blues From The South with Louie, **Barney Bigard, Charlie Beale or Leonard Feather** on piano, **Allen Russe** on guitar, **Red Callender** on bass and **Zutty Singleton** on drums and of course Louie on trumpet. And finally, odd material from **Scatman Crothers**, featuring **Rick Charles** on piano, the rest is unknown except for Vic Dickinson. They have three tracks here: Riff's Blues, Dead Man Blues, and The Thing. Originally there were four tracks on this. Not reissued here is Mable The Lush. All those tracks were originally issued on Capitol and then reissued on Mosaic. It was

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2 CD

Digitally remastered for probably
the finest ever sound quality

VIC DICKENSON Five Classic Albums Plus

The image shows the front covers of five CDs. On the left, four vertical album covers are stacked: "Vic Dickenson septet Vol 1" (red background, man in beret playing trumpet), "Vic Dickenson septet Vol 2" (orange background, blue and green abstract design), "Vic Dickenson septet Vol 3" (blue background, blue and green abstract design), and "Vic Dickenson septet Vol 4" (purple background, blue and green abstract design). To the right of these is a larger cover for "Louie Armstrong" featuring a portrait of Louis Armstrong playing a trumpet.

MAINSTREAM JAZZ
MAINSTREAM SEXTET RUBY GIBSON AND HIS ORCHESTRA

MAINSTREAM
VIC DICKENSON ALL STAR JAZZ GROUP

the four track session with LOUIS ARMSTRONG

plus three tracks with **Scatman Crothers**

Mosaic who gave the dates on this as December 31, 1947, previously unlisted. But get this for the Vanguard sessions. They're certainly essential Vic Dickinson, perhaps of the best work, excellent mainstream – you might say essential mainstream and near essential jazz in the whole scope of things, considered all the rest with the Louie Armstrongs, which are charming, the Scatman Crothers, which are interesting, consider those as bonus. But all you need really for satisfying listening are the Vanguard sessions. Definitely get this – **Vic Dickinson: Five Classic Albums Plus**, on Avid AMCS 1073. Vic Dickinson is not usually thought of as being one of Louie's trombone players, rightfully so. When we think of trombone players for Louie we think of Jack Teagarden and later Trummy Young, both outstanding trombonists. And speaking of the great one, Avid has released two 2-CD sets of Louie

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Armstrong. In the late '50s Louie Armstrong, for Decca, issued a rather elaborate box of vinyl called Louie Armstrong: A Musical Autobiography. And what he did was revisit various tunes, various classics, and narrate between each tune. The narration is fun. The music – well, it would be hard to improve upon some of the originals because there's no improving on some of the originals – the music is all right.

The core of the groups on this was his All-Stars of time – **Trummy Young** on trombone, **Ed Hall** on clarinet, **Billy Kyle** on piano, **Squire Gersch** on bass – I think **Arvil Shaw** was his bassist at the time – **Barrett Deems** on drums – if I'm not mistaken **Danny Barcelona** was his drummer at the time – and **Velma Middleton** on occasional vocals. The CDs are augmented by some historical tracks thrown in and sometimes by a larger group joining the All-Stars. Louie Armstrong – Satchmo: A Musical Autobiography is on Avid 10A2, that's volume 1. I believe this was also released in complete form on Mosaic, as a Mosaic box. And not taking anything away from Avid but that's the one to get. But those are getting hard to find now. And this is fun – it's fun.

Volume 2 of this 2-record set completes the autobiography part and completes the two CDs with Louie Armstrong – **Satchmo Plays King Oliver**, with six alternate tracks from the original. This, again, is with the All-Stars: **Peanuts Hucko** this time on clarinet, **Mort Herbert** on bass and **Danny Barcelona** on drums. And it was recorded in October '59. This was originally on Audiophile Records, a label that frankly, I don't think knew how to produce the best jazz in the world. Much of this has also been reissued, a lot of it on Chiaroscuro. And the title is really a misnomer since King Oliver didn't compose these compositions. It was music he had played with King Oliver on.

Between this an the autobiography, Louie recorded an odd record – I've always found it odd anyway – for Decca, I guess. I think it also later came out on MCA, which took over Decca. It was recorded in February 1958 and was called **Louis and the Good Book**. Again, he's with the All-Stars, augmented in part by the occasional organ or something else. It's more a secular than a religious recording. Twelve tracks come out of the Jazzbook 2: This Train, Nobody Knows The Trouble I've Seen, Shadrack, Go Down Moses, Rock My Soul, Ezekiel Saw The Wheel, On My Way, Down By The Riverside, Swing Low Sweet Chariot, Sometimes I Feel Like A Motherless Child, Jonah And The Whale, and Didn't It Rain.

It won't take anything away from Mahalia Jackson and if I compare all this with my favorite Louie Armstrong, even of that period. Both these 2 CD sets, I should mention Volume 2 is on Avid. It's called **Satchmo: An Autobiography, Part 2+, AMCS1083**. As I was saying, if I compare it with my favorite Louie Armstrong of the period, it rates a little less. But when you take it all, there was only one Louis Armstrong and it's magnificent. As a part of the whole it's magnificent! Louis suffered well-placed criticisms about his repertoire. Of course at the time he probably didn't think that every time he muttered a sound it was going to find its way to a recording. But this is really wonderful stuff. If

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you don't have the Mosaic, try to pick this up before it goes out of print. Avid puts the spotlight on another Louie, **Louie Bellson. Four Classic Albums Plus**, on Avid 1066. Again, this is probably not material that's going to find easy reissue. These recordings were made between his stints with Ellington and you can see the influence of Ellington. The personnel on Just Jazz All-Stars, for instance, is **Willie Smith, Wardell Gray, Harry Carney, Billy Strayhorn, Juan Tizol, Wendell Marshall, Clark Terry and John Graas**. I've always found this a particularly disappointing date when you consider the personnel – very low-keyed, very much Ellington lushness – coloring. There are few good spots but they're tasty when they're there. For instance, The Jeep Is Jumpin' for Wardell Gray, who was not that heavily recorded before he died, and some nice tastes of Clark Terry, who I think was a brilliant trumpeter and rather overlooked in the '50s. He later perfected his style so you could tell Clark Terry within two notes. But it's like he started to parody it. Here and on records like Swahili you get pure Clark Terry and it's beautiful. In fact, Clark Terry during the '50s with Ellington is some choice material. I kind of had to smile, on the original notes on this record it says, "Clark Terry, a brilliant new trumpet star of Basic and Ellington tenure, who plays in the notable tradition of Charlie Shavers." I never thought of Charlie Shavers and Clark Terry particularly connected. I'll have to listen more carefully.

Charlie Shavers is part of Bellson's quintet on **Concerto For Drums**, along with **Zoot Sims, Don Abney** on piano and **George Duvivier** on bass. Much of this recording is given over to drums and a fair amount to bass. There are 8 titles, which are Concerto For Drums, Basically Speaking, Duvivier, That Is, Love for Sale, The Man I Love, Charlie's Blues, I Remember April, Buffalo Joe, and Stomping At The Savoy. Zoot Sims shines when he gets a chance. Charlie Shavers has some nice moments although it certainly doesn't recall Clark Terry to my mind. But there's a sort of a paint-by-numbers feel on this take – nothing exceptional.

The **Drummer's Holiday** recording is made up of three different dates. **Charlie Shavers** is on all of them. The rest of the personnel changes from date-to-date. It was recorded between '56 and '58. Bellson, in his notes says he is trying to put a record out that people can dance to as well as well as enjoy. It's not really a dance record although you could dance to it. It's also not a very distinctive record. There's a touch of Basie in it and nondescript big band reading. The five tracks, out of the eight tracks that are here are Blues For Keeps, For Louie's Kicks, T-Bones, I'm Shooting High, How Many Times. The **Flamingo** recording got its name because the quartet had just finished an engagement at The Flamingo in Las Vegas. It was recorded in September 1957 in Los Angeles. Here it's just a quartet, with **Don Abney** on piano, **Truck Parham** on bass, and **Sweets Edison** on trumpet. And this is quite a tasty date. Nat Hentoff, in his liner notes says, "There is ample solo space for everyone

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and Louie has intelligently limited the number and extent of the drum solos." That's sort of a left-handed compliment. Again, it's just a quartet. Sweets is in good form, the tunes are Flamingo Blues, Driftwood, 711 Broadway, Sweet Georgia Brown, and a rather brief medley of Love Is Here To Stay, Flamingo, and Makin' Whoopee.

The Hawk Talks date has a rather split personality. First of all, The Hawk Talks doesn't refer to Coleman Hawkins, it refers to a nickname Harry James had. Bellson used to work with the Harry James band. On half of this record – Basie, Charlie O, Jump It Man, and Greetings, the group is **Charlie Shavers, Seldon Powell**, who acquires himself very nicely on this on tenor, **Lou Stein** on piano, **Wendell Marshall**, bass and Bellson, of course, on drums.

It's a bit of a jam session and a rather tasty one at that. Unfortunately the second half of this record augments – has **Nate Brown** on flute, **Sid Brown** on bass clarinet, **Lou Stein** on piano, **Wendell Marshall**, bass, **Louis Bellson** on drums and a whole mess of percussionists led by **Sabu Martinez**. And I guess it's somewhat reflective of the Latin craze that was going to sweep the nation at that time, but musically it's rather non-distinct and a bit cluttered. So it's not the most distinctive Bellson two-record set but the Flamingo date and half of Hawk Talks is well worth a listen and is probably as good as Just Jazz All-Stars is disappointing.

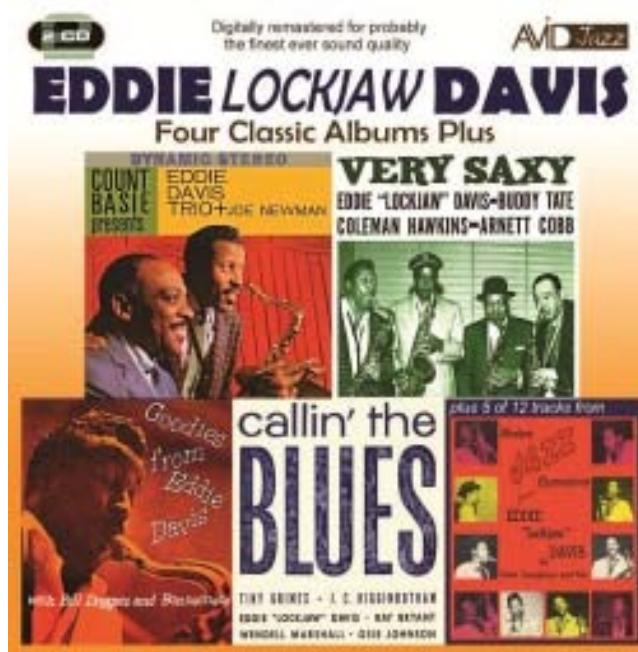
Eddie "Lockjaw" Davis, I think, was a rather unappreciated tenor saxophonist. Certainly he was a great sparkplug in the Basie band and he had a group with Johnny Griffin, Jaws and Griff, which was just outstanding, especially the early records they made for Jazzland. And he is the subject of another Avid twofer called **Eddie "Lockjaw" Davis: Four Classic Albums Plus**. And it's on AMCS 1075. The four albums that are here is the **Eddie Davis Trio Plus Joe Newman Count Basie Presents, Very Saxy, Goodies from Eddie Davis**, and **Callin' the Blues**. The plus are five tracks from Modern Jazz Experience, about '55 recordings he did for King Records, 5 of the 12 tracks on that record.

It would be hard to miss with a lineup that included Jaws, **Buddy Tate, Coleman Hawkins and Arnett Cobb**, and that's what you get on Very Saxy. This is a tenor blowout. If you like that kind of thing you're going to love this. Don't look for great nuance, just look for great jazz.

The Eddie Davis – Count Basie Presents, to me, is a bit disappointing in that it's not with the Basie band. It's okay Eddie Davis, the usual raspy notes that he occasionally would blow, usually indicating that he was taking a solo up a notch, and that's part of his style. Joining Lockjaw is **Shirley Scott**, who remains, as far as I'm concerned, one of the best jazz organists ever, **George Duvivier** on bass and **Butch Ballard** on drums – **Joe Newman** appears on some of the tunes – and has some very nice spots.

Shirley Scott also plays organ on the Very Saxy release from 1959 and organ is prominent on all these. Jaws was very comfortable with organ. He married an organist in Ms. Scott and his first real recognition came with the Doc Bagby

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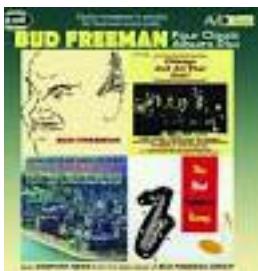
Group, Doc being an organist on the King Record label. On the Count Basie Presents, Basie is not credited with organ but piano. I could be wrong but it sounds like Basie on at least one track playing organ. Basie had a certain style, very different from Shirley Scott, and it just sounds like Basie was sitting in on the organ there. Anyway, as I said, I think Jaws did some

amazing work as a soloist in the Basie band, sort of the Paul Gonsalves of the Basie band. So I'd get this for the jamming treat that Very Sexy is.

Calling The Blues is a sextet session with J.C. Higginbotham on trombone, Tiny Grimes on guitar, Ray Bryant on piano, Wendell Marshall on bass and O.C. Johnson on drums. It has a little different feel from the other releases, probably because Tiny Grimes is on it so it has a Midwestern lightness to it. I guess that's not really fair but Midwestern country tinge, shall we say?

Goodies From Eddie Davis is a Roost album; it was quartets with Bill Doggett on organ, Oscar Pettiford on bass, Shadow Wilson on drums. It's credited as 1952, three tunes: Bewitched, My Blue Heaven, Blues In My Heart. The rest of the material is from 1953 with Lockjaw, Eddie Bonnemere on organ, John Simmons on bass and Charlie Rice on drums – I Only Have Eyes For You, Secret Love, Chihuahua, Nightingale, and Hey Lock! It's curious, I'm not sure about the dates on these. It's two different sessions. I mean it's Jaws, it's early Jaws from the early '50s. But there's also piano on many of the tracks so something tells me Bill Doggett was also playing piano but it's hard to say. Anyway, it's not memorable perhaps, but it's a good look at early Jaws, just after he had joined the Basie band. And I would encourage you to either get this – you won't be disappointed – but to continue and to look into this marvelous player.

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Saxophonist **Bud Freeman** is mostly associated with Chicago jazz and within that grouping, sort of the white school of Chicago jazz. Chicago jazz, I would say, is not Dixieland. It comes out of traditional jazz; I think Dixieland comes out of Chicago jazz. And most people would associate Chicago jazz with the old Austin High School gang: Bud Freeman, Jimmy McPartland, Frank Teschmacher, etc., and further than that, Eddie Condon, PeeWee Russell, George Wetling, to some extent Jack Teagarden.

But saxophonist Bud Freeman, I think, has sort of been overlooked. I think there was a great interest in Chicago school and he played to that. A sartorially elegant man with a huge ego, he played beautiful sax more in the Lesterian mood than Coleman Hawkins. And Avid has put out a set of Bud Freeman -- **Bud Freeman: Four Classic Albums Plus**, which brings together Chicago and All That Jazz, Chicago Austin High School Jazz, The Bud Freeman Group, and a record called just Bud Freeman.

This 4-record, 2-CD is very even-paced. I'd call it, and particularly Bud Freeman, as sort of "soft shoe" jazz. Jazz in every sense of the word but not raucous, even though most people would sort of knee-jerk say it was raucous. But it was a nice brand of Chicago jazz. It really wasn't Dixieland. This Avid release is different from the other ones in that it has actually a page of notes devoted to Bud Freeman, not from any of the records reissued. These notes are from Clarrie Henley and she makes many of the points that I've made. She also says, "Although it took years for his stature to be fully recognized...". I don't think Bud Freeman's stature was ever fully recognized. He really was a very tasteful and inventive saxophonist. And when you think of Chicago jazz cum Dixieland, you don't really think of the tenor sax as being a major player. And maybe that's why much of his work wasn't really Dixieland.

This CD is loaded up with many of the tunes that were associated from that genre – Chicago, China Boy, Sugar, Wolverine Blues. In fact there are actually three versions of Chicago on these records. One of them is from Chicago and All That Jazz from October 1961 and features the rather tasteless vocals **Lil Armstrong and Blossom Seeley and Jack Teagarden**, although Teagarden's contributions are typical Teagarden. I wouldn't say they are distasteful.

Some of the cast of characters here are **Ruby Braff, George Wetling, Jimmy McPartland, Pee Wee Russell, Joe Sullivan, Gene Krupa, Teagarden, Billy Butterfield** – another underrated trumpeter – **Dick Carey, Peanuts Hucko**.

I don't think Chicago jazz is really played much any more. It has either fallen to mainstream or Dixieland. This is a fine example of Chicago. It's not startling but it's tasteful and it will give you a good taste of Bud Freeman, whose later work was even better than his early work. This all comes from the

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'60s and the '50s. Bud Freeman died at the age of 84 in Chicago, of course, on March 15, 1991. The early ides of March, Bud.

And finally we come to two, two-record sets – **Dave Pell: Four Classic Albums** are the names of both sets of that. The first one is on AMCS-1076 and the other is on Avid AMCS-1084. Dave Pell made a plethora, I guess is the word, of recordings for Ray Anthony and under his own name.

I think Dave Pell is still alive. He must be in his 90s now. He's a tenor sax player who never had, to me, any particular identity other than he didn't have any identity. His recordings often assembled some of the best studio men and that's what they sound like, studio recordings – generic. These two CDs have a total of 91 tracks over just under 304 minutes. You could take these two sets, the first one is **Jazz in Romantic Places** and the second is **Jazz Goes Dancing**, the third one is **I Had the Craziest Dream** and the fourth one is **A Pell Of A Time**. On the second volume it plays Rodgers and Hart Plays, I Remember Irving Berlin, I Remember George Kirby, and The Old South Wails.

He made a series of albums dedicated to somebody: Ellington, in this case it was Hart and Berlin. As records you could take these eight albums reissued on two these sets and put the needle down in any place and it all sounds like the same. This is generic jazz perfectly well-played but it's almost the type of jazz you'd hear on a radio program from a radio band or behind a movie or something else. It just really has no identity. Obviously there are some people who like Dave Pell, probably people who don't really like jazz but like kind of a comfortable beat.

Anyway, there they are. There's not much I can say about them. It's tiresome to listen to them.

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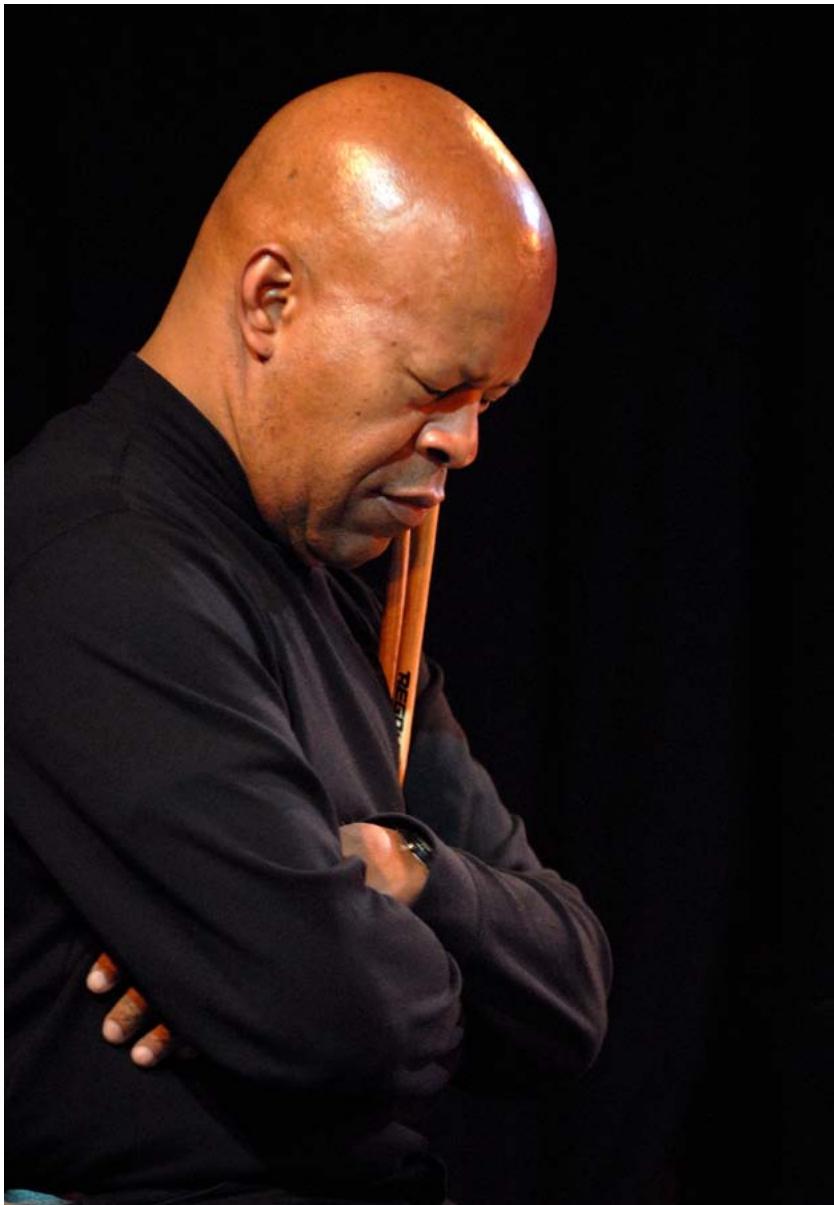


Photo credit: Ken Weiss

Interview William Hooker

CATCHING UP WITH WILLIAM HOOKER

This June 2012 interview is a follow up to a previous interview in Cadence. To read William Hooker's previous May 1991 interview with Cadence, visit his website: <http://www.williamhooker.com/Interviews/index.htm>

WH: Hi, I'm William Hooker, I'm from New York City, I'm a composer and a drummer. I do spoken word as well.

CADENCE: In the last 22 years, what are some of the things you're been excited about, what are some of the things that have been going on in your life that you'd like to share?

WH: Oh, well first off, I've got at least four or five new projects happening, and they're all happening, I think, because of more exposure to a larger public. The first thing I feel really really good about is the quartet. We just played at the Brooklyn Academy of Music, BAM. And BAM is basically the big place in Brooklyn. And Brooklyn now is changing, because it's becoming a hotbed for a lot of good music, good art, dance, visual arts, and such and such. A lot of musicians live there. I live in Manhattan, but I can't get around the fact that the places I really like to play in - the places that show us the kind of respect that our groups, I think, need at this point, as well as the financial rewards we need, in the Metro area, for the kind of music we play, me specifically - are these places, these venues. I mean BAM is a huge, huge venue. They have it inside an opera house, they have two live performance spaces, they have the educational wings, they have films, and they have an in-house dance company, the Mark Morris Dance Company. So it was kind of exciting when after about a year and a half, I finally got to perform at the BAM, with a group called The Gift. The Gift, right now, is myself on drums, Kyoko Kitamura on piano, Mixashawn on tenor, and Roy Campbell on trumpet. And that group just performed about 3 or 4 weeks back. It was a very, very big group. We got a large crowd because the place handles that kind of a crowd. They bring the crowd to it, so it's not like I had to go out and do a lot of extensive work with it, because they handled it all. The sound was perfect, and the drums were pristine, and the piano was pristine, and it was a really, really uplifting situation, seeing that the music could be put in another place. That was the most immediate situation, then after that I did a duet with William Parker. We have a duet going on that's called Fate. This was in relation to an evening that was dedicated to Jimmy Lyons. That should be recorded soon. The premiere of the funk band came out. The funk band has been in the studio. For about four and a half months I've been working on it. At a certain point I realized that was one thing I wanted to do - in terms of the feeling I've been feeling about where this music came from - what is one of the essences that the black music plays when he or she plays? I'm talking not only about funk but the avant-garde, and the great players I've looked up to throughout my life. There's always been something about all of these players that is a common

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denominator, and that is it. We've developed a series of events - they're not really tunes, they're not covers - and I have seven people in the band, we have spoken word, djembe, drums, trumpet, guitar, bass, sax and myself...We have a series of events that happen within about an hour and ten minutes. And those are all things that - the music happens in various kind of directions, in terms of orchestrating a piece, which can last anywhere from an hour to an hour and ten minutes or so. That premiere happened last week. I'm still trying to develop the Live music/ Silent film project, that started off dealing with Oscar Micheaux's symbol, The Unconquered. I travelled around a lot to do that one. I travelled through the United States, I went to Brussels, I went to Germany. It was very, very well received, and I'm trying to deal with the next one, which is Body and Soul. It stars Paul Robeson, a great freedom fighter and individual, and that's also a silent film that was done by Oscar Micheaux. The first time I did Symbol of The Unconquered, which has changed many times, we did it for the Vision Festival, two years ago I believe, while it was going to a lot of different places. It was lot of colleges, and that kind of venue, because a lot of colleges have film programs that deal with not only music in film but history, and how this person's answer to D.W. Griffith was very important at the time it happened, which is like 1917-1919. He is one of the people whose work I got the rights to do. He's the forerunner to all black film. Oscar Micheaux died penniless with no estate, in an unmarked grave. I am using a film copy given to me by my friend Rudolph Grey - who intially suggested me checking out Micheaux's work...There are no exclusive rights with this project. So I was using that film, and I'm really processing the second one now. The first time we did it, I did it solo, and I did it solo in many different places. I started using groups and it worked out very well. The only thing I'm trying to figure out with that is the fact that Body and Soul is about and hour and a half long, and Symbol of the Unconquered is exactly one hour. So that's one thing that has to be taken into account. Also, I really want to deal with people who are looking at film, and not just playing a solo, not just getting up and soloing. I want them to have some sort of affinity to the work, and it helps. I think it helps, and it comes across, in terms of the heart of what you're trying to do - whether it be a dance piece, or you're doing a piece for someone who's performing and doing a visual while you're doing it - and I'm just trying to find the type of players I think will be open to it. And lastly, I'm doing a tour with a group, Strings 3. Strings 3 is myself, Ed Richart, and Dave Ross, who play guitar. We're about to come out with a new CD, the CDs have just arrived, as a matter of fact, in Yellow Springs, Ohio. We'll do an official release kind of thing at probably the end of August, because we're trying to get it out to people, and let everyone know this is happening, you guys included. We're taking our time with it, because I'm looking forward to doing the tour in October, for like three weeks, going throughout the whole midwest. I wish we could get out as far as yourself but that's a lot of driving.

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Cadence: There's a lot of open land out here.

WH: There's a lot of universities, though, like in Seattle, beautiful places like Evergreen, there's a lot of different kinds of situations. It's just that I have to be able to gauge how much time we spend travelling, and how much time I spend being away from home. I really do love my home, I must say. I do a lot of practicing and a lot of homebody stuff, nature stuff. It's just a matter of figuring out who will enable me to come out there to be able to travel in that area for a while. Let's see, we did a midwest tour at Dayton, Philly, Boston, Cincinnati, Chicago, Detroit, Montreal, and then came back to New York. There were some other cities stuck in there too, we did a really good tour. By the time the tour was winding down, which was after about 10 days of steady playing, there was a recording made in Toronto, and that's the one that's coming out. It's called Postcards From The Road, and that's all set. That prepares people for the next time I go out with that particular group. The big thing that's going to happen next week is Eternal Unity, which is a quartet. It's going to be for the Vision Festival. It's a collective quartet, and includes William Parker, Dave Burrell, Sabir Mateen, and myself. And I'm kind of looking forward to all the various things that are going to be happening, including probably a new recording for NoBusiness. And I'm just kind of being active. I'm staying very active, and I'm happy with the opportunities I've had, and very happy with the music I've played, because I had the honor of playing, last week, in the Cecil Taylor celebration, as well. They chose me as a person who brought his ensemble to play for Cecil Taylor. That was after about a month of celebrations of him throughout the city. You probably heard that was happening. Then I played over at the Issue Project Room. It's a brand new place, in Brooklyn as well. The board of education gave the place to the Issue Project Room, and they've turned it into an arts and music space. And I played. It was a great night, an honor for me. I was in with that group. And so all those things have happened, I think, you know, within the last 4 or 5 months. And I'm happy with all of them. That's what's been happening with me.

Cadence: Yeah, a lot of things percolating, and not just that, but being served. Sounds good.

WH: Yeah, it gives me the opportunity to play as much as I want to, and really develop the music I want to. Because - if you don't play that often, you find you get ready to play a gig in the next month or so, and you find the people have all gone their separate ways...this gives me a little more opportunity to stick with the people I'm working with, and to do things with them, and to use the kind of funds that are needed to show people they're appreciated and that they're doing a great job. So that's a good thing too.

Cadence: Yeah, it's pretty special. That's how it should be. People have settled for less, or been paid less, or whatever but....that's good to hear.

WH: Yeah, well when you get those chances, you can give people something based on the fact you've been with them for such a long time, and all of us

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have gotten nothing. So you just kind of roll with it. That's just a part of playing this music, I think, and being into it for life. It's been a very, very fruitful time.

Cadence: Tell us about the Rhythm in the Kitchen series..

WH: Well, this recent edition was the sixth year. The festival is under the umbrella of the Hell's Kitchen Cultural Center, which is a 501 C3. That was started by myself and co-organizer Bob Kalin. We have a board and all the things you need for a federally subsidized nonprofit. And there are so many people in this neighborhood that I live in, which is Hell's Kitchen, which is kind of the west side, let's see...you know anything about Manhattan?

Cadence: Yeah, I have a vague knowledge.

WH: If you divided it up into squares, and you have the West Side, and like the Lower West Side. And the Lower West Side goes eventually into Chelsea and then The Village. But Hell's Kitchen is that section west of Broadway area, which includes avenues 8th, 9th, 10th, and 11th, from about 36th Street to about 65th Street. At the top of Hell's Kitchen is Jazz at Lincoln Center, which is at Columbus Circle. All of this area was a working class neighborhood. At a certain point, the rents were very affordable, which is changing, and there were a lot of families here, and it was a Mecca for a lot of musicians. Because on 52nd Street, which I live on, down the street was the Charlie Parker shrine. That's 52nd Street. Charlie Parker, Monk, all these people played at this place. So that carries its own vibe, but that's maybe like three avenues over. I've been here for about 35-40 years, and in the course of being here, I've met extraordinary musicians. They all live in the area. We shop at the same places. As a matter of fact, when I moved here I ran into Dannie Richmond, who played with Charlie Mingus, at this place called Manhattan Plaza, on 41st Street. I won't say it's an arts complex, it's a housing complex that has a certain amount of affordable housing for artists. And they have studios and a health club, all of the things people need to be able to live a very good quality of life. To me, they make their contribution just by being in the neighborhood, because they're not about, like, corporate greed and all the things gentrification brings with it. So you do have a different vibe if nothing else, because most of the people work outside of America. In my seeing what was here, in terms of musicians and everyone, I ran into this guy who was a tenant organizer. He services many of the musicians that are here, he takes care of them in terms of their rents and their battles with their landlords and things. But I also didn't know he had this very, very, very deep love of music. I was playing at the Victoriaville Festival in Canada, one year, and I ran into him. So I looked, and said, you know, "what are you doing here?" He says "I love music." And I didn't realize that. When I got back home, I just said to him, "Bob, look, we gotta start some sort of organization." He says, "I was thinking the exact same thing," because he's seeing all these musicians, I mean everybody's here. So it took us a while, and after about a year and a half of having a very good lawyer,

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etcetera, etcetera, we set up this nonprofit. And the first thing we decided to do was to have a festival. So we got money from the community board, and Tokio Marine Bank, and we put on the festival. That was a three night festival, it had five people per night, and that's the way it's been for the last five years, until last year. We ran into money problems, and we had to strip it down to two nights with four groups playing. But the essence of what I'm getting ready to say, and you probably understand it, is if you look at the history of the festival, we have had undoubtedly some of the greatest players in the world, seriously. And we have the best photographer, I think, you know, all these people are greats. People that I respect, and that respect me, and respect the neighborhood and the music, and play it to a level of such height that it's beautiful. And that's what this festival has been. Now the festival has been accepted as an official festival, cuz' they probably thought, "they're not going to last," but we lasted. So now it's in Hothouse and all these publications which you know to be more traditionally-minded, because we've been seriously devoting most of our time to experimental music, and new jazz. We haven't really gone into the whole traditional thing at all, because if you want to do that you go to Jazz at Lincoln Center, or you go to Newport, or Saratoga, some place like that. Or if you want free jazz, you go to the Vision Festival. But our festival is very eclectic, it's across all kinds of boundary lines, and all the people are great artists and collaborators as well, because we have people playing together that have never played together before. I don't want to name names, but if you go in, you can see some of the great people who have played. They're all great. I don't want to slight anybody or forget anybody, but the list is too long. It's a long list. So that's what the festival is. After this last festival we've done, which was such an up for me, we're still plowing ahead and getting ready to deal with a fundraiser, because we're trying to this Indiegogo situation. We'll probably try that again, and tweak our video. If you go in, you can see our video, and see some of the musicians that've played in the festival. It's a really great video, it's really polished and professional.

Cadence: Excuse me, when you say "go in..."

WH: Oh. You can go into Hell's Kitchen Cultural Center's website, and you'll see this Indiegogo thing, and that's ended, but the video is still in there, I think. And then, using an indication, you can see excerpts of all the people playing, that we've pulled out. That will give you some indication what the work has been about. As we were preparing for the festival, we had house concerts as well. The musicians would play in the house of the co-founder. That's one thing we've had in this neighborhood for the last four years. So musicians go up and play, and that's what that's been, keeping this music happening. That's basically what that is, and I'm really proud to be a co-founder, and a person that's stuck with it, which I intend to do. It's a great thing.

Cadence: Sounds pretty vibrant.

WH: It is.

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Cadence: The opportunity for musicians to play is just paramount, it's so important that there be something dignified. You were saying this earlier, it's really nice to have a tuned piano and a real piano.

WH: I'm glad you said that, because that's the way this is. It's in a historic church. This church is some sort of a landmark building. They are open to the arts 180%, and they're behind what we're trying to do 180%, because we've worked with them, and Bob has worked with them, in terms of tenant organizing, and the people there are interesting people also. The thing that hit us, me especially, this last festival, is that each performer's project is really seen in its totality, so you don't have so much going on. The people that come there are very intent on meeting the person, hearing the person, seeing what the person is about, and also connecting with the person and their work. And that's important to me, as opposed to just having a happening scene. I mean these people are seriously down with this music, it's kind of astounding.

Because you get that feeling, where you think you have to entertain people, as well as present something...this is not like that at all. There's just such a feeling of neighborhood and comradery, it's strange. Hahaha!

Cadence: Yeah, it is strange. It's abnormal. If normal is what most people do, than that's abnormal, but it's nice, and that's what we need.

WH: Yeah! And these people don't know that for me, to just come five blocks and be able to have great music, this is a joy for me. I mean I don't have to travel all around, or go from one bar to another, or get on the subway...I just get dressed and go to this beautiful building, and all the musicians and people are there, and KCR has supported us, Columbia, and New York Jazz Record has supported us, and New York Times, I mean it keeps growing, and I'm happy about that. I'm looking forward to that, and to new performers. That's another thing, we have new performers every year. We don't have the same people over and over, we have new people every year who have done this. And all these people are so excellent it's mind-boggling. Probably because in New York City there's so many musicians and creative people that are all at a certain level. I don't know, it's quite a joy. So, myself, Abby London-Crawford, and Bob Kalin have been sticking to it. We have other people that help us with the funds, too, and volunteering, and help us sell recordings and books. It's a very nice scene.

Cadence: One of the things I was thinking of that you're doing is that by allowing an artist to be present and get their work seen in more of it's entirety, you're being an advocate for them. And you think "why does an artist need an advocate?" and there's probably a lot of reasons I haven't thought of. The first one that came to mind was that there are a lot of egos that can be involved in group playing. It doesn't always allow the most creative artist to shine. They sometimes need their own space, and it's dependent on people to recognize that. It sounds like you're kind of doing that organically.

WH: That's exactly it. Because as a musician, I don't like to cross a line with

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most artists. It's your thing, it's your band, you know, and whether you're using people from London tomorrow, or Texas - if you're the leader, you handle it. And that's one thing I think a lot of musicians understand amongst each other. As long as you give people respect, and you yourself are trying to do something worthy in term of the music - if people understand it, that's fine. If they don't understand it, that's fine too, because I'm not going to stop. So it doesn't matter if people have ego, it doesn't matter if people are selfish, it doesn't matter if they're concerned about themselves, whatever whatever - they have to accept that we are in America, and you try to work within the parameters of where you are. We are in New York City, an expensive city, number one, and also a city with so many creative people that just to play, and to be able to play strong, and play the way you want to play, and be given that opportunity amongst a bill that everybody is great...what else can you ask for? Except for a lot of money, you can ask for that too. Ha! Well, we're not capable of giving people that, yet, but what I'm trying to say is the conditions are optimum, so all we say is just to go, create. And I'm not trying to be anybody's advocate, don't get me wrong. I'm a very selfish leader in my own way, in term of the projects I'm trying to do, and the projects I'm trying to introduce to people. But I'm not selfish in the sense of "here I am, give me the spotlight." I'm just trying to be a conduit so the work can live, outside of the studio and recordings. I just want the work to live, and to play for people. The joy of playing is also a major part of it too. I'm happy when I do that. It's almost as if I was given something and I just kind of want to share it with people. That's the way I'm looking at it. Now the other two people, they may think differently, in terms of their relationship with the musician. They may consider themselves more of an advocate, or as, themselves, fans, or whatever. But it's good because you have different people with different personalities and different goals in terms of art, in terms of really great music and what that's about. So far we've got a really effective mix. So I don't know, what I've been seeking, as a creative person around other creative people, I've gotten it - so I'm happy. That's basically what I can tell you. In the middle of New York City, one block down from Jazz at Lincoln Center, where these people are playing music where it's really, well, that's why it's called The Avante-Garde Funk Band. It's not by any means something that is just so "let's boogie all night and get drunk." It's not like that.

Cadence: Good, that's a nice description of the series.

WH: Yeah.

Cadence: I've just received a CD, I can't find it now, but it was somebody doing the music of Thomas Chapin, and I read something about you being connected with his music. I was wondering about that.

WH: I'll look at that and check it out. That's kind of turning the corner into the recorded output. Within the last brief period of time I've put out quite a few CDs, at least four a year. The last two projects that I did for NoBusiness, who are going to put out the next one as well - Thomas and I did a duet, and

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the duet is called Crossing Points. It's called William Hooker - Crossing Points featuring Thomas Chapin. That is in the format of a CD as well as a four-disc collector's item vinyl LP. The vinyl is a beautiful work. And prior to that is Earth's Orbit. Earth's Orbit is also on NoBusiness. Both of them got good reviews, people really loved the records, but Earth's Orbit did not come out on CD. That's also a limited edition, numbered, double vinyl. Both of them are double vinyl. So as a person that loves music, you've probably got the gist of what I'm about to say - when you open up a vinyl and see it, it's beautiful, there's no doubt. It just hits you that way, or me that way. And the sound, because it's vinyl and carries that real sound - I prefer the vinyl to CDs, myself. But when I first talked to Danas, the head of NoBusiness, he was telling me in Europe they really like vinyls. I was telling him, "how are you going to sell these?" What are you going to do? Because I don't even know if many people I know have record players, I don't think they do." So he said that in Europe it's a different scene all together. That's kind of why I'm looking forward to some experiences I'm going to have in Europe hopefully within the next year coming up. I really want to go over there and see art from different perspectives, see art from different countries. That's going to happen a lot more I think. So these two pieces came out, along with Yearn for Certainty, which is a trio. Yearn for Certainty is Sabir Mateen, and myself, and David Soldier. That's on Engine. I'm trying to think...that's about it, most recently. But the thing that I like about these, as I said - the Crossing Points / Chapin thing, is both in a CD format and a double vinyl. And Earth Orbit's has the trio I led with Adam Lane and Darius Jones on it on the first one, and the people I have on the West Coast on the second vinyl. I'm very proud of these records. I can't say enough. I don't want to toot my own horn but I want to say they are really, really excellent records. I encourage people to listen to them in their entirety, if they can. I think we have people who aren't just fickle and wanting to see an inversion of who William Hooker is. People can put it on and really have an experience with it, and I encourage that. So those are those most recent ones. I knew Thomas here in NYC, and we did it at a gallery, and it just so happened that the tape was rolling and we played, we really played, I think I'd never seen him play like that before in his life, I was glad to be the person to facilitate that. And then he passed away. But this record came out, after a whole bunch of ups and downs with it, and I like it. And I like the new ones that are going to come out too. I only put out records I really like.

Cadence: Yep.

WH: Wait a sec, David, I hope so!

Cadence: That sounds so good to me. I've got about half and half, I think. Well, I don't know about half, but I've got a few I'm not crazy about because it wasn't on my own thing. You hear a lot of complaints like that, even if you don't always hear about how grateful someone is for getting on a label...

WH: Yeah.

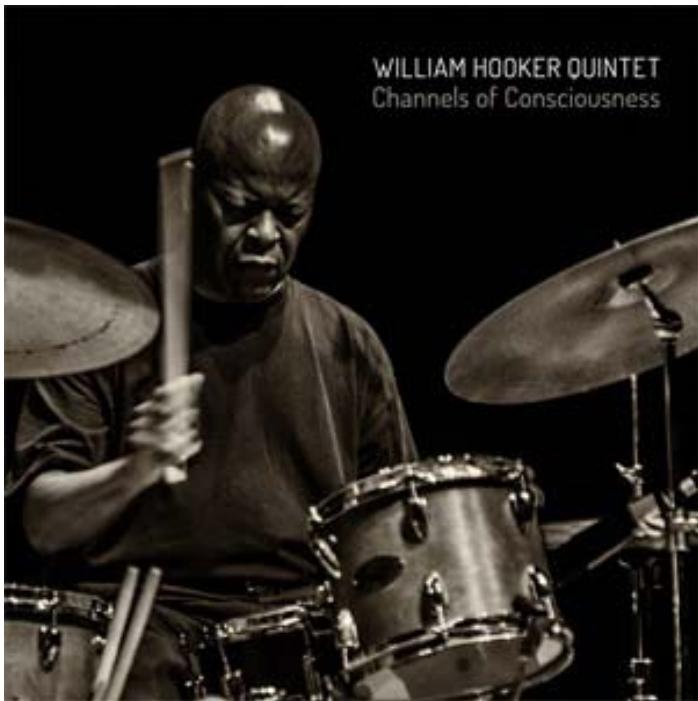
Cadence: But sometimes you hear how it wasn't really what somebody had in

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mind.

WH: I understand, no, I hear you. I haven't really experienced that, that much. As a matter of fact, I don't think I've experienced that at all. A lot of things a lot of people say I can definitely understand, but I don't know if I can really understand the depth of what a person feels about it. Because we all have to try to do these things in our different ways, and I've been extremely...I don't know, lucky isn't the right word, but certain things are turned in a certain direction, and enabled me to do things that I'm really, really proud of. And I'm really proud of all the records I put out. There's not one where I can say "Why did I do this? What is it?" I really can't say that. So I'm really happy with these two as well. They were really good in documenting the stuff that I'd done. I hope that continues as well. I think it will - I'm happy with the two that are coming out in the next two months. I'm really happy about those too, you'll be getting them.

William Hooker has since released "Channels of Consciousness" on the NoBusiness label, and "Heart of the Sun" on the Engine label.



George Benson a tribute to Nat King Cole

by Karl Stober

Jazz has an inspirational legacy, filled with sounds that sometimes stun the textbook standards, and many times rebirth memories. We gaze upon the elephants in the studio of the past with great respect and admire their enduring old school charm. From torch songs to swing virtuosity, icons are the foundation of yesteryears heirlooms and educators of yet to come.

Four years ago, legendary guitarist George Benson was asked to engage a tribute, in his own style, to one of the genres major endowments, Nat King Cole. From they're sprung the tribute album Inspiration, A Tribute to Nat King Cole; it took form and connected to a starved public stage. Its release in June of 2013 took off and introduced to a new wave of jazz fandom the style, writings, performance, and feel of Nat King Cole. More important the spin exhibited the remarkable talent of George Benson both as a musician and vocalist. One could see many similarities in both Benson and Cole. Their paths took similar voyages, as they eased into the pop arena from their beginning roots, becoming giants in the field of musicianship on and above many levels.

Inspiration is a mixture of undeniable strengths; both by the precision and execution of Benson's unique read on arrangements and distinct vocals, escorted by his instrumental prowess. With this we are ravenous recipients to the classic chronicles and music sheets of Nat King Cole. From the bluesy ardour of "Route 66" to the heavy harmonizing of Benson with vocalists Idina Menzel and Judith Hill on "When I Fall In Love" the Benson/Cole fandom are buffed again with the brilliance of this nostalgic double bill.

Tributes historically offer little in the forest of rousing evergreens, yet this spin is fiercely focused with rhythmic ploys and formidable melodies. In speaking with Benson I received much more than the atypical old school answers. His insight into Nat King Cole was steep in intellectual concept. His passage towards the completion of this tribute finds us gifted with an expansive vision into both their talents. One might say this inspirational spin was 2013's tsunami of talent, then and now...

Interview

George Benson



Photo credit: Ken Weiss

Interview George Benson

Karl Stober: To begin with George what made Nat King Cole the artist that he was? As well as the phenomenon that he became?

George Benson: First of all he (Cole) was a natural on both instruments. His voice was a natural when he opened his mouth. He had a different approach. His approach to songs was very romantic, very soft...he didn't force the music, it just fell out of his throat. His piano playing just as easy...easy going you know and he played piano as if he was born off the piano...(laughter) So I picked upon that... and I think people do too... on that easy approach that he had. He makes people comfortable and he always picked up the right songs. He had great musicians around him, free arrangements, so how can you not like Nat's music? He was a natural.

Karl Stober: Very much the way you would be with the guitar I would say...

George Benson: I've been very fortunate; I have a natural knack for music. My mother was a singer, my father was a musician and without even putting that in the picture, I've been doing this since I was a little boy. Nothing came hard to me except Jazz. I tried to play Jazz music late and I had to think about it for the first time...

Karl Stober: Well that drives me to my next question, which is, it took you four years to develop this project. Why four years? Explain to me the impact it had on you, both performing it and of course the process it conceptually.

George Benson: Well, reluctant in doing it cause there is only one Nat King Cole. We are not trying to be Nat King Cole here you know, we are trying to represent the inspirational...the vibe that he represented with his music. We are trying to put people in that environment, that's the goal! I had not planned on recording it. People kept requesting it you know, so that was the thing that made it a little bit strange for me. You know time to let people know that I wasn't interested in putting it all on recordings but later if there is an opportunity, maybe. This is it because I couldn't do this a year from now or two years from now but it was just alright...

Karl Stober: So the time was right?

George Benson: The timing was right even though I'm more than twice the age than Nat was when he recorded a lot of these songs. It was difficult for me. Nat was a natural baritone and I'm a tenor, so I had some challenges there that I didn't realize until I started doing his material. I started to sing way down at the bottom of my range, but there wasn't much flexibility for me you know... vocal...you know...so it was a real challenge...

Karl Stober: Nat's song discography is extensive and I was staggered at how you went about the selection process of the cuts. What was that like? What songs would you like to have included but didn't? Elaborate on that!

George Benson: His repertoire was a lot of great stuff; a lot of it was jazzy stuff but blues based so I wanted to get into the middle of things. Songs that I was familiar with like 'here is a song I heard that before and my mama used to play

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that song all the time...‘Rather than try to convey into his most intimate intricate recordings with all of that. Not trying to convince them how great an artist Nat was that’s obvious from BAR ONE...you don’t have to guess about his artistry... I didn’t approach it from that point of view. The songs that I liked...people liked in general...

Karl Stober: Which is true...very true because the selection is perfect in my way of reasoning.... now let's talk about music sheets. Speak to the interpretation process of cold sheets and how you went forward putting the Benson feel into those selections through the arrangements.

George Benson: Well first of all I had a great conductor. His name was Randy Waldman and he was Barbra Streisand musical director for almost 20 years...

Karl Stober: Great company!

George Benson: And he was still works with her...He agreed to do this project because he thought it was such a great idea and of course he did all of the live shows...he does all of the live shows that I did with the Nat Cole tribute. As a group aided in putting this together because he knows me very well and he loves Nat, he plays piano and he can do Nat perfectly. He is one of the finest pianists in the world today.... So I was very comfortable with the having him on the record; it was not a challenge because I knew he had that covered.

Karl Stober: Well let's talk about the challenges. What in the album, if any, caused you problems? What was the most challenging cut?

George Benson: “Mona Lisa” probably because I love the song so much, I didn’t want to do it any injustice. But like I said, Nat’s natural baritone voice can’t overcome that. You’re either a Baritone or you’re not.... (Laughter)

Karl Stober: (laughter) Point well taken, how did you conquer that?

George Benson: So down in that range was very difficult...but I think we got close enough to get the point across...

Karl Stober: Now you're both major talents, let's just lay it out on the table. How was it morphing your two talents and inspiration into a whole project? What do you hear and feel when you had it all together and you finally listened to it?

George Benson: I wanted to be sure not to turn this into a George Benson album...I wanted it to be a tribute to Nat King Cole and not a tribute to me. I’ve got plenty of records; we sold over 50 million albums, records. So we had nothing to prove there. I wanted people to get the sense that this was a real tribute to Nat King Cole, so that’s the thing I wasn’t trying to do, bring us together or a combination of George Benson and Nat Cole...No! I could’ve done that. I don’t think people would appreciate it that as much as they do as you know, hearing and being in that environment. We took them back 50 years and that’s what so great about the live show. Fifty years we’ve taken them back so when they hear the record they are like at my show, it’s me bringing back the Nat Cole live. In its entirety, all of the arrangements, the expertise, the piece orchestrations, the great orchestra, the excitement, I am very comfortable with

what happened with it...

Karl Stober: That's good to hear and I could not agree more. Now you had one of my favourites, Wynton Marsalis on trumpet with you. What kind of impact that he had on disk?

George Benson: Well he was at the last minute, so he agreed to play on it because I knew he was going to add something special. He was the only one Marsalis (laughter) and it's the one song on the album that I didn't use Nat's voice because I figured that song had been over done, so many times, you know "Unforgettable." Try to sing it like Nat.... I said no! We had too many of those so I left that alone and I'd cut my own and I do my Brazilian version of it. Nat and he (Marsalis) fit right into the improvisation.

Karl Stober: George was there any reaction from his daughter Natalie?

George Benson: She hasn't heard this album yet. She knows about the show and we have her blessings as we had her mother's blessing before she passed away. I spoke to the mother about the project many years ago you know...

Karl Stober: How did that go?

George Benson: And we invited her to come see the show but she lived on the East Coast and the show was on the West Coast so she didn't want to make the trip out there but she heard me sing Nat before and she cried...

Karl Stober: Now I also know and consider you one of the few fine educators of sound. With that in mind, how would you explain today, to a young person, the enigma of Nat King Cole and yourself?

George Benson: Well I think they know a lot about me. All I got to do is start singing a few bars of any one of my 128 hits.... Oh that George Benson...OH! You know what I mean?

Karl Stober: 'Ya I know him' (laughter)

George Benson: (Laughter) But when you say Nat King Cole...they may have heard the name, but they may not be sure exactly, he may have sang the Christmas Song or you know 'Unforgettable' which is probably the most well known song. They know that, but they don't know how great he really was because he sang so many ballads and he didn't sing anything what we would call modern today. He didn't have a backbeat behind... a hip-hop beat they don't recognize.... you know (laughter)

Karl Stober: True, it's far above them...

George Benson: So he didn't have any of those but that does not change the fact that he was one of the finest artists of our era, at the top of the list of people like Frank Sinatra, Don Perry and a few others ...

Karl Stober: Oh by far! One of my favourite cuts and one I think you hit spot-on in the album was "Route 66." Talk about the process doing that and how you feel that it came out?

George Benson: (Laughter) "Route 66" is one of Nat's well-known songs. People like to perform it because its blues based. Nat handled the blues very well you know, and had the great swing guitarist Oscar Moore; it was outstanding

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recording of his time. Everyone likes hearing Nat doing that because he made it sound so special. It wasn't just old blues it was highly sophisticated blues! A lot of you know beautiful play, we try to fall into that bag and let the beat be natural. My piano player handled it incredibly well...

Karl Stober: And the voice and everything was spot on, but I got a huge feel for the George Benson style...the Swagger...and that's what was so great about that cut...in fact, I can feel Nat King Cole, but at the same time get the feel of George Benson's touch to it...

George Benson: I'll tell you one thing; my improvisation thing that I do is a natural range. I don't know where it comes from but when I start improvising, something happens to me that I cannot explain. I just know when I hear it back I said "wow" I just can't believe I do that. So I stop pushing it and I just do it and everyone seems to respond, so it's one of the things that have helped my career along nicely.

Karl Stober: Finally tell us something about George we don't know?

George Benson: Ohh that is a beat! Well you know people don't know that I'm also a preacher of the good news...I'm a Bible man...I conduct Bible Studies.

Karl Stober: I would have never guessed that with the little time you have.

George Benson: I knock on doors because I am one of the Jehovah Witnesses... and you may at any time if you are in my territory get a knock on the door and I get a lot with people saying "you look familiar"

Karl Stober: (Laughter) No doubt.

George Benson: They say "You even look like that guy named George Benson" and I'll say 'well I am George Benson'...they won't believe it. They'll say ..."You really look a lot like George Benson" ... "Well I am George Benson" then they say..."You ever see George Benson you say that I said that okay?" It's too difficult for them to understand that I am the same person.

Jane Monheit

by Karl Stober

Austrian composer Gustav Mahler once stated that, "If a composer could say what he had to say in words he would not bother trying to say it in music." Music is a language unlike any other. Music is universal, understood by all cultures and more important felt by every heart. Jane Monheit has captured this concept and in every project she releases, speaks from her heart to theirs. SO it is not surprises that Ms. Monheit unleashes her feel to all with her new project Heart of the Matter, for it matters to her heart!

Ms. Monheit and I have spoken several times and the more we exchange philosophies, the more I understand her path and the voyage she continues to tour. With an angelic tone and keen sense of inventing style outside the textbook, her message is clear and untainted by egocentric traditional mindsets. As a wife and mom, her life has experienced much of what her audience has, relating to all who embraces her gift.

Ms. Monheit's new release is a musical dissection of her heart and soul. As a mother her creation of "Night Night Stars" defines her motherly instincts and love for her son. This is just an example of how she drained her emotions of her life through the melodies and rhythms of this project. Through her resonance you can see and feel her life falling from the music sheets with great emotion and depth.

As one spins this emotional escapade one will undergo the most pleasant and heart warming passions ever to fall off of an arraignment. Case in point is "Until It's Time for You to Go" by Buffy Sainte-Marie. Unique in sound and escaping the cage of traditionalism, this spin has Ms. Monheit's drive for textured appeal along with multiple attitudes. In the 60's it was what it was, a classic. In 2013 it has become a cohesive fusion of then and now, for which we all benefit, on every level. This is the trademark of Ms. Jane Monheit, she sees into the soul of life and extracts the inner template of warmth.

However there is much more to Ms. Monheit than just notes, bars, and music. She is, as you will soon find out, a woman of many emotions, firm and dynamic, gentle and insightful. Her wisdom stem



Photo credit: Ken Weiss

from years of looking into the eyes close to her and those in the audience around her, respecting all that she envisions and withdraws from. As we spoke you will plainly engage how she, with her straightforward sway, gets to the heart of the matter!

Karl Stober: Eleven CD's later you stated that you are now performing through your truer self. Who were you then and who are you now? In other words if you can tell us how you've seen yourself transformed from your first project and now to this one?

Jane Monheit: Well, I mean I was fresh out of College and was thrust into full on career in the music business, everything very quickly so I had to learn everything as I went, which is something most people do. I didn't have this slow ramp up process or anything like that; I just had to suddenly do it. So I learned a lot over the years from a lot of great people and the first bad experiences too. I learned more from the bad experiences than the good ones. It's nice to be fully fresh and grown up in the business after all these years...fourteen years in a row...nine studio albums and everything else.

Karl Stober: You stated in one of your promo announcements that you feel you have more to sing about today then you did in the past. Talk a little bit about that.

Jane Monheit: Just as your life experiences grows, you just have more subject matter to draw upon, although at any age, your life experiences are a complete valid thing to sing about. I hate the misconception one has to be an older person

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Jane Monheit

who has to be quote/unquote "Lived" to be an effective interpreter, that's not necessarily true. I think that innocence and naivety are very powerful and I think that love is as big when you are twenty as when you are forty.

Karl Stober: Very much so. Now one of the other things that are interesting that I look forward too, is the vocal content and you talk about that. Speak to your concept of vocal/lyrical content and how you went about your selections in this new CD and what it means to you now in this time of your life.

Jane Monheit: Well I mean honestly I think the main inspiration for it came from my teaching that so I've been really focused on miracle interpretation and whenever you are teaching you are sort of growing yourself at the same time. Hopefully you know you are doing it right. (Laughter) And it sort of naturally led me to that direction to approach that more on my own singing, that's just short of where the idea for the record came. I never chosen a whole group of songs solely on lyrics before although that is always a major factor in the songs that I choose. Not as much with the last album. The last album was just about singing and having a good time.

This record was really I think the beginning of it came from the teaching that I was doing. So of course the next natural step was to hire Gil Goldstein who is the most brilliant arranger and for any sort of sensitive or emotional content.

Karl Stober: Oh absolutely, in fact, I was going to ask you if we could piggyback off of what you said? The impact of producer Gil Goldstein? His innovative style is very well documented. You say the quote "amazing music happens when he is around." Talk about that feeling you have when all of a sudden you are in the studio with Mr. Goldstein and how that all fit in to the project itself.

Jane Monheit: Well I had worked with him before on my album "Come Dream with Me" although it wasn't with my band. So I've been wanting for a long time to do a project with Gil and my musicians that I work with everyday and so this was the opportunity and you just know with Gil; what he is going to bring to you and its going to be amazing. The confidence there is he knows me very well and I also knew that he wouldn't babysit me with his writing that he would write things that where difficult and challenging and everything that a musician wants. I knew that his writing would reflect the lyrics and it just wouldn't be about what sounded cool. It would be about what was truly right for the song and my interpretation of the song.

Karl Stober: I do notice again and we're probably going to touch on Mr. Gil Goldstein again, but I know that throughout this whole CD, that the arrangements were so unique. Much more so and the approach was so refreshing with a great deal of feeling and focused in on the emotion of each and every song including the Beatles cut and including the Buffy St. Marie piece, everything just had a little more feel but it also had your signature. Talk to me about the arrangements and how you dealt with them as a vocalist.

Jane Monheit: Honestly the whole point was the feeling, it was to have that sense of truth telling and the emotional content the song was at the forefront.

That comes easily to Gil and I, it's what we do best we wear our music on our sleeves as musicians so it just came very very naturally. We chose the songs; Gil arranged them and the whole thing was put together very quickly. It just felt like the easiest thing in the world.

Karl Stober: Was there a tougher arrangement than any other that you had to deal with?

Jane Monheit: I'm a very solid musician so nah... if you are doing your job great, not too many things are hard for you. In terms of just what's on the page and executing it. That shouldn't be difficult since I made nine records and toured around the over the world, I've been doing this for how many years? If I have problems of what was on the page... than my problem would be bigger than the page! So pretty much what one throws at me, it's going to be cool. The challenge comes with the interpretation and that's what's interesting to do. That's what's interesting to me and so for me, for this record, I just let it rip and didn't hold anything back. Then we didn't really go back and make the vocals too perfect either. I left them the way they were. I didn't want everything to be all perfectly manicured, lovely and sound very perfect but then lose some of the feeling. I'd rather have flaws in the actually singing and have the emotional impact be there. As long as they aren't any major technical problems which the thing shouldn't have anyways...

Karl Stober: One thing I was surprised about and very pleased I might add, was your first original on the disc...

Jane Monheit: Ah thanks...

Karl Stober: I believe "Night Night Stars" was just you and to be honest with you as a critic, I look at this and I'm always big when someone does something different, taking a risk. You did something different. Talk about its development and why now... did you do the original?

Jane Monheit: Well I didn't write it for the record...I had written it about 2 and half years ago when my son was about 2 years old, it was just about something he said in the car one night and I very rarely write a song. I much prefer to be lyricist and writing is great for other people and I love words. I love being lyricist so song writing doesn't really do it for me. We did it in College it was part of my education and I love writing lyrics so when people bring me something I am very excited to do that, but it's not what really moves me as a musician. I think the pressure to be a singer songwriter these days is so intense there are so many brilliant writers who need singers like me to interpret their music so that's what I'm here for. I don't necessarily feel the need to write my own songs. I'm not driven to do that. I don't feel pressured to do that.

Karl Stober: So it's safe to say that you're not going to come out with a total original album one of these days?

Jane Monheit: Yes (Laughter) It's safe to say that I would never do that in my life...It's not me, perhaps an entire album with original lyrics would certainly be a possibility.

Interview

Jane Monheit

Karl Stober: I can see that. So it seems you're a follower of knowing your role in your craft?

Jane Monheit: It's just not me as musician nor does it have to be, it's just not necessarily who I am, but when I was younger in College I did a lot of song writing and I sort of realized that it's not what really moves me. I love interpreting a new song when someone else has written it that hasn't had previous interpretation I love doing that. I love writing lyrics, this song was just one I happen to be inspired to write and when we were putting the record together I mentioned it to Gil and he responded "I wanna to hear it honey" (giggle) I played it for him and he liked it. I couldn't believe it that Gil Goldstein likes my song...my little song so I think I wrote it waiting for my son's doctor's appointment ...I just wrote it real fast. That's how it happens, something is meant to be and Gil convinced me to bring it on the record and I said "Alright!" If Gil Goldstein likes it, its good enough for me. (Laughter)

Karl Stober: Exactly, when you have that sort of backing behind you...yes absolutely...

Jane Monheit: Yes...

Karl Stober: Now another one you opened up the CD with "Until It's Time For You To Go," that to me was a great intro selection because it set the tone for the whole album as far as I was concerned...

Jane Monheit: Thanks.

Karl Stober: A meaningful heartfelt ballad, if you will, about Buffy Sainte-Marie. Talk about how you came to chose that and how was it recording it. Also about the arrangement and so on and so forth.

Jane Monheit: Its funny, it's a song that I loved for a million years. I was left with the Roberta Flack version but Gil suggested it for the album and it was just one of those 'Oh my God how could I've forgotten about that amazing song' moments you know what I mean? Gil wrote the arrangement, which to me sounds like almost like a carnival at the end of the night, like closing everything down for the night. You can hear, almost feel, the sawdust on the ground and the stream of lights and the whole thing. The arrangement has this really beautiful imagery to it. When I was recording it, the interpretation took a very sharp turn, it's a very beautiful love song and I really like the lyrics. How simple and lovely they were and I was singing it as such, then like a lightning bolt it hit me, what the song was really about was for me was the end of my son's childhood coming eventually. 'Until It's Time For You To Go' about this little boy that I will never see again. I'll see a grown up him hopefully every-day of my life but I'll never see this little boy again and he'll be gone. And so it became about that.

Karl Stober: I grew up with Lennon and McCartney and you said it was difficult to interpret 'Carry that Weight' with "Golden Slumber." So how did that come to develop where you just took out 'Carry that Weight' and said okay let me make it mine by putting "Long and Winding Road"?

Interview

Jane Monheit

Jane Monheit: Well I've been wanting to figure out how to do that for a long time but I felt weird about separating 'Carry that Weight' from it like because it's just such a thing, but I knew that part of the song wasn't going be right for me and I was talking about it to my husband and he just randomly came out with the idea...let's let go of that part of that song and join it up to "Long and Winding Road" and that was it. And I think it was one of the first tunes we closed for the record.

Karl Stober: Because the segway into it was just so delicate, I was surprised it was just a nice flow right into it "Long and Winding Road."

Jane Monheit: Ya, that was an amazing job!

Karl Stober: No question, I was pleasantly surprised because I'm very leery about who does Beatles Music so you did a fine job.

Jane Monheit: Aw thank you.

Karl Stober: You state that you go for the darker interpretation. Explain that to us.

Jane Monheit: Oh can do. Its interesting to me those interpretations are fun to me for instance one of the bonus cuts on the record "What Are You Actually Doing The Rest Of Your Life" and I thought of another pretty version of that which would be boring, so we did a version that was really kind of about stalking and eventual murder (loud laughter)...

Karl Stober: (loud laughter) Off the wall, Jane! Why?

Jane Monheit: It's just more interesting to me and I've always been an emotional kind of dark person. I'm a pretty intense human being so it's natural for me to explore that so much as it is to sing these beautiful songs, then to be practically laughing out loud on the stage because I am so happy I really tend to cover soul, both extremes of the emotion at every show and I like to see if I can get them on a record too.

Karl Stober: Now another one you used...played a large part on the disk...was Ivan Lin's music...I do a lot on world music so listening to the Portuguese sound was really kind of special, it took you away a little bit from the album and I think the second selection was one of his if I'm not mistaken...

Jane Monheit: Such a beautiful tune and I like the messages and the lyrics you know. I don't like doing English translation because they are mostly terrible you know. I really like to sing the original Portuguese version. We do have a lot of listeners, Portugal and staff. People here in the States in every show, I have people who speak Portuguese so it takes the language. It is what it is and the song still has a beautiful message and lyrics that I love singing.

Karl Stober: You are touring now...talk about the touring the touring experience versus the studio.

Jane Monheit: Well they are the same now, which is good. It used to be that I had trouble reaching the level of emotional interpretation in the studio that I could reach on the stage, but now it's become a lot easier for me. I'm not sure why, maybe because I am older. I'm less worried about becoming perfect all the time.

Interview

Jane Monheit

Karl Stober: Okay so you are more cautious about how you would appear on stage than in the recording studio...

Jane Monheit: No I'm the opposite I think. I would always sort of let it rip on the stage, but in the studio I would be so worried about gaining my Ms. Perfect, but now I'm not so much worried about that. Perfection is overrated. Perfection is easy getting away from it is harder.

Karl Stober: I always stated, Perfection is Boring...Now how do you find touring being a mother now and a of course a wife. How do you deal with that? Every performer deals with it differently, is it difficult at all be it your husband is with you.

Jane Monheit: Our son comes with us everywhere...

Karl Stober: He does go with you, so there isn't a really a big change for you?

Jane Monheit: No, I think all that it means that we go to bed earlier...I mean (laughter) He travels everywhere with us; have him home schooled, preschool so far this year and we'll continue to home school next year.

Karl Stober: What would the fans understand about Jane with this album, seeing a difference from "Home" now this, what would the fans get out of this album?

Jane Monheit: Well hopefully they'll appreciate that I'm a real human being. The album isn't perfectly edited...auto tuned...the pictures aren't photo shopped. It's really a good representation of who I really am. I try to be that way all the time now on stage and in interviews. I used to be so worried about having the perfect persona "like she's so wonderful and beautiful' always says the right thing you know. I was so concerned with that for so long and I realized that it's perhaps the most boring thing in the music industry. I just want to be myself and really enjoy my work, speak my mind, and be who I am. I've tried to do that more with this record and the flaws tell you a lot about a person.

Karl Stober: One final question tell us something about Jane we don't know about.

Jane Monheit: Oh, I don't know. (Laughter) Well I can cook there's that. There's this thing about me that's funny, that I never learned how to drive...don't know how to drive and will never drive and I'm doing a public service...otherwise I'm pretty boring...There aren't too many interesting things to know about me.

Karl Stober: Well Jane I want to thank you very much for your time I'm going to let you get back to Tom and Jerry, and your wonderful son (laughter)

Jane Monheit: (Laughter)

Book Look



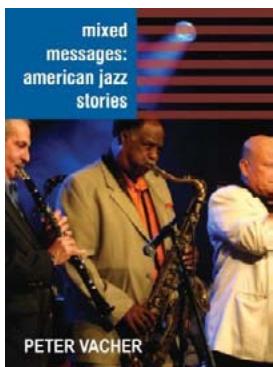
**WHY JAZZ
HAPPENED**
MARC MYERS,
UNIVERSITY OF CALIFORNIA
PRESS.

If someone should express a serious interest in learning about the American art form commonly known as Jazz there would be two starter books that I would recommend. One is Where's The Melody: A Listener's Introduction To Jazz by Martin T. Williams and the other would be this recently published work from Marc Myers. The former deals with mechanics of improvisation while the latter is a social history of the various influences and genres over its slightly century old existence. If one is looking for character studies, stylistic analysis or discography information it would be wise to look elsewhere as there are many works dealing with these subjects and more.

Bookended between an introductory chapter and a final chapter entitled Jazz Hangs On are ten chapters dealing chronologically with the social forces that came to bear throughout the years. Most hardcore jazzers will be familiar with these subjects, like the two American Federation of Musicians strikes or the invention of the 33 1/3 long playing vinyl record, but this reader found it such an easy and enjoyable read that it was a painless way to refresh my memory. One thing I found curious was why there was little mention of the late forties/early fifties herion scourge while quite a bit of text was devoted to use of LSD later on. Since my review copy was an uncorrected paperback page proof there were a few typos noticed (there for their, Sonny Chris instead of Criss) that were undoubtably corrected before the hardcover edition went to print. My two favorite chapters were the first and last, where Myers chronicles his own personal history with the metaphysical presence of the Original Dixieland Jass Band but, as stated earlier, this is a great primer for the jazz novice.

Larry Hollis

Book Look



MIXED MESSAGES: AMERICAN JAZZ STORIES

PETER VACHER.

NOTTINGHAM: FIVE LEAVES PUBLICATIONS, 2012. 314PP

Veteran British jazz journalist Vacher has compiled here a range of his more fully realized portraits of touring jazz musicians, whom he interviewed over the course of several decades for a series of magazines.

In those hours before sound-check or rehearsal, the smart and sympathetic Vacher coaxed some amazing reflections out of mostly lesser-known sidemen (though a few big names pop up in this collection). He describes them as twenty-one “career stories” from “the great jigsaw of US jazz history.” There’s good attention to context (including a smattering of social history) and personality throughout, as Vacher provides terse but informative biographical background and then smartly gets out of the way so that players can just speak their own stories. And this book is loaded with (mostly black and white) photos, showing the player under spotlight at various stages of their career.

There’s a healthy number of Basie vets and New Orleans musicians in particular, though not at the expense of musical range (though folks smitten with the avant-garde won’t find too many heroes herein). Several of the musicians, like Dewey Keenan, illuminate backstage discourse with reactions to players reacting to others’ playing and scenes. And throughout there are fine-grained accounts of band histories (e.g. Cootie Williams) and developments in the music at large (Gerald Wilson). Several interesting themes emerge, although Vacher does not analyze them (nor does he do very much theoretical analysis of the music, but neither is really his goal). Religious themes (something this reviewer is writing a book about) crop up regularly: the church background of musicians (including their encounter with religious resistance to jazz), the notion that God is playing the music through musicians, or the use of jazz in religious institutions. There’s also an interesting angle on jazz and curriculum development, in the Ellis Marsalis piece, and interesting meditations on jazz as a dance music (Houston Person) or predominantly pulse-based (Rufus Reid). And the Benny Powell and John Stubblefield interviews are fascinating in their range and the complicated history they chronicle. With a good instinct for forgotten/overlooked players (like Flip Ricard), and tons of nice detail, Vacher’s book gives a fine sense of what jazz is like as a career. It compares well with recent entries by W. Royal Stokes and others.

Jason Bivins

REISSUES



THE BECHET LEGACY BOB WILBER - GLENN ZOTTOLA/BIRCH HALL CONCERTS LIVE

CLASSIC JAZZ CJ 4

DISC 1 (69:33): OH, LADY BE
GOOD/ DOWN IN HONKY
TONK TOWN/ COAL CART
BLUES/ EGYPTIAN FANTASY/
LAZY BLUES/ SUMMERTIME/
THE MOOCHE/ DAYDREAM/
SI TU VOIS MA MERE/ DANS
LE RUE D'ANTIBES/ I KEEP
CALLING YOUR NAME/ SWEET

LORRAINE.

DISC 2 (69:24): I LET A SONG
GO OUT OF MY HEART/ CHINA
BOY/ I GOT IT BAD AND THAT
AIN'T GOOD*/ JUST ONE
OF THOSE THINGS/ POLKA
DOT STOMP/ HAPPINESS
IS A THING CALLED JOE*/
DEAR OLD SOUTHLAND/
PROMENADE AUX CHAMPS-
ELYSEES/ GEORGIA CABIN/
MEMORIES OF YOU/ SWING
THAT MUSIC.

Glenn Zottola (t), Bob Wilber
(ss, cl), Mark Shane (p), Mike
Peters (g, bjo), Len Skeat (b),
Butch Miles (d), Pug Horton
(vc on *). England, 1981-1982.

Bob Wilbur, who studied with the great New Orleans clarinetist and soprano saxophonist Sidney Bechet in the Forties, is well known for his work in a variety of classic jazz styles. He organized the Bechet Legacy ensemble after the demise of Soprano Summit, a group he co-led with Kenny Davern. This double-CD of the Bechet Legacy was recorded at a pair of British concerts in 1981 and 1982 by super-fan Stan Bowmen with permission of the artists, and is all previously unissued. Keep in mind the non-professional aspect of the production when listening, since the results are less than perfect. Butch Miles' drums, Len Skeat's bass and Mike Peter's guitar and banjo sometimes lack presence, with Wilbur's reeds and front line partner Glenn Zottola's trumpet dominating the mix. Not that that's such a bad thing, since it's Wilbur's pungent soprano or soulful clarinet and Zottola's clarion call trumpet that hold much of the musical interest here. The repertoire is pretty much what you'd expect, a generally captivating mixture of tunes by Ellington, Bechet and some real oldies like Down in Honky Tonk Town (1916) and Coal Cart Blues (1925). Nostalgia is a funny impulse: it can just as easily lead to a deadly dull revival as to vibrant music made with energy and at least a modicum of freshness. Star soloists Wilbur and Zottola keep things decidedly on the positive side of the equation and only occasionally does the music truly sound tired. Vocalist Pug Horton, Wilber's wife and the catalyst for this ensemble, makes two appearances, fitting right in on I Got It Bad and Happiness is a Thing Called Joe. By now, some three decades after these shows, the Bechet Legacy is subject to nostalgia in its own right. If you liked them back then, you're in for a treat.

Stuart Kremsky

REISSUES

ZOOT SIMS COMPATABILITY

DELMARK / JUMP 12-36

The Way You Look Tonight (take 2) / Nash-Ville (take 7) / You Don't Know What Love Is (take 2) / Compatability (take 5) / The Way You Look Tonight (take 4) / Nash-Ville (take 4) / You Don't Know WHat Love Is (take 1) / Compatability (take 2) / The Way You Look Tonight (take 1) / Nash-Ville (take 4) / studio chatter / Compatability (take 4) Nash-Ville (take 9).

56:49.

Sims - ts; Hall Daniels - tpt; Dick Nash - tbn; Bob Gordon - bars; Tony Rizzi - g; Paul Atkerson - p; Rolly Bundock - b; Jack Sperling - d. 2/14/55, Hollywood, CA

Tenor (and sometimes soprano) saxophonist Zoot Sims had a lengthy career that straddled the late big band period, bop and cool schools. His style was an effective mix of all three. There was an underlying swing to practically everything he did. His improvising lines could have a complexity that rivaled the best of the boppers. And at times, he seemed to play with a measure of reserve that allied him to the cool school. He seemed to be able to take all of these ingredients and mold them into a personal style that was effective and well-appreciated.

Compatability has had an interesting history. It was originally released as a 10" LP in 1955 on the Jump label under trumpeter Hall Daniels' name and titled Hall Daniels Septet (never mind that there are eight players). He composed both the title track and "Nash-ville" (the latter for trombonist on the session, Dick Nash). He also arranged the four tunes with lovely, rich voicings that, while identifiably West Coast in nature showed a little more heft and energy than was the norm. In the 70s, the Zim label reissued it as Nash-Ville under the name the Zoot Sims - Dick Nash Octet. This release added a few alternate takes to the original program. More recently, the recording has surfaced on iTunes as Nashville by the Zoot Sims Quartet (never mind that there are still eight people on the session). So now comes an official release, this time by Chicago's estimable Delmark label under Zoot Sims' name carrying the title Compatability. This time all complete takes are included and even a little bit of studio chatter. It's a cracking session of West Coast bop ca. 1955 with an underlying tone of cool. The arrangements are involved with lots of counterpoint, fulgent harmonies, lines being tossed from instrument to instrument. The soloists are all strong. Sims was beginning to peak around this time and his solos from take to take show his superior skills at dissecting a tune. Daniels, who deserves the lion's share of the credit for this session was a good trumpeter with a strong tone. After this date he slipped into the West Coast studio scene, became one of Les Baxter's chief arrangers and worked, writing and arranging soundtracks, having a long and successful career. This is a well put together reissue. There are multiple takes of each tune. None is too different from each other but the soloing is good all around and the tunes are well-sequenced. The first four tracks are those issued on the original 10" LP. The following 5 tracks were issued on the Zim release. And the last two takes plus the studio chatter are previously unreleased. This is definitely the best reissue of this album. But too bad Hall Daniels' name couldn't have been featured a little more prominently. It's understandable that Zoot Sims is the main player that people know but it would be nice to have seen Daniels get some front cover recognition since it was the only jazz session he ever lead.

Robert Iannapollo

REISSUES



BYRON ALLEN
BYRON ALLEN TRIO
ESP 1005

time Is Past / Three Steps
In The Right Direction /
Decision For The Cole-man
/ Today's Blues Tomorrow.

43:29.

Allen - as; Maceo Gilchrist
- b; Ted Robinson - d.
9/25/64, New York City.

his discography. In Jason Weiss' book on the ESP label (*Always In Trouble*, Wesleyan University Press) there are only two references to him. In one, Sonny Simmons says it was Byron Allen who hipped him to the ESP label, telling him they were looking to record players like him. And when queried about Allen, William Parker said he saw him as recently as 1988 in San Francisco. There are seemingly no recent references to Allen on the internet. Bassist Maceo Gilchrist appears to have died in 1999 without making another recording. And drummer Ted Robinson is equally MIA, this also appearing to be the only recording he was on.

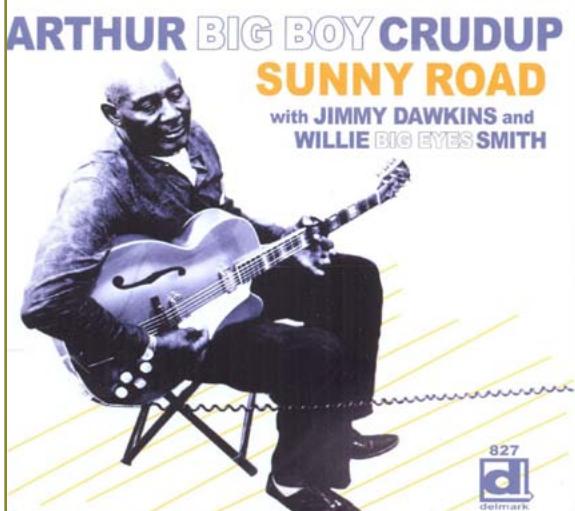
But Allen and company turned in a really good record that probably sounds better today than it did when it was released. Allen's saxophone seems pitched somewhere between Ornette Coleman's dancing lyricism and Jimmy Lyons' take on Charlie Parker. Coleman is clearly the major influence but Allen is working in his own ideas. His tone is bright and his wails seem to convey an unfettered joy in music making. His cohorts give him ample support. Gilchrist and Robinson keep a high energy base going beneath Allen's flights. It's too bad he never had the chance to record at this time and develop his ideas further. But this document is an enjoyable relic of the early period of free jazz.

Robert Iannapollo

Alto saxophonist Byron Allen's Trio recording for the ESP label is probably the diametric opposite of the Zoot Sims record above. It's freewheeling music based on skeletal themes, bristling with the energy of discovery that was the hallmark of jazz being produced ten years after the Sims date.

Allen is one of the mystery players of the era. This ESP album, plus one other done in the late 1970s (which I've never heard) is the extent of

New Issues



ARTHUR "BIG BOY"
CRUDUP
SUNNY ROAD
DELMARK DE 827

- 1.SUNNY ROAD/ 2.PLEASE
DON'T LEAVE ME WITH
THE BLUES/ 3.TRYING TO
TAKE ME FOR A RIDE/
 - 4.SHE GIVES ME A THRILL/
 - 5.MISTAKE I MADE IN L.A./
 - 6.THE ONE THAT I LOVE/ 7.I
HAVE CALLED UP CHINA/
 - 8.I'M LEAVIN' TOWN/
 - 9.STUDIO CHATTER WITH
BOB KOESTER/ 10.ALL I GOT
IS GONE; 40:32.
- Arthur "Big Boy" Crudup
(vcl, g) Jimmy "Fast Fingers"
Dawkins (g on 4,7,10) Mike
Thompson (g on 2) Mark
Thompson (b on 2,4,7,8,10)
Willie "Big Eyes" Smith (d).
Chicago, IL, November 10,
1969.

that's what I have." Singing and playing in the company of the superbly responsive blues drummer Willie "Big Eyes" Smith, and with the occasional participation of guitarists Jimmy Dawkins and Mike Thompson and bassist Mark Thompson, the accomplished Crudup conducts a master class in down-home, down-tempo heart-felt blues. It may be a little crude and rough around the edges, but this is overwhelmingly honest and thoroughly human music, a cry from the past that proves to be compellingly listening. The session culminates in the heart-breaking All I Got Is Gone. Thanks to Delmark for getting around to this at last.

Stuart Kremsky

Arthur "Big Boy" Crudup (pronounced, by the way, as "crude-up" according to producer Bob Koester) truly had the blues when he recorded Sunny Road in Chicago in 1969. The road was anything but sunny, since Crudup's wife had recently passed away, and when Koester tries to prod him into playing at least one faster number, the singer says "nothin' but direct to the blues .. 'cause

New Issues



1) ZOOT SIMS LOST TAPES JAZZHAUS 101710

ALL THE THINGS YOU
ARE / ALAN'S ALLEY /
MINOR MEETING FOR TWO
CLARINETS / FALLIN' IN
LOVE / BLUE NIGHT / OPEN
DOOR / I SURRENDER DEAR /
TANGERINE / THESE FOOLISH
THINGS / I'LL REMEMBER
APRIL / Trottin'. 55:25.

Sims, Hans Koller, as, ts,
cl; Willie Dennis, tbn; Adi
Feuerstein, Gerd Husemann,
flt; Helmut Brandt, flt, bs;
Hans Hammerschmid, p;
Peter Trunk, b; Kenny Clarke,
d. 6/23/58, Baden-Baden,
West Germany.

Just as it appears that most of the recordings of the leading jazz musicians from the 1940's to the 1960's have been released, along comes the Jazzhaus label from Halle, Germany. Jazzhaus doesn't possess merely a handful of recordings. It has available for release more than 1600 live radio and television jazz recordings, or 3000 hours, of over 400 jazz groups. Sixteen hundred recordings? That's not just opportunity. That's a cornucopia of jazz, but not one without a challenge. The challenge for the Jazzhaus producers would be which of the 1600+ recordings to release first. And second. And third. Such unheard jazz treasures as these cause one to wonder: Why were none of them previously released? Here it is 2013 and we're able to hear for the first time Dizzy Gillespie or Zoot Sims when they toured Germany. But therein lie the recordings' delights as well: the ability to hear new recordings of jazz masters for the first time, chances to be delighted by superb sounds of surprise, brief reminding insights into the performers' personalities, and the ironies of comparing these musicians' performances with the knowledge applied from their lifetime biographies (such as knowing where 29-year-old Lalo Schifrin's work with Dizzy Gillespie would lead). Fine wine indeed. These belated releases allow for heightened appreciation and a more comprehensive knowledge of the circumstances of the recordings than if the albums had been released only a few years after the performances happened.

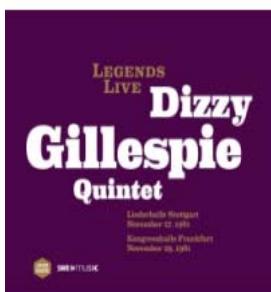
Once again, Naxos of America, which released the impressive Jazz Icons video series within the past decade, is involved in making available classic jazz recordings as they are discovered. Naxos has teamed with Jazzhaus to distribute these jazz treasures within the United States.

One of the first of Jazzhaus's outstanding releases consists of Zoot Sims' collaboration with fellow saxophonist Hans Koller during a 1958 Baden-Baden concert (1). A confluence of events led to the opportunity that Sims seized upon. The first event was Sims's recording with jazz pianist Jutta Hipp, who recorded in Germany with Koller before emigrating to the United States and who preceded Marian McPartland as the house musician at the Hickory House. (Their

New Issues

joint Blue Note album was, of course, Jutta Hipp with Zoot Sims.) Then Sims, who first joined Benny Goodman in 1943, was invited to join Goodman's band for the 1958 Brussels World's Fair performances, among other European tours. *Synchronicity*: Sims met Koller in Brussels, and they had the good fortune of being invited to a studio recording in Baden-Baden by Joachim-Ernst Berendt of Südwestrundfunk. After Berendt broadcast the session on radio, it wasn't heard again for over fifty years. While jazz listeners are no doubt familiar with Sims's distinctive sound, swinging fluidity with some bite, *Lost Tapes* provides due attention to the accomplished European jazz musicians who received less frequent attention, especially Koller (and expatriate Kenny Clarke, who was called in for this session). "All the Things You Are" provides a compare-and-contrast opportunity as Sims and Koller trade choruses, while "Alan's Alley" allows for extended improvisations before the studio audience as their give-and-take builds the dynamism of the performance. "Minor Meeting for Two Clarinets," written by their pianist Hans Hammerschmid, allows a switch to clarinet for both reedmen, revealing relaxed clarinet work not usually associated with Sims as he and Koller intertwine melodic and harmonic lines during the blues-based composition. In addition, the selection provides opportunity for a two-chorus bass solo from Peter Trunk, a bassist of choice for top-shelf European jazz groups. For fuller effect after the first four pieces, reedmen Adi Feuerstein, Gerd Husemann, Helmut Brandt and Goodman trombonist Willie Dennis join the quintet for songs evidently arranged by Hammerschmid: the cool jazz-like haunting "Blue Night"; the flute-led "Open Door" ending with Clarke's solo before the final chorus; Brandt's poignant baritone sax solo on "I Surrender Dear"; Sims's effortlessly swinging, actually beautiful interpretation of "Tangerine"; Dennis's brief presentation, embellished by his vibrato and dynamic heights, of "These Foolish Things," a Koller-and-Dennis version of "I'll Remember April"; and then a sax-section-and-trombone interpretation of Sims' "Trottin'" with John Bunch-like harmonic voicings and a melody similar to that in some of Goodman's arrangements. *Lost Tapes* recalls

New Issues



2) DIZZY GILLESPIE QUINTET LEGENDS LIVE JAZZHAUS 101711

THE MOOCHE / CON ALMA / WILLOW WEEP FOR ME / OOPS-SHOO-BE-DOO-BE / I CAN'T GET STARTED / KUSH / CON ALMA (ALTERNATE TAKE). 69:14.

Gillespie, tpt; Leo Wright, as, flt; Lalo Schifrin, p; Bob Cunningham, b; Mel Lewis, d. 11/27/61 & 11/29/61. Stuttgart & Frankfurt, West Germany.

the atmosphere and the excitement of SWF's (now SWR's) studio sessions that seized upon opportunities to record the world's top jazz groups. In this case, it paired two jazz legends, one American and one German, for a once-in-a-lifetime performance.

The Dizzy Gillespie Quintet album (2) combines tracks from concerts two days apart in Stuttgart and Frankfurt. Considering the fact that they were recorded, 55 years ago, one must respect the technical professionalism of the original sound engineers as well as those who re-mastered this vintage material. Not only are the instruments captured with distinct separation in the concert hall, but also the instruments, even bass and piano, project with crispness and tonal clarity. Gillespie's quintet plays with the energy and distinctiveness that one associates with his groups, such a masterful discoverer and motivator of talent was he. While the German repertoire was varied and contained few surprises, the improvisations as always contain nuggets of delight. Schifrin's block-chord clavé-originated multiple choruses of "Con Alma" recall his virtuosity that allowed him to leave Argentina and achieve Gillespie's respect. But the unexpected crowd-pleaser is the undersung Leo Wright, who catches fire whenever he plays, particularly on his extended blazing "Kush" solo, improvised trance-like in six-eight over a single chord. "Willow Weep for Me" consists of Wright's three-minute delivery of the tune on flute, as Gillespie highlights the reedman's talent. For yet another detour from the quintet's instrumental performances, Gillespie injects humor into the concert with "Oops-Shoo-Be-Doo-Be" involving sung call-and-response among the band members. Interestingly, Gillespie's introduction to the alternate take of "Con Alma" suggests his modesty and mutual respect for fellow jazz musicians as he expresses appreciation for Ray Bryant's, Benny Golson's and Oscar Peterson's performances of his composition. Legends Live represents an indispensable addition to the collections for Gillespie enthusiasts due to the excellence of the performances and of the recording technology available at that time.

Bill Donaldson

New Issues



THE DANN ZINN 4 GRACE'S SONG DANN ZINN ZM102

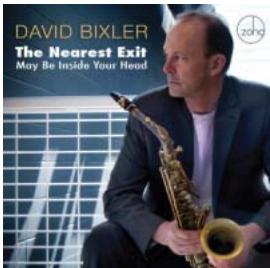
LIVE AND LEARN/ WESTERN SKIES/ GRACE/S SONG/
JUMPSTEP/ KING OF PAIN/
CORAZON/ RED ROVER/
STARDUST. 56:49

Zinn, ts; Taylor Eigsti, p; John Shifflett, b; Alan Hall, d. No Date Given, Berkeley, CA.

This debut album by the Dann Zinn 4 is sure to please fans of up-to-date mainstream modern jazz. Each of the musicians is extensively experienced and highly regarded in his own right. Three of them reside in the San Francisco Bay Area, while pianist Taylor Eigsti now operates out of New York City. They are superb players, both as soloists and as ensemble members, with the leader also adept at composing interesting, attractive tunes. All the pieces are his, except for his smart arrangement of Sting's "King of Pain," to which he and Eigsti add inventive improvisations, and the classic "Stardust," whose ageless melody receives the reverential reading it deserves. Zinn is a prodigious saxophonist, his handsome sound and favored double-time phrases suggestive of players of the Michael Brecker ilk. He does employ the extreme upper register of his horn occasionally, but does so with taste, and even plays an electric saxophone to good advantage at one point. Eigsti also possesses admirable technical prowess, as demonstrated in his flawlessly executed, imaginative solos as well as in his virtuosic unison lines with Zinn. Zinn's own compositions provide excellent vehicles for his and Eigsti's stellar improvising as well as engage the listener on their own. Although, for example, the first few measures of the opening "Live and Learn" seem to promise a Coltrane-like modal composition, the tune soon introduces an attractive chord progression that the saxophone and piano soloists explore with gusto. And the very fast "Jump Start," with its stop-time section marking off short drum fills, offers the tasteful drummer Alan Hall an opportunity to exhibit his considerable solo skills. In contrast to the vigor of most of the program, "Gracie's Song" is a lovely, gentle ballad that includes some fine piano and a sensitive John Shifflett bass solo. Also unique in this context is the rubato, free jazz-like "Red Rover," with its strange saxophone sounds, explosive drums, and forceful block-chord statements. It would be difficult to find a better executed or more enjoyable first album.

David Franklin

New Issues



DAVID BIXLER THE NEAREST EXIT MAY BE INSIDE YOUR HEAD

ZOHO MUSIC ZM 201206

PERFECTED SURFACES /
VANISHING POINT / VIDA
BLUE / THREE DOG YEARS
/ THE NEAREST EXIT MAY
BE INSIDE YOUR HEAD /
ARISE / THINKING CAP / THE
DARKNESS IS MY CLOSEST
FRIEND / GOAT CHECK.

65:51.

Bixler, as; Scott Wendholdt,
tr; John Hart, g; Ugonna
Okegwo, b; Andy Watson,
dr. 4/15/11 & 9/17/11, River
Edge, NJ.

The most notable aspect of *The Nearest Exit May Be Inside Your Head* isn't the, shall we say, creativity of the title, nor is it the clarity of leader David Binney's pealing and appealing tone. No, it's the group's unique, fluid, finely interwoven sound. The quintet consists of individualistic musicians who have established their own personas in previous recordings but who remain nonetheless instantaneously attuned to each other's thoughts. That is, Bixler's band has established a recognizable sound, not imitative, and one that arises from the personalities and talents of its members.

Still, despite the tight instrumental cohesion, this remains Bixler's album, no doubt about it, with his own compositions, his own arrangements, his own song titles, his own choices of musicians—his own group sound. For one thing, these are matured musicians who perform with straightforward confidence in the midst of compositional complexity. No technical fireworks, no strutting showiness, no extremes of volume or pitch ensue. Even on such an even keel with burnished tones and firm bass lines and supportive drumming that doesn't call attention to itself, puckishness and engaging ideas emerge. The opening piece, "Perfected Surfaces," contains the complexity within simplicity that marks Bixler's style. The melody, such as it is, doesn't present itself conventionally as one instrumentalist's statement. Rather, it comes across as pieces of a jigsaw puzzle, or as brief consecutive instrumental segments, blurring give-and-takes that eventually form a composite whole over guitarist John Hart's "On Broadway"-like two-note vamp, typically concise too. Unforced and natural, the interchange involves playfulness and finger-snappingness, even as the tune remains virtually unsingable as it veers between major and minor modalities. This characteristic of musical surprise—Bixalodian, as liner notes writer Arturo O'Farrill coins it—creates unexpected resolutions, or irresolutions, that Bixler and trumpeter Scott Wendholdt play with sly, wry declaration. Again on "Three Dog Years," for example, which lils along easily without much pause or interruption, Bixler unpretentiously, sneakily surprises when the melodic phrase moves beautifully between, again, minor and major modes without

New Issues

= developing a traditional AABA song structure. Instead, this deceptively simple tune blithely ends choruses with syncopated gallops of E-C, F-C, G-C-G that serve as a decorative signature for the piece, akin to Grofé's "On the Trail" without the triplets. But all is not modal, nor is all characterized by inventive instances of composed phrasing meant to sound carefree. "Vida Blues" swings along conventional changes, allowing each of the quintet's members to stretch out with extended improvisations of their own styles while saluting the icons of hard bop. Both Bixler and Wendholdt have developed their own distinctive, luxuriant, burnished tones. Accordingly, Bixler slows the proceedings into poignant ballads that allow their long tones, sometimes woven together, to carry "Vanishing Point" and "The Darkness Is My Closest Friend." In addition, the atmospheric nature of these two pieces makes clear Bixler's shrewdness in choosing Hart's guitar, rather than piano, as the chorded instrument for the group, so varied are its hues, so changeable is its emotional bearing. The Nearest Exit May Be Inside Your Head, the title piece itself an unusual application of whimsy, reminds us of the benefits that professional experience and maturity within a still-youthful perspective can offer. While David Bixler has produced a superb album that delights with lagniappes tucked within his main themes, the execution of his ideas succeeds because like-minded musicians of similar imagination and mutual understanding support his endeavors.

Bill Donaldson

New Issues



BERNT ROSENGREN BIG BAND WITH HORACE PARLAN PIANO, DOUG RANEY GUITAR CAPRICE CAP 21829

HIP WALK/ NEW LIFE/ HOW
DEEP IS THE OCEAN?/ JOE
AND EYE/ THE HUMMING
BEES/ NAIMA/ AUTUMN
SONG/ SAD WALTZ/ BLUES
NERVES
4:10

Bertil Lövgren, tpt; Tim
Hagans, tpt; Maffy Falay, tpt;
Lars Färnlöf, tpt; Stanislav
Cieslak, tbn; Lars Olofsson,
tbn; Nils Landgren, tbn;
Sven Larsson, bass tbn;
Bernt Rosengren, flt, as, ts;
Lennart Åberg, as; Peter
Gullin, as; Stefan Isaksson,
ts; Tommy Koverhult, ts;
Gunnar Bergsten, bari s;
Håkan Nyquist, Fr hn; Horace
Parlan, p; Doug Raney, g;
Torbjörn Hultcrantz, b; Leif
Wennerström, d.
May 13-14, 1980; Stockholm,
Sweden.

Jazz has enjoyed an extraordinary history in Sweden, particularly in the 1970s and early 1980s. The latest release from Caprice Records, who has been reissuing much of that history, is a big band album: Bernt Rosengren Big Band. The album features two American expatriates as featured soloists. The first is the great pianist Horace Parlan, who is predominantly known for his work with Charles Mingus and his appearance on the album *Mingus Ah Um*. The second is guitarist Doug Raney, the son of American guitarist Jimmy Raney. Combined with Rosengren's band of top-caliber Swedish musicians, the whole ensemble performs seven of Rosengren's compositions alongside two standards. It should first be noted that the music is built around the soloists and almost all of the solo work comes from Parlan, Raney, and Rosengren. While it would be neat to hear the soloistic-palette from each of the Swedish musicians, the featured soloists are quite good and the ensemble work is equally as polished. Although Rosengren's compositions are respectable, his arranging abilities are even better. The arrangement of Coltrane's "Naima" is full of energy and forward-propulsion that builds to an exceptionally swinging solo from Rosengren. Parlan and Raney each display some sophisticated playing on Berlin's "How Deep is the Ocean," and Rosengren's "Hip Walk," respectively. Rosengren also takes another brilliant solo on "The Humming Bees," which is a tune that bears some resemblance to Philly Joe Jones's "Trailways Express," in the brass parts. The band's overall performance draws heavily on blues aesthetics and contains some elements of what used to be called "blue-eyed soul." The downfall of this album is the recording quality. Upon first listen, the recording is immediately dated to 1980 with its rich reverb and less-than-spectacular mixing. This release could have really benefitted from a second set of ears in the remastering process. There are some passages where the soloist is so pervasive that the ensemble passages are difficult to hear. It is a shame that it turned out this way because it may cause the listener to omit the thoughtful consideration that this album deserves.

Dustin Mallory

New Issues

DAVID LESHARE WATSON, BIG TOWN

MUSIC IN THE VINES 330.
BIG TOWN / BALL & TRANE
/ IT SHOULDN'T HAPPEN TO
A DREAM / LOST WOMAN
BLUES / S&S C MINOR BLUES
/ SO WHAT / WELL YOU
NEEDN'T/ LIE DETECTING
BLUES / I GOT THE BLUES /
HERE'S TO LIFE. 67:31.
Watson, vcl; Mike LeDonne,
p, org; Bob Cranshaw, b;
Mickey Roker, d. No dates
listed. Brooklyn.

OSCAR BROWN, JR. & MAGGIE BROWN, WE'RE LIVE, ESP DISK- 4071.

INTRODUCTIONS / YOUNG
JAZZ / BIRD TO WORD-BILLIE
BROWN'S BOUNCE / BIRD
CHASE / MIDNIGHT (ON THE
BEACH) / A TREE AND ME
/ ALL BLUES MEDLEY(*) /
STRONGMAN / INSIGHT(+) /
WHEN MALADY SINGS / ALL
OVER (ODE OWED YOUTH)
MY LITTLE MAGGIE /
BROWN BABY / OLD LOVER'S
SONG(#). 72:44.
Brown.jr.,vcl; Maggie Brown,
Africa Pace Brown(*)(+),vcl;
Angela, Cheryl, Cassandra,
Caroline Brown(+), vcl.
Miguel De La Cerna, Aaron
Graves (#),p; Yoseph Ben
Israel, b; Avreeyal Ra,d.
4/22/01.
Chicago, IL.

When it comes down to it, the voice was probably the first vehicle to make music although it may not have been very pleasant to the ears. When one thinks about it, that is true in some cases and to a certain extent today but we won't mention any names. David Watson is a new name to me and probably is to the majority of Cadence readers. A singing drummer with a handful of albums under his belt he comes out from behind the kit here since his cousin, the underheardled Mickey Roker is handling the timekeeping chores here. Rounding out the backing trio is the versatile Mike LeDonne on keyboards and veteran bass ace Bob Cranshaw. Definitely the wild card here, Watson has been previously compared to Eddie Jefferson, Joe Williams, Leon Thomas, Cab Calloway, Leo Watson, Jon Hendricks and others but he is a hard man to put a positive I.D. on. That statement is enforced by other influence Watson mentions in his self-written annotation like Ella Fitzgerald, King Pleasure, Johnny Hartman, Nat King Cole, Frank Sinatra & Jimmy Rushing. There are also generous bios of each of the trio members included in the comprehensive cover booklet. The title song was written by vibist Joe Locke with lyrics by Watson and dedicated to Granville Mickey "Big Town" Roker while the other originals, "Lost Woman Blues", "Our Night In Heaven", the humorous "Lie Detecting Blues" and the lyrics to "S&S C Minor Blues" were written over the changes to Stanley Turrentine's "The Hustler". Eddie Jefferson is well represented by his words to Miles "So What" & Lester Young's "I Got The Blues".

In addition to providing sparkling piano accompaniment and solo work, Mike LeDonne slips behind the organ console for the last two listed tunes, both Watson blues and the final ballad that has the leader a little bit too heavy on the vibrato for this listeners taste. Give this one a listen before you decide.

My introduction to Oscar Brown, Jr. came via a grainy, black & white television series called "Jazz Scene USA" of which he hosted. What immediately struck me was his happy attitude and his obvious love of the art form. It was only later that I heard him sing in that distinctive voice, a cross somewhere between Joe Lee Wilson and Jon Hendricks and it must be admitted it didn't

New Issues



RAQUEL CEPEDA, I'M CONFESSIN', PEONIA MUSIC 3001.

EAST OF THE SUN / BESAME
MUCHO / CHEGA DE
SAUDADE / THESE FOOLISH
THINGS / TONADA DE LUNA
LLENA / SOMOS NOVIOS
/ I DON'T KNOW ENOUGH
ABOUT YOU / DREAM A
LITTLE DREAM OF ME / HOW
DEEP IS THE OCEAN? / ME
FLECHASTE EL CORAZON /
WHAT IS THIS THING CALLED
LOVE? / I'M CONFESSIN' /
CORCOVADO-ESTATE. 61:38.
Collective personnel: Cepeda,
vcl; Bob Chadwick, flt;
David Caceres, as, ts; Warren
Sneed, ss, ts; Dennis Dotson,
tpt; Paul English, tpt, flgh;
Thomas Hulten, tbn; Brennen
Nase, Guil Fonseca, g; Paul
English, p; Jeffry Eckels,b;
Dean Macomber,d; Jorge
Orta (Cro-Cro), Tony Parana,
James Metcalfe, perc; Marcia
Sterling, Oleg Sulga, vin; Dan
Strba, via; Shino Hayashi, cel.

5/12. Houston, TX.

impress me all that much. But I'm an instrumental fan and my list of favorite male singers would barely fill up ten fingers. Oscar's strong suit was as a wordsmith, a lyricist that added flavor to writings by Nat Adderley, Miles Davis and others but it is my belief that his strongest line was not musical but when he resigned from the Communist Party in the mid-fifties saying "I'm too black to be red!".

Recorded live some dozen years ago at The Hothouse for International Performance in downtown Chi-town, these fourteen tracks are something of a family affair with several members of the Brown clan present on "Insight" co-written by the elder sister and a brother who passed on way too early. The duets between Maggie and her dad are the high points to these ears displaying an amazing interplay with their voices that echo Bird and Diz in high flight. Other than a solo reading of "Brown Baby" by Maggie, none of Oscar Brown's biggest hits are heard but he makes up for it by a stunning rendition of the Monk classic. Africa Pace Brown adds nice vocals on the aforementioned "Insight" and the "All Blues Medley". It's puzzling that this impressive set took so long to release but then one realizes there is not one iota of commercial pop pap present.

Faultlessly produced by Paul English and Andy Bradley, I'm Confessin' introduces us to Venezuelan-born, Houston resident Raquel Cepeda a day-gig geologist in the Texas oil fields, a painter and writer but most importantly for readers of Cadence, a singer of the first order. Her pristine voice sails through thirteen selections of Latin origin, American standards and an original "Me Flechaste el Corazon" with confident assurance and unassailable taste. A couple are even rendered in their original language including a knock-out version of the old warhorse "Besame Mucho" that springs to new life thanks to Ms. Cepeda & piano/saxophone solos from English and Warren Sneed. She gets downright sassy on Peggy Lee's "I Don't Know Enough About You" and the opening swung "East Of The Sun" but it is the ballads that are breathtaking. Fans of Eliane Elias and Diana Krall will love this one.

Larry Hollis

New Issues



1) EVGENY
MASLOBOEV,
ANASTASIA
MASLOBOEVA
RUSSIAN
FOLKSONGS IN THE
KEY OF NEW JAZZ
LEO 659

AROUND/ KUKUSHECHKA/
EVENING/ RUSSIAN
METAPHYSICS/
PACIFICATION/ OVER THE
RIVER/ NORA/ DISCUSSION/
KVASHNYA/ LULLUBYE/
SIBERIAN SING/ LOST
SOUNDS/ GULBUSHKA/
PLYOS 61:38

Anastasia Masloboeva, vcl,
cymbalo; Evgeny Masloboev,
perc, d, plastic bucket,
metal washbasin, speaker;
Alexey Kruglov, ss, as, cl,
baby saxophone, prepared
saxophones, mouthpieces;
Sergey Starostin, Russian folk
wind instruments; Arkady
Shilkloper, Fr hn, alpine hn;
Renat Gataulin, p, prepared p,
synth; Anton Kolosov bass g;
Vitaly Labutin, el g Moscow

April 30, May 1, 2012

Leo manages to record some of the most interesting music in the world. (1) is a fascinating record. I am not sure it always works, but even when it doesn't it is still interesting. The music is definitely improvised, so the title is correct. There is some fascinating playing here, but none of it is sustained for long periods since the song structure dominates. Not all tracks have vocals. Even though I don't speak Russian, knowing the title helped to get a feel for the message of the song. Sometimes the music gets beyond free jazz and gets into noise territory, or possibly it should be called experimental. This is the case on "Discussion" and "Kvashnya." There is a fine line, I know, since I have played all three types of music, including having played with the Nihilist Spasm Band. But the jazz structure is dominant. And, as is the case with most European musicians, they are classically trained as well. So improvisations usually have a compositional structure to them. But that just goes to show how inadequate these labels are. Ms. Masloboeva uses her voice in interesting ways. On some tracks she sounds like an opera singer with a full voice and on others she sounds like a thin voiced folk singer. The use of the voice in this manner appears to be appropriate to the song. I really like her voice on "Evening" and "Pacification."

I really love "River." It begins with a conversation between a couple of the instruments and then the voice enters. I am not sure which instruments are being used; possibly one of the folk instruments and a sax mouthpiece, but they both get great sounds which emulate voices, which really highlight the actual voice.

The dominant soloist is Kruglov and he is excellent. I have reviewed CD by him before. But all the soloists here are excellent.

On my third listen, I find myself enjoying the record more than I did on the earlier listenings, so I hope it will get better.

Bernie Koenig

New Issues



2) GOAT'S NOTES FUZZY WONDER

LEO 661

SOMEBODY IN MY CLOSET/
PARTY FLOWERS/ SHY
GUEST FROM MARS/
PREFACE & GENTLE
CHIMERAS/ LITTLE SCENE
FOR BECKETT/ LANDSCAPE
ARCHITECTURE/ KITCHEN
ON FIRE/ MOSES' FIRST
DESERT MORNING/ THE
FENCE/ ELEGY/ SALAD
FOR THE HAPPY ONES/
A CRUMBLE/ BEWARE
OF HOLIDAYS/ CHEAP
SUNRISE/ 52:44

Grigory Sandomirsky,
p, melodica; Vladimir
Kudryavtsev, bass; Maria
Logofet, vln; Piotr Talalay,
d; Andrey Bessonov, cl; Ilya
Vilkov, tbn Moscow, 2010

) is another winner from Leo. Here we have a group of Russian musicians, most of whom are classically trained, but improvise with abandon. They cook! The music is an interesting mix of free jazz, blues and New Orleans. The New Orleans style comes through with Bessonov's clarinet, and Talalay gets the rhythm right. But most of the music is out there, but a lot of it also has a strong rhythmic base.

"Party" is a great example of this. The piece starts off with a New Orleans feel, with some reat growling by Vilkov, with great support from everyone. And, there are great solos by Bessonov and Sandomirsky. It is not often that a band like this will make you get up and dance. But this track does.

"Guest" starts off slowly—shyly, but again Vilkov's trombone takes over. Then everyone joins in. I guess the guest overcame his shyness. And then there is "Beckett" which is very out there, with some nice sound effects, great playing by Kudryavtsev, and great support from Talalay. "Landscape" sounds very structured with composed and improvised sections alternating, like a tired garden., but with really overgrown sections. But for me "Kitchen" sums up the whole CD. It is out there, but mixed with Russian melodies and rhythms, combining all the styles this band works with. And this band really works well together. All compositions are listed as being by all the players. This usually means that the music is collectively improvised. While there is a great deal of improvisation here, it sounds to me like there some actual composed parts.

A truly interesting record, and one that perhaps can be heard as a development of the previous Russian folk song CD.

Bernie Koenig

New Issues

3) N. AHSAN, V.
GUYVORONSKY, D.
KUCHEROV
AROUND SILENCE
LEO 660

JUG/ SCAMBHA/ RAGALOID/
TERMINATOR 61:40

N. Ahsan, vcl, swarmandal;
V. Guyvoronsky, tpt, flt; D.
Kucherov, table, perc. 12 July,
2012, St Petersburg, Russia

3) is still another fascinating release on Leo. This one features the Asian side of Russia with folk based melodies, a swarmandal, which is an Indian Zither, and tabla, along with some nice bursts of sound and nice melodic lines from Guyvoronsky.

The melodies are eastern European but the rhythm is Asian, along with the drones on the swarmandal, and the trumpet improvisations are clearly a mix of American jazz and European improvisational styles. In some places the vocals sound Mid-Eastern. But then Mid-eastern music has elements common to music in Asia and Eastern Europe. So we get a real hybrid here, or perhaps it is better seen as a good cross-cultural mix. On "Scambha" Guyvoronsky at times plays in harmony with Ahsan's vocals. I wish I knew what they were singing about. There are some real emotional sections on that tune.

"Jug" takes up almost half the CD and contains most of the musical elements found in the other pieces. While the basic melody may be a Russian folk song, when it gets mixed with the drone, the table and the trumpet, it also turns into some really interesting improvised music. So while there are compositions at the base of the music here, there also some really great free improvisation. And on a long track like "Jug" we get to hear the same kinds of stops and starts, build ups and cool downs that we hear in so many free jazz records.

"Scambha" flows into "Ragaloid" as the vocals seem to be continuous. Absam sings with great emotion, accompanying himself on the swarmandal, Kucherov provides excellent rhythmic support, knowing when to leave space and when to respond to the vocals, and Guyvoronsky plays some really excellent responses to the vocals. While the styles are completely different, the interplay between the trumpet and vocals reminded me of how Roy Eldridge used to do that kind of thing with various vocalists in the 40s.

There is a section near the end of "Rag" where the vocals and the table work together so well I wanted to get up and dance.

"Terminator" begins with a drone and some great trumpet playing before it becomes a vocal based piece with great accompaniment, as in the other piece.

Bernie Koenig

New Issues

JOHN STEIN
BING BANG BOOM!
WHALING CITY SOUND 62

SUGAR/ MENINA/ UNRAVELED
PLANS/ BING BANG BOOM!/ MEDLEY: DUKE ELLINGTON'S
SOUND OF LOVE-CHELSEA
BRIDGE/ BELO HORIZONTE/
LOVER/ DELILAH/ WAITING
FOR WOODY/ YOU'D BE SO
NICE TO COME TO. 54:18

Stein, g; Jake Sherman, p, org,
el kybd; John Lockwood, b;
Zé EduardoNazario, d. 12/10,
12,17, 19/ 2011, Westwood,
MA.

SAD DRUMS, BITTER
DRUMS: BALLAD FOR
SIERRA LEONE
THATSWAN SINGLE 001

SAD DRUMS, BITTER DRUMS:
BALLAD FOR SIERRA LEONE
11:20

Jimmy Bennington, d, kalimba;
Seth Paynter, ts March 24,
2012. Houston TX

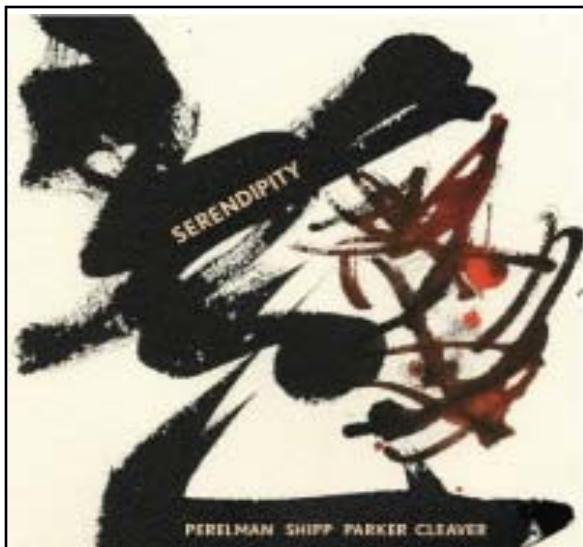
Editors Note: The reviewer received this work as a CDR. It seems he didn't realize this is a digital download.

Bing Bang Boom! is the fourth release by this particular John Stein configuration—with Jake Sherman replacing the original pianist on the last two—so they work well together. That's especially so because the vastly-experienced, well-known bassist John Lockwood and the highly-regarded Brazilian drummer Zé Eduardo Nazario have been present on all four. In addition to playing guitar on this CD, Stein, who teaches harmony at Berklee, also composed half the disc's ten tunes, the others being jazz or pop standards that he arranged. His arrangements offer fresh, imaginative treatments of the standards, with, for example, the normally 4/4 "You'd Be So Nice to Come Home To" showing up in triple meter, Stanley Turrentine's "Sugar" sporting a hip-hop-ish beat, and Billy Strayhorn's "Chelsea Bridge" accommodating some Latin rhythms. The latter, by the way, pairs up agreeably in a medley with Charles Mingus's "Duke Ellington's Sound of Love." Stein's varied originals include a couple of Latins as well as the funky blues title tune. For each style, Sherman chooses from among his three keyboards to produce a fitting accompaniment. Although they're never ostentatious, all the members of the quartet play well in a straight-ahead mainstream modern mode. The combination of good playing and an interesting repertoire make for an enjoyable listening experience. David Franklin

This is a one track Cd by the duo. The piece starts very quietly with cymbals. We get a nice build up and then toms are added again slowly and with build up. At about the three- minute mark Paynter enters with short flurries and lots of space maintaining a somber mood. As Paynter gets going, Bennington gets into a funky blues feel, perfectly supporting Paynter. WE get a brief drum solo before Paynter enters with some nice developments of the opening theme and the piece ends quietly as it began except with a final closing hi-hat and Kalimba note. The interplay between the two is excellent. They maintain a somber mood without a note out of place. All I can say is that I am going to track down the whole CD and get it for myself.

Bernie Koenig

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IVO PERELMAN
SERENDIPITY
LEO 668

SERENDIPITY 43:08

Ivo Perelman, ts; Mathew Shipp, p; William Parker, bass; Gerald Cleaver, d Brooklyn, NY 11/2011

cooks. His opening solo here soars, even if it is a bit disjointed. In comparison, Shipp's piano seems almost sedate, playing a mix of long lines with the right hand interspersed with heavy chords in the left.

The second section of the piece is quieter and Perelman's solo is quieter, following nicely after Shipp's. Then there is a nice, but all too brief, solo by Parker, after which Perelman returns.

He gets into a tight rhythmic pattern reminding me of 1960s Sonny Rollins, and then goes into a nice melodic section. But soon returns to noisy honking, reminding me a bit of Gato Barbieri.

The weak spot for me, and all is relative here, is Cleaver, who while providing great support, never comes forward and spends too much time on cymbals and not enough on the drums. He reminds me of early Sunny Murray when this record needed more of Andrew Cyrille.

I must admit that at the end of the record, I was exhausted.

Bernie Koenig

According to the notes, this date was supposed to be something different, but one of the original musicians was unable to make it and this session was the result.

We have four seasoned pros doing what they do best: Blow.

The big question is whether one is a fan of these players.

I personally find Perelman's playing somewhat inconsistent from record to record, but when he is on he

New Issues

I COMPANI
EXTENDED
23 MUSICIANS
PLAYING
ICDISC 13.01

SUN RA/ THE FEEJAZZ
KARAOKE/MOURNING/
WAM!/ VOCAL
IMPROVISATION/ LA DOLCE
VITA SLOW/ IL DUCA DI
WURTTEMBURG/ PAPRIKA
ENDORPHINIA/ BOXTEL
1975/ THEOLOGY/ SMS IN
CONCERT/ ENLIGHTENMENT/
THE HAPPY COOKER 60:26

Fred van Duijnhoven, d/
Rob Verdurnen, d; Arjen
Gorter, bass; Carel can Rijn,
bass; Dion Nijland, bass;
Bram Stadhouders, g; Jasper
Stadhouders, g; Laia Genc,
p; Frankvan Merwijk, p;
Nico Huijbregts, p; Eugene
Floren, p; Rogier telderman,
p; Henri Rijken, marimba;
Michel Mudder, Bandoneon;
Aili Dejwijs, vln; Jaqueline
Hamelink, cel; Hans Sparla,
tbn; Jeroen Doomernik, tpt;
Wouter v Bemmel, tpt; Mete
Erker sax; Frank Nielander,
sax; Bo van de Graaf, sax;
Simin Tander vcl; Jaqueline
hamelink, vcl January
27 2013 LUX Nijmegen,
Netherlands

This is a fun record. When it was over I couldn't wait to play it again. It is also one of those performances that Europeans seem to be able to pull off so well mixing all kinds of musical influences from blues to classical and make it come out what we call jazz. And, to add to the fun, the insert is a copy of the newspaper review of the concert.

This is a big band, with different people playing on different tracks, with some constants. The playing is uniformly excellent, but, of course, there are some standouts. Van der Graf's tenor is great. Very breathy, almost like ben Webster, but of this generation. The voice of Tander is effective on all tracks, but especially on "Karaoke." And Hamelink's vocal on "Improvisation" is also excellent.

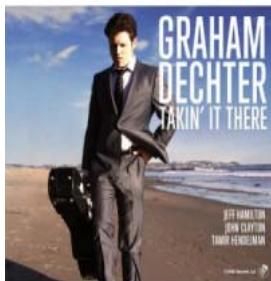
"Karaoke" is a fun piece. According to the notes there were screen projections with assignments for the musicians, but it is all improvised. "La Dolce" and "Il Duca" are both compositions by Nino Rota for Fellini films and since I am a Fellini freak, I was able to picture the scenes from the movies.

"Paprika" has a Beethoven Fifth Symphony theme played almost some abstract classical piece with jazz overtones, "Boxtel" sounds like a take off on Harlem Airshaft as played by a Coltrane influenced blues player, "Theology" exhibits a Kurt Weill influence and the use of the voice in "SMS" reminded me of Luciano Berio.

In short a very eclectic record that will satisfy most listeners.

Bernie Koenig

New Issues



TAKIN' IT THERE
GRAHAM DECHTER
CAPRI RECORDS 74117-2

ROAD SONG / BE DEEDLE
DEE DO / CHEGA DE
SAUDADE (NO MORE BLUES) /
TOGETHER & APART / TAKIN' IT
THERE / FATHER / GREASE FOR
GRAHAM / HOCUS POCUS /
COME RAIN OR COME SHINE /
AMANDA/EVERY TIME WE SAY
GOODBYE. 66:23.

Dechter, g; Tamir Hendelman,
p; John Clayton, b; Jeff
Hamilton, d. No date given,
recorded in Hollywood CA &
Van Nuys CA.

Guitarist Graham Dechter may be but 26 years old, but already he has under his belt seven years of performing and touring experiences with the likes of Benny Golson, Jimmy Heath, Frank Wess, Kurt Elling, Regina Carter, Paquito D'Rivera, Nancy Wilson, Freddie Cole and Wyycliffe Gordon. At a time when young jazz guitarists are greatly needed to replenish the ranks, it's refreshing to hear a guitarist with effortless technique, astute arranging abilities and a musical imagination beyond his years.

Like a similar former guitar prodigy, Julian Lage, Dechter not only respects the jazz guitar tradition, but also benefited from the attention of well-known mentors who provided opportunities and guidance. In Lage's case, that mentor was Gary Burton, known for identifying promising young jazz talent throughout and beyond his career as an educator. In Dechter's case, two of the mentors who took him under their wing when, at nineteen, he left the Eastman School of Music were John Clayton and Jeff Hamilton, whose orchestra he joined and in which he remains. The unspoken understanding among the three West Coast musicians remains too, as indicated by their give-and-take on *Takin' It There*.

The space limitations for this review prevent mention of all the special moments experienced throughout the album. However, appreciating more fully the special aspects of just one track, "Together and Apart," helps describe the promise that Dechter offers for a distinguished musical career.

Written by the guitarist, "Together and Apart" consists of only five tones in the chorus, which attains not only straightforward and understated magnetism, but also beauty. This group of four professionals wrings all the poignancy it can from what is essentially an uncomplicated song. One aspect: Dechter graciously allows each member of the quartet to be expressive and to shape his own interpretation of the song's intimated emotions through remarkable solos. Subtly, we are reminded that John Clayton, beyond his mentorship and orchestral initiatives, is one of the leading jazz bassists. Clayton opens the track with a brief heart-felt arco solo, as well as carrying the first part of the bridge, before barely without notice changing the feel of the piece.

New Issues

with loping plucked notes. Another aspect: Dechter's arranging abilities not only cause the spirit of the piece to rise in crescendos through written movement of the hint of bass-clef lines, but also his references to his jazz predecessors. We hear allusions to Wes Montgomery, but we also hear Dechter's clever piano-and-guitar chorded chorus reminiscent of George Shearing's readily identifiable style. Yet another aspect: Dechter's highly advanced technique and his meticulous attention to tone. With warm hollow-body guitar resonance, Dechter, without apparent deliberation but with an innate feel for the music, holds notes for their full value over, say, four beats or slips in barely noticed grace notes. His improvisations don't come across as practiced, but rather they vary depending upon the circumstances of the musical moment. And still more: Dechter conceives the totality of the piece so that it attains a narrative quality, leaving the listener with a final sense of satisfaction as it connects to deeply felt emotions. Those are only a few of the fine qualities on but just track of *Takin' It There*, and there are nine more tracks. The impression that a listener imparts from the album is that Dechter is a listener too. As an accomplished guitarist for notables like Michael Bublé and Jackie Ryan, Dechter of course constantly listens to enhance their performances. But he listened too to his jazz guitar predecessors like Montgomery, Herb Ellis, Grant Green, B. B. King and Barney Kessel. And to his father: Brad Dechter, a successful Hollywood orchestrator and composer who has arranged for singers you might have heard of, like Barbra Streisand and Johnny Mathis. It was father who introduced his son as a boy to the sounds of Duke Ellington and Nat Cole. The result is that Graham Dechter, the musical amalgam, has attained remarkable versatility and respect for the genre. The sources of influence and joy receive acknowledgement on *Takin' It There*, starting with Wes Montgomery's "Road Song." Notably, Dechter's technique has changed from the gently sustained warmth of "Together and Apart" to the harder attack with staccato notes on "Road Song." Another characteristic becomes evident as one listens to the album: Dechter doesn't repeat licks or recycle.

New Issues



ROBERT HURST
BoB; A PALINDROME
BEBOB CD 820467-1142-8

3 FOR LAWRENCE / PICKED
FROM NICK / BIG QUEEN /
TIGERS ON VENUS / MIDDLE
PASSAGE SUITE, PART. I – FOR
THOSE OF US WHO MADE
IT, PART II – FOR THOSE OF
US THAT DIDN'T MAKE IT,
PART III – FOR THOSE OF US
STILL HERE / LITTLE QUEEN /
INDISCREET IN DA STREET /
JAMMING – A.K.A. ICHABAD.
68:43.

ideas. Each improvisational approach is in the moment, flowing naturally from the imagination, as it would be from musicians with decades of professional maturity. Barney Kessel, less revered and less remembered by the current generation than he deserves, receives veneration on Kessel's song, "Be Deedle Dee Do." It swings as Dechter likes his music to swing and it incorporates the call-and-response blues chorus before walking-bass improvisational rounds heighten the toe-tapping jazz contagion. The prestissimo pace of Lee Morgan's "Hocus Pocus," with Dechter and pianist Tamir Hendelman in breakneck unison presentation, recalls Ellis's combination of speed with clean articulation he performed with Oscar Peterson, not to mention Ellis's affinity for the blues suggested by "Grease for Graham." In addition, on "Hocus Pocus," we get to enjoy Hamilton's ebullient, masterful drum introduction to the quartet's celebratory outpouring of fun.

In the end, that's the impression that the listener receives from the album: the fun of top-notch musicians performing together. Even at the age of 26, Dechter is a seasoned musician with deep reservoirs of talent to draw upon; an endless imagination that reinforces the emotions released by music; and a refined, now individualistic, technique that extends the tradition of the jazz guitar.

Bill Donaldson

As a follow-up to his refreshing fusion-styled effort "Bob Ya' Head," Robert Hurst lifts the bar higher with this startling music that should inspire many repeat listenings. It's broader and heavier, with variations that - on occasion - suggests a more mainstream approach, yet there's an overall progressive feeling. Hurst plays both acoustic bass and electric bass guitar, but he gets down more when tugging on the amplified instrument. This all-star cast of fellow Detroiters and L.A./N.Y.C. heavyweights serves the multi-purposing Hurst prefers. Bennie Maupin in particular sets the tone, whether on flute, sax or bass clarinet, but Branford Marsalis is equally formidable especially on soprano sax. Steamy, deep jungle sounds contrast the straight ahead jazz or Latin

New Issues

Robert Hurst (b), Branford Marsalis (ts, ss), Jeff "Tain" Watts (d), Marcus Belgrave (tpt, flgh), Adam Rudolph (perc), Bennie Maupin (a flt, bs cln, ts, ss), Robert Glasper (p, Fender Rhodes).
Systems Two, Brooklyn, N.Y.
No rec'd date.

NEIL ALEXANDER DARN THAT DREAM

P DOG CD 512

DARN THAT DREAM / STOP
FOR A MOMENT (AND
LISTEN) / A QUESTION
OF ENERGY / WHISPER
OF ANGELS / EVERYMAN
(THE FLIGHT OF THE
FALCON) / SIRABHORN /
THE TRAVELER'S TALE / MY
FOOLISH HEART / BLUES
FOR MARTHA (GRAHAM)
/ DARN THAT DREAM /
EPILOGUE. 66:32.
Neil Alexander (p)

The Falcon, Marlboro, N.Y.
1/3-4/2011.

This solo piano recording from Neil Alexander goes through a vast dynamic variation, from quiet introspective pieces, to very dramatic, forceful two-handed accents. He's very talented and listenable, but a feeling of cohesion from track to track suggests the running order is not as important as the way he expresses himself.

styled compositions. Hurst's genius lies in his ability to do it all, but he's particularly witty during the complex "Tigers On Venus," the bouncy, modal third section of his "Middle Passage Suite," or the funky "Jamming," where Marcus Belgrave takes center stage. Perhaps best known with Branford Marsalis on the TV stage of The Tonight Show, Hurst and his crew displays how they were brought up on bebop, via the vehicle "Indiscreet In Da Street".

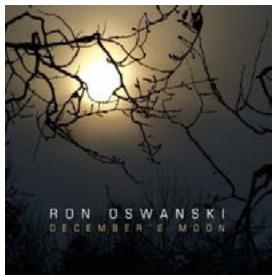
If bravery in music were an actual award, Robert Hurst would win hands down. Critics seem to bypass his immense talent in polls, and the fact that he teaches at the University Of Michigan keeps his international visibility at a lower ebb. But make no mistake that he is a premier player with chops to burn and major sidemen at his disposal. This CD is a strong candidate for Jazz CD of 2013, and comes highly recommended.

Michael G. Nastos

There's no actual middle ground, no grey area, but it's far from blank. With the opener "Darn That Dream," Alexander completely reworks the tried and true standard, and it's a version you will definitely want to hear more than once. The laid-back music is not as interesting as some of the other tracks - the peaceful Pat Metheny composition "Sirabhorn" certainly has its moments. In a straight 4/4 time signature, "Everyman" is a distinctive spirit song that may suggest the voicings closest to Alexander's heart. On the other hand, "A Question Of Energy" borders on dangerous, while "The Traveler's Tale" and "Blues For Martha" are downright arresting and surprising. His level of taste is not as prevalent as perhaps his unwillingness to pace, ebb and flow along smoother lines. While at times jarring, it's clear Alexander's talent borders on the romantic ala "My Foolish Heart," but longs to break out and bust a restless move at times. While few solo piano albums hit the market, Keith Jarrett has set the standard, and that is a lofty plateau. To be bold and talented enough to go out on your own is commendable. Down the road a larger ensemble might serve Alexander better, but a more focused solo follow-up would also be welcome.

Michael G. Nastos

New Issues



RON OSWANSKI
DECEMBER'S MOON
TAMES
PALMETTO CD TR 002

WHITE MEADOW / SOLO
POR UNDIA / DECEMBER'S
MOON / UKRANIA POLKA
/ MERCURY RETROGRADE
/ THE RAIN SONG /
SLEEPING BEAUTY / 80 - 80
- 8 / MILK OF THE MOON /
STANDARD TILE / KAYAK /
EVANESSENCE. 69:50.

Ron Oswanski, (org, p,
accdn), John Abercrombie
(e g), Jay Azzolina (g, e g)
2.4.6, John Pattitucci (b, e
b), Tim Ries (ts, ss), Clarence
Penn (d), Ian Froman (d,
perc). Bennett Studios,
Englewood, N.J. No rec'd
date.

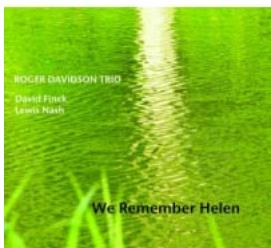
Originally from Ohio via Michigan, keyboardist Ron Oswanski learned his lessons well as a student and sideman who now emerges as a leader. Playing the Hammond B-3 organ as a primary instrument, Oswanski prefers a deeper, sultry hue ala Larry Young, while showcasing the formidable electric guitar of John Abercrombie, and saxophonist Tim Ries during the bulk of this original material

The CD gets off to a slower start as far as interest and pace. A sidereal organ sound, a composition featuring accordion, and a slower, soulful title track that intensifies, foreshadows the remainder of the material. "Sleeping Beauty" has a unique, contemporary stance, with Ries's tenor sax and the organ of Oswanski working more in tandem agreement. As you initially hear "80 - 80 - 8" there's a feeling you are hearing a variation on the standard "Beautiful Love". If you're looking for funk dumplings or groove variations from organist Oswanski, you won't really find them here. What is present is a style more reminiscent of the ECM recordings John Abercrombie did with Dan Wall. As you go from start to finish, the rewards are revealed during the second half of the set. Only on the final cut "Evanessence" does Oswanski's piano work come to the forefront. While "Mercury Retrograde" is a spatial concept that people are paying more attention to in the real world, here Oswanski treats this natural phenomenon as an easy swing vehicle, prompted by Abercrombie's reverse philosophy.

Uneven and incomplete, but showing great promise, this introduction of Ron Oswanski scratches the surface. Still, give the CD a chance to listen more than once, as it shows a promising and talented musician whose star is on the rise.

Michael G. Nastos

New Issues



ROGER DAVIDSON TRIO WE REMEMBER HELEN

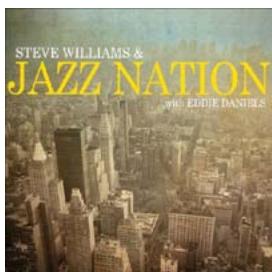
SOUNDBRUSH SR1024

YESTERDAYS / WHAT'S NEW
/ WHISPER NOT / CHARADE
/ A TUNE FOR HELEN /
WE REMEMBER HELEN /
BEAUTIFUL LOVE / HOW
DEEP IS THE OCEAN / SOUL
SEARCH / JOSHUA FOUGHT
THE BATTLE OF JERICHO /
DANCE OF FAITH / THE WAY
HE CAPTURED YOU / EARLY
AUTUMN / ALL THE THINGS
YOU ARE / WALTZ FOR DEBBY.
67:32.

Davidson, p; David Finck, b;
Lewis Nash, d. 7/11, New York.

Roger Davidson remembers jazz producer Helen Keane, and his music is meant to evoke her spirit by recalling some of the records of Bill Evans, one of Keane's famous clients. In fact, Davidson attended junior high school with Keane's son, and eventually. Keane encouraged Davidson to expand his interests from strictly a classical repertoire to jazz. Davidson dug in and followed her advice. He studied with Bob Stein and Harold Danko. He practiced. He listened intensively to Evans, Oscar Peterson, Hank Jones and Oliver Jones, among other legendary jazz pianists. Davidson performed. Then he recorded jazz albums, first in 1991, and, propitiously, with bassist David Finck. Finck returns on Davidson's most recent album, a tribute to Helen Keane called appropriately "We Remember Helen." Respected jazz drummer Lewis Nash joins Davidson and Finch too. In fact, Davidson has recorded with top-shelf jazz musicians in all of his endeavors. Combining musical tributes to both Keane and Evans, Davidson includes not only songs associated with the pianist such as "Waltz for Debbie," but also original compositions arising from Davidson's appreciation for Keane: "We Remember Helen" and "A Tune for Helen." Davidson does perform with confidence and strength, in no small part due to the clarity of the sound engineering and the tone of Avatar Studios's grand piano. And he holds down the movement of the performance with a firm left hand that nails the chord changes with breadth and depth. However, Davidson's improvisations on track after track offer few delights or surprises. Sometimes an improvisatory phrase ends before the idea completes, as if another thought crowds it out. "Joshua Fought the Battle of Jericho," sufficiently energetic and forceful, does engage drummer Lewis Nash, who sets up the performance with a suggestion-of-melody, second-line introduction. However, the impression is that Davidson doesn't allow the music to inhabit him, with the result that he plays at jazz instead of playing jazz. Similarly, "Yesterdays" consists of sometimes choppy movement of eager repetition but without the connection of personality with music. That is, Davidson's music seems not to provide a sense of who he is. Instead of the music flowing from within, its execution seems studied, intellectually con-

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STEVE WILLIAMS &
JAZZ NATION
WITH EDDIE
DANIELS

OA2 RECORDS 22091

CERTIFIED / INNER LINES /
HOOK OR CROOK? / THAD'S
LAMENT / ENTRE' NOUS /
WHERE'S MARTY? / ELYESKA
/ CATHEL BRUGHA BLUES.
62:09.

Williams, as, cl, flt; Eddie Daniels, ts, cl; Joe Henson, as, cl, flt; Luis Hernandez, John Desalme, ts, cl, flt; Scott Silbert, bs, b cl, cl, piccolo; Brian MacDonald, Liesl Whitaker, Justin Kisor, Tim Stanley, tpt, flgh; Jim McFalls, Jamey Way, Dave Perkel, tbn; Mark Morgan, b tbn; Pete McCann, g; Harry Appelman, p; Mike Pope, b; Joe McCarthy, d, perc. 10/10-11/10, 2/24/11,
Springfield, VA.

sidered or memorized rather than spontaneous. "What's New" sounds like soporific night club background music, and "We Remember Helen" exudes mournful reminiscence akin to the melodramatic accompaniment to a silent movie. Some of We Remember Helen's most enjoyable moments seem to occur with the interplay between Davidson and bass or drums, as he and Finck, in medium, almost courtly tempo continued politely exchange segments of melody. Nonetheless, Helen Keane does deserve remembrance, and Davidson's musical commemoration of her dedication to jazz is indeed welcomed.

Bill Donaldson

Encouraged by family and friends to record the excellence of his Washington D.C.-based big band, Steve Williams finally did it. Steve Williams & Jazz Nation is the result. Big band enthusiasts benefit from the addition of new music and the discovery of an exciting now-recorded band emerging from its regional presence. You wonder how an entity like Jazz Nation can arrive fully formed with little advance notice until, as suspected, it becomes clear that its leader paid his dues with Caribbean Jazz Project, the Smithsonian Jazz Masterworks Orchestra and the United States Navy Band Commodores, as well as with numerous touring musicians like James Moody and Bill Watrous. The under-promoted individual musicians in the band help Williams musically realize the excitement of his arrangements, transferring notes on paper to harmony and dynamics and thrills and hushed reveries. Williams engages the contributions of each section of the band, rather than being, for example, brass-dominated like Kenton's. Williams's appreciation of each section's potential helps build tension or set up an idea that unfolds into varying complexities. "Entre' Nous," for instance, grows quickly from Harry Appelman's medium-volume piano vamp through four measures of trombones restating it through eight measures of saxophone elaboration through 16 measures of trumpeting ending with dramatic James-Bond-theme-like blasts. Then Williams contrasts the attention-getting six-eight introduction with immediately following delicate lightness from

New Issues

flutes and muted trumpets. Even before the main part of the piece commences, Williams has involved all of the sections of his band. Plus, Williams varies the governing rhythms of the eight tracks on the album—from the shuffle of “Certified” to the swing of “Cathel Brugha Blues” to the slower orchestral splashes of Gil Evans-like modality within “Elyeska.” Eddie Daniels wrote three of the pieces (“Inner Lines,” “Hook or Crook?” and “Thad’s Lament”), and he performs on the first two—first on tenor saxophone and then on clarinet. “Thad’s Lament” generously showcases Williams on alto sax, stating in his only extended solo on the CD the swaying, poignant melody with tonal clarity and emotional weight, as the band remains softly supportive with broad gorgeous sustained chords. “Hook or Crook?” veritably floats as Daniels characterizes the piece as a clarinetist’s gambol. Credit is due to the band, and to the arranger, for the looseness and the textures of its accompaniment, an enrichment of the solo rather than just a back-up or a filling in of chords. “Where’s Marty?” establishes humor as a component of a unison theme, pulsating and teasing like a light-hearted television or cinematic theme song. Even amidst Tim Stanley’s bright, crisp trumpet solo, we hear Appelman’s Fender Rhodes and Williams’s beautifully painted broad chords, anchored by Mark Morgan’s bass trombone and capped by an exclaiming trumpet chorus with more than a hint of Maynard Ferguson’s power. Individually and collectively, Steve Williams’s Jazz Nation is a band deserving much notice and providing much enjoyment.

Bill Donaldson

New Issues



JOHN PEIRCE MEMORIAL ALBUM CADENCE JAZZ RECORDS 1226

BLUES UP AND DOWN /
ONCE IN A WHILE / WEE
(ALLEN'S ALLEY) / THE
WAY YOU LOOK TONIGHT /
MOOSE THE MOOCHE /
A NIGHT IN TUNISIA /
STEEPLECHASE / STAR EYES
/ WILLOW WEEP FOR ME.
68:56.

Peirce, Frank Sleet, as; Ed Easton, ts; Paul Plummer, Frederico Cervantes, p; Jim Haden, b; Andy Simpkins, b, p; Mike Stephans, Joe Hunt, d. 4/29/56, 9/25/78, 1982;
Reno NV & Richmond IN

Forever on the search to document under-documented jazz musicians, producer Bob Rusch has teamed with producer Ron Engard to compile an album of rare recordings made by alto saxophonist Joe Peirce from 1956 to 1982. As one of a multitude of influential jazz musicians who didn't receive due recognition, Peirce was best known by the larger jazz listening public for his late fifties work with David Bakers Big Band and the George Russell Septet, both of which included young musicians like Don Ellis, Freddie Hubbard and Steve Swallow. Even so, Peirce continued to perform into the eighties in various clubs around the country. His influence upon many of the musicians on this Memorial Album occurred in a city not generally considered to be a hotbed of jazz: Richmond, Indiana, right there on the Indiana-Ohio border in the midst of generous acres of the Midwest's farmlands. Ironically enough, the most enthusiastic reception to Peirce's performances included on the CD happened at the Richmond, Indiana High School during a concert that someone had the foresight, or at least the interest, to record, apparently on vinyl. Good thing too, because Peirce isn't even Googleable or mentioned in jazz reference books, probably because of his decision to remain outside of the jazz mainstream. Nonetheless, Peirce was an energetic bebop-influenced improviser whose solos included chains of ideas, connected and flowing but not repeated or diminishing in enthusiasm. The re-engineering of the recording still retains some faint pops and snaps and none of the crystal clarity of digital recording, but it's a credit to the quality of the performance that musicianship overcomes technical limitations from the fifties. Indeed, the tonal quality is bright and clear. One of the great stories of jazz might have been missed, and a jazz saxophonist forgotten, if not for Joe Hunt's reminiscence that Frank Sleet, who also gravitated toward the irresistible pull of Richmond, started as a proselytizing Jehovah's Witness from Los Angeles until Hunt introduced him to Peirce. Apparently the only documented result of that introduction is the inclusion of three songs—"Moose the Mooche," "A Night in Tunisia" and "Steeplechase"—involving an alto sax duel that rouses the audience to shouts, claps and whistles throughout the performances. And like most saxophone duels, this one creates an atmosphere where one inspires the

New Issues



HARRY ALLEN &
SCOTT HAMILTON
'ROUND MIDNIGHT'
CHALLENGE CR73348

MY MELANCHOLY BABY /
GREAT SCOTT / HOW AM
I TO KNOW / THE OPENER
/ BAUBLES BANGLES AND
BEADS / HEY LOCK! / LOVER /
FLIGHT OF THE FOO BIRDS /
'ROUND MIDNIGHT. 66:24.

Allen, Hamilton, ts; Rossano
Sportiello, p; Joel Forbes,
b; Chuck Riggs, d. 2/6-7/12,
New York

other to higher levels of joyousness as they cover the music of Charlie Parker and Dizzy Gillespie. Enyard was able to contribute later recordings of his friend Peirce in Reno, Nevada, where Peirce led a piano-less quartet in 1978 and where he played with piano accompaniment in 1982. Interestingly...and consistently...Peirce, for whatever reasons, worked with another saxophonist in Reno in 1978: tenor saxman Ed Easton. Once again, the two-sax set-up created the interchange of ideas and the incendiary environment where blazing notes sparked and flared, backed by the ever-present force of Mike Stephens on drums, who breaks out to claim attention on "Wee." In contrast, the 1982 Reno session departs from the format and tone of the preceding seven tracks for several reasons, from the floridity of Frederico Cervantes's accompaniment to Peirce's raspier tone to his apparent abandonment of the language of bebop to his more frequent use of allusions like that to "Chattanooga Choo-choo" to his slower tempos. A mention of the venues where Peirce performed in Reno, information that no doubt was available, would have satisfied curiosity about clubs that would hire a single saxophonist to play "Willow Weep for Me" when the general public was hearing for the first time Michael Jackson's Thriller, Madonna's first single and George Benson's "Turn Your Love Around." Yet, the John Peirce Memorial Album represents a devoted endeavor to remember and appreciate a jazz educator and musician whose energy and talent excited others into a lifetime interest in jazz.

Bill Donaldson

Scott Hamilton and Harry Allen, present-day masters of the jazz tenor saxophone, meet, share mutual outpourings of music, and honor, perhaps both consciously and unconsciously, past masters of the jazz tenor saxophone. Implied from their obvious comfort in performing is the fact that the sounds of the instrument no doubt are in their blood and have been absorbed as parts of their beings. As is invariably noted during a recitation of jazz folklore, Scott Hamilton emerged in the seventies with his own sound shaped by musicians who refined the language of the jazz saxophone, from Coleman Hawkins to Stan Getz, rather than exploring fusion and experimental jazz of atonality and free rhythms. Respect for the elders restored, and apprecia-

New Issues

tion of their work returned as an accepted part of jazz repertoire, first Hamilton and then Allen unapologetically fashioned careers of tenor sax playing reminiscent of the melodic swing-based improvisation of the forties through the sixties, ironically roughly a decade before Hamilton and Allen became active as musicians. The two saxophonists have recorded together twice before. Their work has kept them from a frequency of joint recording that such mutual understanding deserves. And so, perhaps Hamilton and Allen's few CD's may become valued recordings like those of Al Cohn and Zoot Sims or Gene Ammons and Sonny Stitt. In any case, Hamilton and Allen play with ease, comfort and assurance, backed by Allen's rhythm section of Rossano Sportiello, Joel Forbes and Chuck Riggs. Though the saxophonists pre-determined who carries the melody and who the harmony, after they break into solos, they rarely repeat ideas, as they draw upon decades of thoughts and performances for phrases that are right for the moment. The Basie-like lightness and concision of "How Am I to Know's" swing induce unanimity of feeling as Hamilton and Allen share instantaneous swoops and bends and blurts in harmony. The initial chorus of "Hey Lock!" likewise provides evidence of their like-mindedness as the saxes play as one Eddie "Lockjaw" Davis's off-the-beat accents and descending lines before the repeat. And then come the solos, warm with a bite and loosened-embouchure slurs and dynamic ups and downs and references aplenty to tenor sax icons in their ideas even as Hamilton and Allen blend it all into a comprehensive musical narrative. And speaking of narratives, the vocal-approximation qualities of the tenor sax attest to the instrument's enduring appeal, as Hamilton and Allen intuitively recognize. Thus, "Round Midnight," with its multitude of atmospheric suggestions, is right for this album, despite its absence of swing, as the saxophonists converse and tell their knowing stories in whispers, with wistfulness, with melancholy clarity, with brief wails and sighs. In the album 'Round Midnight, we hear allusions to Lester Young, Zoot Sims, Chu Berry, Dexter Gordon, Stanley Turrentine, Gene Ammons, Eddie "Lockjaw" Davis, Stan Getz, Ben Webster, Sonny Rollins, Lucky Thompson, Illinois Jacquet, Eddie Harris, Johnny Griffin, Charlie Rouse, Hank Mobley, Joe Henderson, Don Byas, Ike Quebec and Coleman Hawkins. We hear Harry Allen. We hear Scott Hamilton.

Bill Donaldson

New Issues

1) ANDY BEY, THE WORLD ACCORDING TO ANDY BEY, HIGHNOTE 7253.

NEVER ENTERED MY MIND / BUT NOT FOR ME / DEDICATED TO MILES / THE DEMONS ARE AFTER YOU / LOVE IS HERE TO STAY / THERE'S SO MANY WAYS TO APPROACH THE BLUES / THE JOINT IS JUMPIN' / BEING PART OF WHAT'S HAPPENING NOW / THE MORNING AFTER / 'S WONDERFUL / DISSERTATION ON THE STATE OF BLISS. 50:32.

Bey, p, vcl. 3/21/13, Paramus, NJ.

2) LAURA AINSWORTH, NECESSARY EVIL, ELECTUS 1002.

NECESSARY EVIL */ ONE MORE TIME / THE GENTLEMAN IS A DOPE / JUST GIVE ME A MAN / LOVE IS A DANGEROUS THING / MY FOOLISH HEART / THE LIES OF HANDSOME MEN / GET OUT AND GET UNDER THE MOON / OUT OF THIS WORLD / HOORAY FOR LOVE / I'D GIVE A DOLLAR FOR A DIME / LAST TRAIN TO MERCERVILLE*. 47:28.

It has been a while since we've seen any new work from the great vocalist Andy Bey but finally here he is with a new CD sounding as good as ever. The entire set is just Bey's voice and piano. His usual deep, elastic baritone sounds as powerful as ever while his piano is spare and accents his throbbing vocals. About half of the CD is composed of standards while the rest of the time he experiments. "Dedicated To Miles" is a scat version of the Miles Davis solo on Charlie Parker's recording "Cheryl". "Dissertation" is a philosophical essay of sorts written by Harold Arlen which fits right alongside Bey's originals "Demons", "Approach The Blues" and "What's Happening Now". In these he soulfully delivers mini-lectures on how to live in the world and how to sing the blues. These subjects may surprise some people but they aren't too far from the funky life lessons he used to impart in his time with Horace Silver and Gary Bartz. No matter what he sings, the subtle power of Bey's voice is consistently breathtaking and it's good to hear his glorious sound again.

2) contains far more conventional jazz singing but it's still a well done piece of work. Laura Ainsworth sings a collection of familiar and obscure old songs in a voice full of rich sound and operatic clarity. "My Foolish Heart" and "Out Of This World" are done practically as chamber recitals with formal piano and flute or violin solos but most of the rest of the set has some measure of humor to it. Some of her arrangements of really old songs like "One More Time" and "Get Out And Get Under The Moon" have a touch of camp to them. On others like "Give Me A Man" and the title track she does coquettish, tongue-in-cheek vamping that brings the songs to life. There are sturdy instrumental solos throughout and a swinging big band checks in on "Necessary Evil" and "Mercerville", a cute tribute to songwriter Johnny Mercer. Ainsworth and her musicians create a fun atmosphere on this set

Jerome Wilson

Ainsworth, vcl; Brian Piper, kbds; John Adams, b; Steve Barnes, d, perc; Chris McGuire, sax, cl; Rodney Booth, tpt; Steven Story, vln; Pete Brewer, fl, bari s. *Add Jay Sanders, Keith Jourdan, Peter Clagett, tpt; Carl Marr, Greg Waits, Simon Willate, Eric Swanson, tb; Randy Lee, Jim Pritchard, as; Clay Pritchard, ts. Dallas, TX.

New Issues

1) UNITY, VIBRATIONS IN TIME, BY-MOR 001.

REUNION / TRANCENDENTAL
ULLABY / KITTY BEY /
ETHER / SUN SHOWER /
LIKE A GALAXY OF STARS
/ THEME FOR RAHSAAN /
PANAMANIAN AIRE. 60:17.

Collective personnel: Byron Morris, as, ss, fl; Vincent McEwen, tpt, flgh; Jay Clayton, vcl; Mike Kull, p; Gene Adler, p, el p; Milton Suggs, b, el b; Frank Clayton, b; Abdush Shahid, Tyrone Walker, d; Tony Waters, cga, perc; Abu Sharif, indigenous drummer.

In the 1970's there was a strain of Jazz that absorbed the influences of African-American funk and soul in a way that was less intense than Miles Davis' take-no-prisoners brand of jazz-rock but still very spiritual and earthy. This was represented by musicians like Gary Bartz' NTU Troop and Horace Silver in his "United States of Mind" period. In the Washington, DC area this sound was carried out by Byron Morris and Unity. These two CDs are compilations of their work from the 70's and 80's. (1) is full of bright, accessible jazz powered by heavy electric bass and topped by the bell-like soprano of Jay Clayton. In the middle the horn men, leader Morris on reeds and Vincent McEwen on trumpet, soar and push with feathery ease. "Reunion" and Trancendental Lullaby" take things at dreamy tempos but "Kitty Bey" cuts a harder samba groove with Tony Waters' conga work propelling the band and Mike Kull steaming on piano. The Latin influence also shows up elsewhere. In Kenny Barron's "Sun Shower" it's provided by propulsive acoustic bass from Frank Clayton with Morris playing snaky soprano sax and Jay Clayton swooping and diving in her vocals. "Panamanian Aire" has an even funkier Latin beat with electric bass and piano digging in and Clayton's wordless cooing going into a Flora Purim bag.

Jerome Wilson

2) BYRON MORRIS AND UNITY, UNITY, A RETROSPECTIVE, BY-MOR 004. SUNSHOWER / EYEWITNESS NEWS BLUZE / GOODBYE PORK PIE HAT / ENTRENCHED IN THE BLUES / LAY IT ON THE LINE / BALLS GROOVE / ERAA / SUITE TO RAHSAAN ROLAND KIRK / LONELY WOMAN. 48:39.

2) has no recording information but seems to be from later in the group's existence with most personnel changing and only Byron Morris himself appearing on all tracks. There is more straight Jazz on this collection and tracks tend to be shorter than on the first CD. "Sun Shower" gets a more compact reading, "Eyewitness" and "Entrenched" are three-minute midtempo blues tunes with pianist Cedric Lawson featured amidst the horn solos and "Lay It On The Line" is straight-up funky pop not too far away from the Average White Band or Herbie Hancock's Headhunters.

Jay Clayton shows up only to sing Rahsaan Roland Kirk's lyrics on a slow-swinging version of Mingus' "Goodbye Pork Pie Hat" and run with the horns on the murderously fast "ERA". Morris pays tribute to his mentor Rahsaan Roland Kirk on "Suite to Rahsaan" where he plays flute over African percussion rhythms, does a variation on "Serenade to a Cuckoo" and finishes

New Issues

Collective personnel: Morris, as, ts, fl; Vincent McEwen, tpt, flgh, kalimba, claves; Alonzo Bailey, tpt; Gene Adler, Cedric Lawson, p; Frank Clayton, Hakim Jami, Don Pate, b; Kevin Parham, Lenny Martin, el b; David Fuller, Tyrone Walker, d; Stanley Benders, Tony Waters, cga, perc; Richard E. Spencer aka Abu Sharif, d, perc; Jay Clayton, vcl.

1) DAVID HANEY & BERNARD PURDIE, SELLING IT LIKE IT IS, CADENCE JAZZ 1235.

GREAT UNCLE TWO
BRAINS (PERIODIC
GENIUS) / GRATISFACTION
(BUCKTHORN) / UNTORN
RIBBON (JAYNE HILL/
BARBER PERFECT) /
TESLA'S GHOST (100 FALSE
STARTS) / THE NEUROBATES
(POOLER JONES/LAZY
PLATE) / MOPED GIRL BLUES
(PYRAMIDS OF LAPIGHI) /
FRANCE BLUES GRAMBLE
(CANAL OF GUSIER) /
UNDERWOOD TACK (THE
ANTRUM OF HIGHMORE)
/ BLUES IN THE RAIN
(HOMONCULAS) / FIVE FOLK
BLUES (CIRCLE OF WILLS).
61:49.

Haney, p; Purdie, perc.
2/17/09, Portland, OR.

with Kirk-like vocal snorts.

The meat of this CD comes in two long live tracks. "Balls Groove" is a drawling, greasy tribute to Cannonball Adderley with a hint of "Mercy, Mercy, Mercy" in the melody, high stepping soul in Morris and McEwen's solos and heavy funk in Lawson's piano. Ornette Coleman's "Lonely Woman" is played by a quartet of Morris, Alonzo Bailey, Hakim Jami and Richard Spencer in a mournful arrangement that hews close to Coleman's original recording but has harder bass strumming and rough, turbulent playing from the entire band. Together these two CDs give an idea of the breadth and strength of the music Unity made in its time. Jerome Wilson

Bernard "Pretty" Purdie is a legendary drummer known for backing the likes of Aretha Franklin, King Curtis, Eddie Harris, Steely Dan and hundreds of others but he's never been known as a jazz player. On these two CDs he plays in jazz contexts and acquits himself well.

On (1) he's in a duo with David Haney, a pianist from the more abstract side of the spectrum (and also, of course, the current publisher of Cadence). As odd as this pairing looks on paper, in practice it works. Purdie does his usual thing, playing little complex little drum figures over and over while Haney dances around his center. The pianist hops all over the insistent pulses of "Gratisfaction" with sprightly note clusters. "Untorn" Ribbons" works a slippery second line groove with Haney alternating high and low chords before resolving into jangling rhythmic abstraction.

The pianist actually takes the lead on "Moped Girl Blues" with a brassy dance melody not unlike something by Dave Brubeck while Purdie ticks along, riding his cymbals. "The Neurobates" matches off-center piano accents to a lazy drum shuffle, "France Blues Gramble" has an intricate march beat underlining Haney's resonant Southern blues variations and "Blues In The Rain" has lurching stride blues piano working against a slow-rocking, soft shoe drum rhythm.

Haney and Purdie fit together like interlocking pieces of a jigsaw puzzle. The drums gives a center to the piano's drifting improvisations and the piano creates fantastic shapes above the drum foundations. These two make a really strong and fascinating team.

Jerome Wilson

New Issues

2) THE MAC CHRUPCALA TRIO, ONE MORE FOR THE ROAD,

CAT'S PAW 8317.
SUMMERTIME / I LOVE PARIS / IMAGINE / THE LETTER / TWO FOR THE ROAD / I REMEMBER YOU / BLUESETTE / MEDITATION / S'WONDERFUL / HAVE I STAYED TOO LONG AT THE FAIR? / ONE FOR MY BABY AND ONE MORE FOR THE ROAD.

Chrupsala, p; Jim Cammack, b; Bernard Purdie, d.

1) TONY BARNARD'S INTERNATIONAL JAZZ COLLECTIVE, THE AUSTRALIAN SUITE,

BONDI SHED PRODUCTIONS 3502.
CD 1: KOOKABURRA / BUNYIPS / STONE THE CROWS (AND STARVE THE LIZARDS) / TAMARAMA / BILBY WALTZ / BLUE MOUNTAIN BOSSA / BUSHWALK / SOUTHERN SKIES / BLACK SNAKE / A COCKATOO OR THREE / BUTCHER BIRD / FAR AWAY HOME. CD 2: POSSUMS ON THE ROOF / BONDI BREWER / EUCALYPTUS DREAM / PLATYPUS / GOANNA / MY THREE GIRLS / BOTANY BAY / IF KANGAROOS COULD

On (2) Purdie is in a piano trio setting with pianist Mac Chrupsala and bassist Jim Cammack. It's a very different session than the first one and the three play only familiar tunes in more conventional fashion. Purdie still does what he does, Cammack, who played with Ahmad Jamal for twelve years, keeps equally tight rhythms and Chrupsala dances over the top.

The playing by the trio is uniformly bright and lively. The moods on the CD range from free-wheeling and funky on "I Love Paris" and "Summertime" to romantic on "Two For The Road" and "I Remember You". Chrupsala is an expansive and garrulous pianist like Oscar Peterson but he has the control to lie back on occasion and not show all his tricks. That works out especially well on "Meditation" and "S'Wonderful" where the clipped, steady beat becomes almost Jamal-like and the pianist is content to let the melodies unravel slowly, not getting ahead of the rhythm section's pace. The CD ends with a solo piano version of the ultimate saloon song "One For My Baby" that is elaborate and showy but still retains some emotion. Chrupsala is a fine pianist who works well with his more well-known partners.

Jerome Wilson

1) is an extended suite composed and led by Australian guitarist Tony Barnard that mostly celebrates the wildlife and landscapes of his native country. It was recorded in both Australia and England by a lot of musicians grouped into various small combos and covers a lot of mainstream Jazz ground.

A number of pieces sport a guitar-vibraphone combination that carries a sense of breezy swing whether playing with various horns and reeds or just by themselves. Barnard and pianist Jim Watson share some delicate duets like "Tamarama" and "Eucalyptus Dream" that border on New Age playing. A reed-vibes combination of Pete Long and Roger Beaujolais bops out like Buddy DeFranco and Terry Gibbs on "Kookaburra" and glides like a Gary Burton group on "Bilby Waltz" and "Goanna".

Pieces that feature brass players like "Bushwalk" and "Black Snake" lop along in a relaxed hard bop mode while "Stone The Crows" is an early Jazz stomp with a

New Issues

DANCE / DREAMTIME /
WOMBAT / TONE'S HENGE /
HYMN FOR AUSTRALIA.

Collective personnel:
Barnard, g; Pete Long, cl,
b cl, b fl; Roger Beaujolais,
vib; Glenn Henrich, vib, ts,
fl; Bob Barnard, cnt; Warwick
Alder, tpt; Alan Davey, flgh;
James Morrison, tpt, tb; Dan
Barnett, tb; Jim Watson,
p; George Golla, g; Steve
Pearce, Dave Pudney, b; Chris
Frazier, el b; Mark Fletcher,
Adam Barnard, d. 8/12, 12/12,
London, England; Sydney,
Australia.

2) ALAN JONES &
FRANCOIS THEBERGE,
ANOTHER VIEW,

ORIGIN 82643.

THE BETTER QUESTION /
ANOTHER VIEW / MOVIN'
ON / LITTLE CANDEL+ / THE
FIGHTER / MUTED / ONE
MORE TIME AROUND* /
BLUE / I WILL BE THERE+ /
SOUTH / REFUGE / SWEETS /
WHAT'S IT GONNA BE. 57:22.
Jones, d, vcl* / Theberge, ts,
ss, rec, wood fl, tb; Marilyn
Keller, vcl; Rebecca Kilgore,
vcl, whistling+; Dan Tepfer,
p, el p; Tom Wakeberg, Glen
Moore, b; Ja'tik Clark, tba;
Dan Balmer, g; John Gross,
ts; Lars Campbell, John Moak,
Jon Ramm-Gramenz, Matt
Warming, tb; Tim Bryson, b cl;
Ian Kerr, perc; Erin Winemiller,
Anne-Sophie Libra, cel;
Mattie Kaiser, Jeremy Genet,

three brass attack by James Morrison, Warwick Adler and Bob Barnard, the leader's father. "Butcher Bird" is a gentle blues led by Glenn Henrich's flute with Alan Davey's flugelhorn as an echo and "Possums On The Roof" is a brassy mambo whose melody sounds like an old Tijuana Brass piece before the Morrison-Adler-Barnard front line breaks it up with hard-swinging solos.

Barnard writes friendly and catchy melodies and also shines when he gives himself the chance to solo. "Southern Skies", "Dreamtime" and "My Three Girls", dedicated to his wife and daughters, are all thoughtful solo guitar pieces. In his group settings "Botany Bay" and "Blue Mountain Bossa" have two guitar and vibes setups that are loose and swinging and "Kangaroos" gives Barnard a chance to really dig into some greasy Charlie Christian-style licks against a Monk-like melody. This is a nicely ambitious and touching work demonstrating how Tony Barnard feels about the exotic world of his homeland.

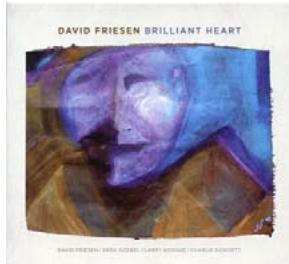
Jerome Wilson

2) also involves a lot of musicians and two countries but it's a more contained project. American Alan Jones and Frenchman Francois Theberge have put together a song cycle involving voices, horns and strings that has the feel of musical drama although it doesn't actually tell a story.

The songs themselves vary in style but most sport intimate, off-center horn voicings, the warm, enveloping singing of Marilyn Keller and the fiery piano of Dan Tepfer. "Movin' On" has a New Orleans parade feel, "Blue" sounds deep and soulful and "Refuge" is a gospel blues that features Keller, Tepfer and Theberge's lush tenor sax. Rebecca Kilgore steps in to sing on the hushed and sensual "Will Be There" with Dan Balmer picking quietly insistent guitar notes and Theberge playing low and dreamy. "South" features the string players merging with marimba and recorder for a bit of Steve Reich-ian minimalism and on the torch song "One More Time Around" Alan Jones himself sings in a whispery, heartfelt voice that is tonally shaky but meshes well with the warm glow of the horns and piano.

New Issues

vla. 2/21-23/10, 11/2/11,
12/17/11, 1/30/12, 2/20/12,
2/23/12, 6/26-27/12, Portland,
OR; Paris, France.



DAVID FRIESEN,
BRILLIANT HEART,
ITM 920014.

SAILING* / VIOLIN* / WANT
OF METHOD+ / PAINTING
THE BLUES* / MY NEW GATE*
/ WHERE THE LIGHT FALLS+ /
BRILLIANT HEART* / PURPLE
PAINTING+ / MY DOG ELIE* /
BACKYARD HAVEN* / CIRCLE
OF THREE+ / BE AT REST OH
MY SOUL* / SCOTTY F. 63:23.

Friesen, b; Greg Goebel, p;
Larry Koonse, g*; Charlie
Doggett, d+. 10/10, Portland,
OR.

This is thoughtful, heavily arranged material that tries for something deeper than the usual vocal Jazz session, an experiment in songwriting and arranging that deserves attention.

Jerome Wilson

This CD is David Friesen's tribute to his son, Scott who according to the CD booklet, was a painter and musician who died at the age of 40 or 41. Some of his paintings form the artwork in the CD package. Friesen composed all the music and it's played by trios of he and pianist Greg Goebel with either guitarist Larry Koonse or drummer Charlie Doggett. Despite the occasion this set doesn't sound overly somber. Instead it's moderately lively with the trios working together closely. Some of the tracks with Koonse like "My New Gate" and "Violin" have the instruments weaving together weightlessly while the ones with drums like "Where The Light Falls" and "Want of Method" have a deeper rhythmic feel. On "Purple Painting" Goebel races along like Keith Jarrett and actually creates an up-tempo groove.

Friesen's bass is often the lead instrument as he plays high up his fret board and paces his partners but the others' contributions are always as significant as his. "Circle Of Three" has the drum trio coming together for a pretty, lilting waltz and "Backyard Haven" has really nice interplay between Koonse and Goebel's quietly exploratory piano.

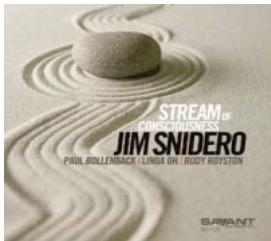
The CD ends with Friesen playing solo on "Scotty F," picking out thick, choked notes in an echoing atmosphere for the most openly emotional music of the set. This is the one time Friesen's naked feelings seem to come through and, as such, it's a bit uncomfortable to hear. Altogether though this set is a beautiful and delicate experience.

Jerome Wilson

New Issues

MICHAEL BRAAM
E BRAAM 3
BBB 15
1B44, PLEASE / THE
PINDARIC ODE /
AUGMENTED SECONDS /
PYTHAGOREAN THEOREM /
TRIPLE JUMP / TRIAD / THE
MIND / 3 SHEETS TO THE
WIND / A CERTAIN KIND*.
45:52.

Braam (kybd), Pieter Douma (b, vcl on *), Dirk-Peter Kolsch (d), Marcel van de Beeten (vcl on *), Ulrike von Meier (harp on *). December 2012, Veghel, Netherlands.



JIM SNIDERO
STREAM OF
CONSCIOUSNESS
SAVANT 2127
STREAM OF
CONSCIOUSNESS / NIRVANA
/ FEAR ONE / VANTAGE /
BLACK ICE / WISDOM'S PATH
/ K-TOWN. 51:32.
Snidero (as), Paul Bollenback
(g), Linda Oh (b), Rudy
Royston (d). September 24,
2012, Brooklyn, NY.

The well-loved and exuberant Braam combines his virtuous and mischievous New Dutch Swing keys playing to a set of funky numbers that sound perched between early MMW, Sun Ra, and Joe Zawinul. The trio comes out of the blocks with an organ raveup on the opener, but with the following "Pindaric Ode" – with its math-y asides, cosmic electronic textures, and an electric guitar patch – the trio gives a sense of its two sides. The tunes are mostly quite succinct, and in them Braam leads the music into places that are dizzy and scrambling, knob-tweakingly cosmic, and block-rocking at once. There are some pretty winning moments on this program: on "Augmented Seconds" they move from playful start-stop and multi-rhythms into meterless electronic loops that recall Belew-era King Crimson; the intense, dark shuffle of "Triad" features some effective punch from Douma and Kolsch, as Braam springs into imaginative feats; and there's some pretty juicy slow-burn funk on "3 Sheets to the Wind." But despite the relative brevity of the record, and the clear commitment of the musicians, the ideas tend to recycle with some regularity, moving from spacy tonal explorations to sci-fi movie backgrounds ("Triple Jump"), and thudding funk. It's not always wholly satisfying, though I suspect a riot might erupt in a live setting.

Jason Bivins

This is cracking modern-mainstream stuff from a limber quartet that's as thoughtful as it is urgent. Though there's a slight "Impressions" vibe on the opening title cut, Snidero's alto and group concept are miles away from Trane. The tunes are smart, but what makes the disc is the group sound. Oh and Royston (whom many will know for their work with Dave Douglas) are splendid, and Bollenback's tasteful comping and probing solos are nice paired with Snidero's clear, spacious lines. There's some beautiful brushwork and acoustic guitar on the ballad "Nirvana," with some modest blues phrasing from Snidero (who plays with a Konitz level of concentration in places, densely constructed but still quite spacious, breathing easily). There's a similar instrumental feel on the slightly more rolling "Wisdom's Path." The energetic "Fear One" features nice use of multiple

New Issues



PABLO ABLANEDO RECONTRADOBLE CREATIVE NATION MUSIC 023

MIRANDO AL CIELO* /
SILENCE* / DEPARTIDO
/ ANTIOPHONA* /
RECONTRADOBLE* / COMO
TE QUIERO / NORWEGIAN
WOOD* / ALMITA (VOCAL)+
/ ALMITA / LA VAGA / LAS
BUENAS NEVAS. 65:52.
Ablanedo (p), Fernando
Brando (fl), Phil Grenadier
(tpt), Daniel Ian Smith (ts,
ss), Kelly Roberge (ts, cl),
Eric Hofbauer (g), Fernando
Huergo (b), Franco Pinna (d),
Bertram Lehmann (perc),
Greg Hopkins (tpt on *), Katie
Viqueira (vcl on +). June 16
& 17, 2012, West Springfield,
MA.

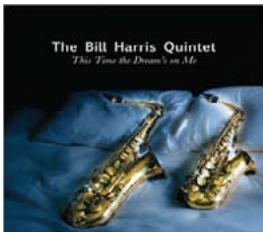
rhythms, with Bollenback and Oh holding down a half-time meter, as Royston overflows with Roy Haynes crackle and Snidero darts elegantly. That's a highlight, but I'd be remiss not to mention the nicely dirty slow-burn funk of "Vantage" (with more out of time spasms from Royston and some gnarly distorted guitar), the abstracted boogaloo bounce of "Black Ice" (which Oh funks all to pieces), and the rousing, circuitous closer. Fun stuff.

Jason Bivins

Ablanedo leads a very fine, unassuming session populated by under-heralded Boston area musicians like the fabulous Grenadier, Hofbauer, and others. The leader is new to me, but he serves up a refreshing program of modern-mainstream stuff with Latin undercurrents. In general, his pieces are very impressive: brimming with energy and thoughtful multi-horn arrangements, they develop organically (without choppy section divisions, tough to do when going so many places). These virtues are showcased right out of the gate on the burbling, contrapuntal opener. The music is pretty infectious, and Ablanedo's got a good ear for tonal contrast (snaky bass, horns, and lithe flute/piano lines). I found it a sly move to follow this up with a kind of sultry take on Haden's "Silence," full of muted tension from the horns and graced with a great Hofbauer solo. The balance of the program moves between different feels in this fashion, from the dancing "Departido" to the lonely sounding "Antiphona," from the tartly harmonized title track (with some great work from Huergo and Pinna) to the superb, affecting ballad "Como" (which has some of the depth and nuance of Marty Ehrlich or Robin Holcomb). Along with the way, they deliver a nice reimagining of the Beatles chestnut, sounding in places like "Footprints," and a suggestive vocal preamble to the reflective "Almita" (with a great tenor solo from Smith, nice mute-work from Grenadier, and tasty flute counterlines). Like a lot of releases these days, it's slightly overlong, and attention begins to waver by the Shorter-like "La Vaga" and the bittersweet closer. But this is very well done stuff, and it'd be a shame for this record to be overlooked.

Jason Bivins

New Issues



BILL HARRIS THIS TIME THE DREAM'S ON ME

PENSATIVA (NO NUMBER)

ON A MISTY NIGHT/
SUDDENLY IT'S SPRING/
NUTVILLE/ TEACH ME
TONIGHT/ STABLEMATES/
BYE BYE BABY/ BLUESY
LUCY/ SOON/ ONE BY ONE/
THIS TIME THE DREAM'S ON
ME. 1:09:30

Harris, as, ts; Paul Mazzio,
tpt, flgh; George Mitchell, p;
Dave Captein, b; Dick Berk,
d. 9/18 and 20/12, Portland,
OR.

For a man who spent much of his adult life running a successful business, Oregon resident Bill Harris is quite an accomplished saxophonist. The charming title tune of his latest CD, one of five alto tracks, provides an excellent example of the lovely ballad tone he gets on the instrument, while the other five cuts, including Horace Silver's "Nutville," showcase his convincing hard-bop-era tenor sound. He also demonstrates a comfortable technical facility on both horns that allows him to negotiate the chord changes of even the fastest tunes, and he does so with the harmonic security of a former graduate student in music composition.

Harris's program fits solidly into the straight-ahead category, both in performance style and repertoire. It includes some popular standards along with jazz classics from Silver, Tadd Dameron, Benny Golson, and Wayne Shorter and an original blues by Harris himself. And it's rendered in a manner and spirit reminiscent of the great hard bop quintets of the 1950s and '60s. That's possible because Harris's four cohorts are all top-notch, mature players. Although they presently live in the Portland area, they've been around, playing with some of the biggest names in the business. Paul Mazzio, a veteran of the Woody Herman band, is a lyrical, swinging player with an attractive trumpet/flugelhorn tone and a fertile melodic/harmonic imagination. And George Mitchell, Diana Ross's pianist for more than thirty years, offers rhythmically infectious, fresh-sounding improvisations and sensitive accompaniment. Mitchell's rhythm section colleagues, long-time drum stalwart Dick Berk and the peripatetic bassist Dave Captein, bond with him to produce a sturdy rhythmic foundation, the latter's advanced technical facility permitting him to produce melodic, horn-like solos of his own.

David Franklin

New Issues



FREE DOT JUST FLUX!

SLAM 543

RIDE CYMBAL, DRUMS,
STONES, GREEK FLUTE, C
FLUTE/ BODHRAN, VOICE,
BELLS, C FLUTE/ JEW'S
HARP, BERIMBAO, ALTO
FLUTE, BELLS, BASS FLUTE/
STONES, POT LIDS, DRUMS,
VOICE, PICCOLO, ALTO
FLUTE, BAMBOO FLUTE/
POT LID, BAMBOO FLUTE, C
FLUTE/ MBIRA, VOICE, FLUTE
HEADJOINT, ALTO FLUTE/
RIDE CYMBAL, DRUMS,
RATTLES 49:04

Antonio Cotardo. Flts, voc,
p, bells; Paolo Pacciolla; d,
berimbao, mbira, voc, Jew's
harp, bells, p. Lizzanello, Italy
September, 2011

The notes say this is a project of improvised music based on musical instruments and objects, hence the titles of the tunes, which just describe the instruments. I actually like this idea, not being a fan of song titles which don't mean anything. And this is a duo, which I also like.

And just a technical note, the drums are mainly hand drums, not a drum set.

When I first started listening I thought that the music was South American, especially with some of the flute playing, and drumming, or Asian, especially when the bamboo flute and gongs are used, or mid eastern when minor scales are used, so I had to check where Lizzanello is.

The tunes meld into one another, since the moods of all of them are similar, even though the instrumentation changes. To my ears, this CD should be listened to as one long track with changing instrumentation, rather than as different tracks.

Most of the CD is quite mellow, though, as in "stones, pot lids" there is more active drumming. And Pacciolla's c flute, definitely has some jazz influence. I really enjoyed "Jew's harp" not having heard that instrument played in a jazz context since Dizzy played it back in the 80s.

The interplay between Cotardo and Pacciolla is excellent. There were sections which worked so well they could have been composed, but that is the beauty of improvisations between players who listen carefully to each other.

A nice record, which would make for some very nice background music, but would also stand up to careful listening.

Bernie Koenig

New Issues



MATT KANE TRIO, SUIT UP!, BOUNCE-STEP RECORDS 013.

JOHN MCKEE / WHO CAN I TURN TO? / SHADOWBOXING / AS YOU LEFT / MINOR MUTINY / MR. ROGERS / BIG SIX / 21ST CENTURY RAGG / THAT'S THE WAY OF THE WORLD.
Kane, d; Dave Stryker, g; Kyle Koehler, org. 1/13/2013. No location listed.

So pretend you're a first call drummer around the Kansas City area wanting to gain wider exposure by cutting an organ trio date. First off, you want to hire two of the best in their field as personnel which is exactly what Matt Kane did with the addition of Kyle Koehler and Dave Stryker to the lineup. Stryker is a well-established veteran player who is no stranger to the organ genre with tenure with Brother Jack McDuff and many others while Kyle Koehler is a younger player that has already amassed heavy credentials with everyone from Sylvia Cuencia to the James Hunter Six. Next you need so exciting material that is furnished by a variety of sources; there's a catchy opener from Pat Metheny, a reworking of the standard "Who Can I Turn To?" that jumps from waltz time to straight four, a pair of Stryker compositions (the highly animated "Shadowboxing" & equally hot "Minor Mutiny") and a nice boogaloo rundown of EW&F's "That's The Way Of The World" which should bring a smile to classic R&B buffs. There are also a pair of titles (21st Century Rag, Big Six) from KC saxophonist Ahmad Alaadeen, the former a brushed organ line while the later is a snaky, gospel-tinged blues that has my vote for best track honors. Kane has a chance to display his formidable brush technique on both of his originals, the moody ballad "As You Left" and the swaying "Mr. Rogers". As Pops used to opine, "Now we has Jazz!!".

Larry Hollis

CHRIS MASSEY AND THE NJP, WHOSOEVER, POWER COSMIC RECORDS NO #. WHOSOEVER / CROOKED CREEK / GIANT STEPS / OLD DEVIL MOON / WARRIOR THREE / RETURN OF THE JITNEY MAN / ONYX GUARDIAN / PEDAL UP 55:20

Another drummer led production is set in the traditional two horn with rhythm section setting. This time the leader is Chris Massey and this is his second effort with a mix of originals from the leader and carefully selected scripts by such notables as John Coltrane, Jeff "Tain" Watts and Rahsaan Roland Kirk. The sole selection from the Great American Songbook is Burton Lane's "Old Devil Moon" that is all dressed up in a new suit of clothes with a spiffy arrangement. Although clearly set in a Jazz Messengers of yore format this is an entirely different lineup from the first release and the hornmen, in particular, have a touch more bite in their attack. Massey kicks the unit with the energy of past drum kings while adding a smidgeon of modernity

New Issues

Massey, d; Adam Larson, ts;
Benny Benack III, tpt; Willerm
Delisfort, p; Chris Talio, b.
9/16/2012. NYC,NY.



MARKO DJORDJEVIC
& SVETI,
SOMETHING
BEAUTIFUL 1709-
2110,
GOALKEEPER RECORDS
001
HEART BOP / WHICH WAY
IS DOWN / SVETLANA /
TEN LARGE SERVIANS /
HOME MADE / SOMETHING
BEAUTIFUL / 2007 / CHIMES
/ FLAXY WORLD / WAR SONG
/ CELEBRATION / SVETLANA
SWINGING ON A SUMMER
EVENING. 55:43
Djordjevic, d; Bobby Avey, p;
Desmond White, b; Eli Degibri,
ts(*); Tivon Pennicott, ts(+). No
dates given. NYC,NY.

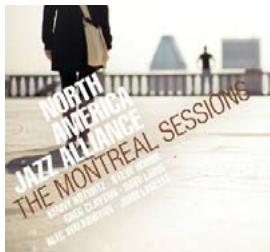
from some of his contemporary influences. This is slightly evident on the second track (Brian Blades) and on cut six, a Tain tune with some nice blowing changes. Of the three originals by the leader, the opener has an inventive drum statement while "Warriors Three" sports soprano and a good bass spot all in a slow, staggered three/four and the upright paired with tubs sets up the theme for "Onyx Guardian". The Coltrane classic has tenor over drums then adds bass before a drum solo all clocking in at a little over two minutes. Like Eddie Gomez and others, Chris Talio likes to play up on the neck and pianist Delisfort is his most Tynerish on the last number, an interesting choice that Rahsaan Roland Kirk performed live in Montreux and Germany then was covered on the Haunted Melodies tribute album. His songbook is a treasure trove more young jazzers should dive into. A nice sophomore package from Chris Massey & his Nue Jazz Project.

Larry Hollis

Something Beautiful is another quintet outing yet it is significantly different from the Chris Massey package. First off, it's a two tenor sax plus conventional rhythm section group assembled by Marko Djordjevic a masterful drummer with Serbian roots. He was something of a prodigy in his youth and enrolled in Berkeley at a very young age. Secondly, the Sveti unit has recorded under his leadership previously and has ranged up to septet size with fluctuating personnel. The kicker on this issue is half of the dozen tracks are trio while the tenorists split the other six. Thought I heard a snippet of both playing together the cut that has the bowed bass introduction and didn't hear any piano on another that sports tenor Tivon's horn over upright and drums. At times the piano trio selections, especially "Which Way Is Down", were re mindful of the Keith Jarrett Standards Trio. There's also a tuneful bass spot on the leisurely swinging final number while the opening selection with Eli Degibri's searing saxophone is by far the jazziest. Another interesting one from Marko.

Larry Hollis

New Issues



NORTH AMERICA JAZZ ALLIANCE, THE MONTREAL SESSIONS, CHALLENGE RECORDS

73354.

JUST ONE OF THOSE THINGS
/ CLOSE YOUR EYES / CUTE
/ OBLIVION / ANGEL EYES
/ NOBODY ELSE BUT ME
/ DELILAH / CHARADE /
DANCING IN THE DARK / IT
COULD HAPPEN TO YOU /
ONLY TRUST YOUR HEART /
THAT'S ALL. 57:03

Kenny Kotwitz, acc; Steve
Hobbs, vib; Greg Clayton,
g; Alec Walkington, b; Dave
Laing, d, John LaBelle, vcl.
7/2011. Montreal, Canada.

From the bands moniker on The Montreal Sessions one might think this was a large unit or even big band but it is merely a quintet augmented by a male singer on a few titles. The main idea here was a simple one, a salute and recreation of sorts of the Art Van Damme Quintet of yore. The other connection is the instrument accordion Kenny Kotwitz performs on, a custom "Excelsior accordion, built for Art Van Damme, presented to him by his family when Art Van Damme passed away in 2010." And there's no doubt that Kotwitz deserved it, as one can clearly hear he is a master of the instrument.

Those who used to buy and enjoy those Capitol George Shearing Quintet recordings will probably get a kick out of this combo which replaces the piano with accordion keyboard in similar voicing with the vibes and guitar. The squeeze-box and vibraphone get the bulk of the action but guitarist Greg Clayton shines on "It Could Happen To You" and I could have heard more from him over the standards packed program. Singer John LaBelle breaks up the sameness on "Close Your Eyes", the brushed "Dancing In The Dark" and "Nobody Else But Me" where he recalls Harry Connick,Jr. The Matt Dennis staple is a feature for Steve Hobbs' clarion vibes and they swing the closer which is usually a ballad. Attractively packaged but a little on the "chamber jazz lite" side for this listener.

Larry Hollis

New Issues



DUO BAARS-HENNEMAN AUTUMN SONGS

WIG 22

BROWS OF THE MORNING/
NINE AND FIFTY SWANS/
WINTER COMES TO HUSH
HER SONG/ IT BENDS AND
SWAYS/POOR AUTUMN/
THE CLOUDS GO/
RESTLESSLY/ AUTUMN IN
MAINE/ THE HEAVY CARGO/
RAIN CURTAINS 51:56

Ab Baars ts, cl, shakuhachi;
Ig Henneman, vla
Amsterdam, November 30,
2012

This is a serious record which demands serious listening, and will bring serious rewards. It also a great example of classical influenced improvisation. The notes state that this record is a "suite of freely improvised and minimally composed pieces..". Each piece certainly has thematic structure, and each is improvised, but unless one has a score, I don't think any listener can really tell what is composed and what is improvised. And, that is a good thing. Don't worry about what is what, just sit back and listen.

I have heard Baars before, and what I have heard I have liked. Here he really shines in a duo setting, as does violist Henneman. They really work off each other extremely well.

The titles are supposed to evoke some mood or feeling or some sense of place, but, as usual, I don't get it. Sometimes I wish compositions didn't have titles at all, just numbers.

Now, to the music. Baars shows himself to be a very versatile player, from nice long melodic lines to growls. I especially love his use of the shakuhachi, a Japanese wooden flute, originally introduced to Japan from China in the 8th century. Baars gets a nice, eerie sound from it, definitely evoking an Asian feel.

Henneman shows incredible technique on the viola, from screeches, to drones, to great melodic lines.

The real strength of this recording is how the two work so well together, moving from solo to accompanist with ease. On "Brows" the contrast between Baars' growls and rough vibrato and Henneman's rich tone is fantastic.

Some other highlights include the interesting dissonances on "Swans," the tension created on "Restless," and the great viola playing on "Cargo" accompanied by a four-note pattern on Baars' clarinet, and a phrase in "Poor Autumn" with Baars on clarinet reminded me of Jimmy Giuffre's "Train and the River."

In short, a record that will be enjoyed over many listenings.

Bernie Koenig

New Issues



CACTUS TRUCK LIVE IN THE USA TRACTATA RECORDS AND EH! 272

PRAIRIE OYSTER/ SEANS
GONE/ HOT BROWN/
THE TWERK/ MAGNUM
EYEBROW/ WEDDING
PRESENT/ NINJA 71:43

Jasper Stadhouders, g, bass
g; Onno Govaert d; John
Dikeman ts; with Jeb Bishop,
tbn; tr 1,2; Roy Campbell
tpt; tr 7

Tracks 1,2 Wilmington NC
Oct 26 2012; Tracks 3,4,5,6
Louisville KY Dec 7, 2012, tr 7
New York City Dec 12 2012

There is little information on the CD and not much on the website. I am assuming this is a Dutch group. This is quite different from the previous Dutch group I heard. This is a high-energy free group verging on what I would call noise music.

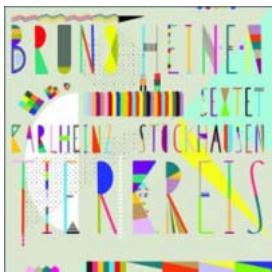
Raucus beginning. Everyone comes out of the gating screaming free for all but individual voices come through. Dikeman honks all over the horn while Bishop plays longer lines with nonstop work from Stadhouders and Govaert about 5 minutes in quiet section with Dikeman and interesting bass guitar work by Stadhouders but then back to noise about 10 minutes of high energy but boring technical out of place drum solo on the snare and as it winds down everyone back in then another lull. "Sean" starts off with some nice growling tenor playing on a bluesy riff. Drums come in about 3 minutes with big build up. Not sure if the bass or guitar is in the mix until about 6 minutes in. Then Bishop enters with an interesting solo over the drums and guitar, with punctuation by Dikeman.

The rest of the CD basically falls into same category. High energy but the music doesn't go anywhere. It just swirls around. Ultimately Dikeman's licks get very repetitive. Govaert tries to listen and keep up, but stays too much on snare and cymbals so doesn't add anything to the mix, and all too often I can't hear Stadhouders, though he does get some solo space.

"Magnum" starts out with a really boring march like drum solo which is maintained when the others enter. In a review I did of a Peter Brotzman CD I said that what makes a good free player stand out is high energy. But clearly high energy is not enough. Musical ideas and development are also needed. This CD has lots of energy but very little musical development.

Bernie Koenig

New Issues



BRUNO HEINEN
SEXTET
KARLHEINZ
STOCKHAUSEN:
TIERKREIS
BABEL 13119

ARIES/ TAURUS/ GEMINI /
CANCER/ LEO/ VIRGO/ LIBRA/
SCORPIO/ SAGITTARIUS/
CAPRICORN/ AQUARIUS/
PISCES/ ARIES 54:35

Bruno Heinen, p: Fulvio
Sigurta, tpt; James Alsop, b
cl; Tom Challenger, ts; Andria
Di Biase, bass; Jon Scott, d
London, April 201

Stockhausen is one of the more important composers of the past century, having influenced composers and performers in many different styles of music, from avant-garde classical to jazz. I have another recording of a jazz group playing the music of Stockhausen. As a percussionist I am a huge fan of Zyklus. So it is always nice to see someone else perform his music.

To my ears this record is a real mixed bag. But then so is the piece being performed. The piece was originally written for music boxes, but since then all kinds of ensembles and soloists have performed it.

The music itself has a child-like quality about it: Think Bartok's Mikrokosmos. A jazz ensemble is fitting since Stockhausen encouraged improvisation.

In each piece the melody is played as written with the instrumentation varying, which keeps the jazz listener interested. And what happens here is a lot of jazz since the improvisations tend to be longer than the written parts of the pieces.

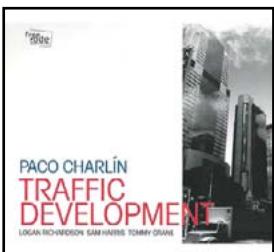
If one did not know one was listening to a Stockhausen piece, I think such a listener would just sit back and think he was listening to a jazz group whose musicality is based in the 1960s, with occasional journeys into some later periods.

The group plays well together. The ensemble work is first rate, as are most of the solos. Heinen turns in some very nice work. On some tracks I can't tell if he is playing a prepared piano or a celeste or is just getting some interesting sounds out of the very high notes. Alsop's bass clarinet displays some of the tonality of Dolphy but with a much smoother tone. Sigura ,Challenger and Di Biase all have nice big sounds. The only sour note in the solos is Scott's attempt at a drum solo on "Cancer," but his ensemble work is fine.

All in all, a mixed bag, but an interesting one.

Bernie Koenig

New Issues



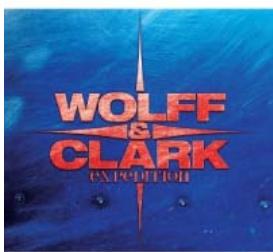
PACO CHARLÍN
TRAFFIC
DEVELOPMENT
FREE CODE JAZZ FC59CD
TRAFFIC DEVELOPMENT/
ROXO/ KALIJULA/ KG JEBH/
FHU WAR/ 456 UK/ FISYS
PLANET/ PITOIU; 57:07.
Logan Richardson (as), Sam
Harris (p, Rhodes el p) Paco
Charlín (b), Tommy Crane (d).
July 17, 2010, Pontevedra,
Spain.

Post-bop performed with flair by a perfectly matched quartet. That's the quick run-down on Spanish bassist Paco Charlín's Traffic Development, where he's joined by alto saxophonist Logan Richardson, keyboard man Sam Harris, and drummer Tommy Crane for a session of his original songs. The quartet sidles into the lead-off title track with an air of calm deliberation. A bouncy Charlín takes the first solo, subtly increasing the tempo in a three-way conversation with Harris and Crane. Richardson is next, displaying a dark sound and some pleasantly surprising note choices. He moves around the horn with grace and sure-handed style, sometimes sounding uncannily close to a chromatic harmonica. Harris' piano solo dances and leaps, prodded by Crane's increasingly assertive drums and Charlín's woody bass. Richardson's second solo brings the heat down a bit until the music peters out as we arrive at our destination. Roxo is a brisk line that feels like it's going to explode, but never does. That sense of restraint serves the band very well, but just as Richardson is starting to get worked up, the piece fades out after just over 2 minutes. The next tune, Kalijula, combines an insistent rhythm section figure with a slightly diffident alto line. Harris contributes another well-constructed piano solo that elaborates on simple figures. Richardson plays a very fine alto solo, full of unusual rests, odd leaps and densely articulated phrases. Sometimes the listener can glean insight into

a composer's preoccupations from the song titles, but I confess I can't make anything out of Kg Jebh or 456 UK. The music, however, is seldom as mysterious as the titles. The handsome Kg Jebh, for instance, is a sort of ballad with a powerful solo by Richardson, staying in the middle and lower registers of his horn, and a thoughtfully focused and rhapsodic Harris at the piano. Harris' shimmering electric piano makes its first appearance on Fhu War, an angular groove with surprising accents, especially aggressive drumming, and another exciting and exploratory solo by Richardson. The sinuous 456 UK is moody and spacious, the occasion for a powerful alto solo, atmospheric electric piano, and a dancing bass solo by Charlín. The piece closes with a collective improvisation driven by Crane's drum rolls and crashing cymbals. The date winds down with two slower pieces, the bittersweet Fisys Planet, and the even more laid-back Pitoiu, which both put the quartet's hardy cohesion and beautifully shaped ensemble playing on display. Traffic Development presents some fresh voices that seem to be learning and growing within the span of one record date with the stimulus of interesting material and a deeply committed ensemble. Warmly recommended.

Stuart Kremsky

New Issues



WOLFF & CLARK EXPEDITION RANDOM ACT RAR1010CD

COME TOGETHER/ WHAT IS THIS THING CALLED LOVE?/
MERCY, MERCY, MERCY/ ARP/
FLAT OUT/ SONG FOR MY FATHER/ IS THERE A JACKSON IN THE HOUSE?/ HUMMIN'/
FOR THE LOVE OF MONEY/
ELISE; 48:05.

Michael Wolff (p), Chip Jackson (b), Mike Clark (d). No dates indicated, Paramus, NJ.

Drummer Mike Clark has perfected a busy style in the context of fusion ensembles like the Headhunters and an array of free-lance gigs. Journeyman pianist Michael Wolff has played with the likes of Cal Tjader, Cannonball Adderley, and Alex Foster. The two, with bassist Chip Jackson aboard, have formed the Wolff & Clark Expedition, which they describe as "a unique musical adventure" organized by two life-long friends and "pathfinders to unexplored sonic realms." Fancy language aside, the trio takes on a wide range of material, from Lennon and McCartney to Horace Silver to Joe Zawinul, to investigate and perform in its crowded style. Since drummer Clark plays a lot of drums, leaving very little space in his barrage, Wolff is provoked to take a competitive approach and meet strength with strength. Bassist Chip Jackson's Is There a Jackson in the House? is overwhelmingly dense at some points, particularly when all three are blasting away at a Latin riff, but after a drum solo, the piece grows surprisingly delicate before ending inconclusively. The trio feels most comfortable in the soul jazz bag typified by Zawinul's Mercy, Mercy, Mercy, Nat Adderley's Hummin' and Silver's Song For My Father. The Zawinul tune, one of jazz's biggest hits ever, gets a tough and funky treatment. The loping pace of the Adderley tune feels just right, buoyed by Wolff's sumptuous gospel chords and a succinct bass solo. Wolff's pretty ballad Elise ends the set, an uncharacteristically mellow performance that might have made more sense earlier in the sequence as a break from the more robust music that's the trio's stock in trade. With its muscular and extroverted attitude, the Wolff & Clark Expedition is likely to find many fans for their proficient and accomplished sound.

Stuart Kremsky

New Issues

ABEL CROSS NEO-BOP QUINTET

RUFUS 102

THE LOOSENER / LONG
WALK HOME WITH LEE / I
REMEMBER RUSTY / REAL
VELOUR / BROADWAY /
SCATTERED SHOWERS / LIKE

DAVE. 49:49.

Cross (b), Phil Slater (tpt),
Peter Farrar (as), Ben Panucci
(g), Dave Goodman (d). April
2012, Sydney.

YANG JING/CHRISTY DORAN NO. 9

LEO 662

LUTE IN GARDEN / MOVING
EAST (DUO VERSION) / SALU
ABEND / BIRNENBLUTEN /
SHADOW OF ROSES / THE
OTHER SIDE OF THE FENCE
(DUO VERSION) / IN A SILENT
WAY. 50:08.

Jing (pipa, guqin), Doran (g).
2012, Switzerland.

From the first notes of this aptly titled disc, the music was bright, bouncing, and so unvarnished in its buoyancy that you almost think they're piss-taking and will dive into some Bennink schtick, a raspberry, or at least some sort of wink. But no, it's just crisp, fairly well executed stuff in the early 1960s swinging hard bop mode. Cross's robust but unassuming propulsion (in time with the nimble Goodman) is at the center. His bandmates are generally competent, though Panucci and Farrar sound a bit uncertain in places. It's unassuming stuff (the writing can be a bit anonymous, relying often on chordal vamps) but pleasant. I kind of dig the dirge-like "Long Walk Home with Lee" (and there's a hint of "St. Louis Blues" in the harmonies), and the slow-burn "Rusty" is equally effective: Panucci's comping sounds assured, and there are nice solos from Cross and Slater. They sound particularly committed on "Real Velour," with Panucci twangy like Ribot, and the excellent "Broadway," whose memorable stairstepping lines catalyze good improvisation. Not top drawer stuff by any means, but it's got more than a handful of good moments.

Jason Bivins

Doran has long been a fave guitarist, equal parts thoughtful soundscape generator, groove merchant, and distinctively nimble soloist. His high-strung feel and tone, and knack for tasteful backgrounds, make him a perfect fit for the superb Jing on this terse and suggestive program of duos. There's almost a country twang to some of Jing's playing on the opener (more banjo than lute, as is natural for the pipa) and it's a delight to listen to the two strings virtuosos blend and bounce ideas off each other. "Moving East" is a symphony of gorgeously slow-moving arpeggio and counterpoint, the two trading roles and constructing intense lattices together. There are tapestries of harmonics, overtones, and big rubbery guqin notes flapping around on "Salu Abend." They keep going from place to new place, even as they realize a distinctive partnership. "Birnenbluten" blooms with gentle, open intervallic work, slow-moving transpositions and such tasteful electronic structures from Doran, as Jing's flinty, at times fragile lines strike exquisite contrast. "Other Side" is in fact a well-known and very effect Doran contribution,

New Issues



MARK SOLBERG /
MATS EILERTSEN /
PETER BRUUN / HERB
ROBERTSON / EVAN
PARKER
THE TREES
ILK 199
THE WHIP / HOPHORNBEAM
/ DOGWOD / SKYRAEKKER
NO. 1 / OAK AND THE ALDER
/ SKYRAEKKER NO. 2 /
CHESTNUT AND THE WOODS
/ APPLES, APPLES / DARK
BOAT / CLOSURE. 47:54.
Solborg (g), Eilertsen (b),
Bruun (d, perc), Robertson
(tpt, vcl, perc, org), Parker
(ts, ss, perc). July 14, 2011,
Copenhagen.

into which Jing fits perfectly. There's a changeup on the sprightly groove "Shadow of Roses," a Jing piece that could easily be one of Doran's own for New Bag. It's pan-genre improvisation for sure, a perfect melding of approaches as they comp for each, spool out counter-lines, or solo in free flight. And yes, it's that "In a Silent Way" that rounds things up. A surprising and surprisingly effective meeting of kindred spirits, exulting in contrasting sonorities.

Jason Bivins

It's always good to hear the spectral tones of Parker and the bright brass of Robertson, who open this spacious album of concise improvisations. While I'm not wholly convinced such short pieces are the best format in which to hear them, the two vets make good use of space and dynamics. Occasionally their Danish hosts aren't quite as resourceful, especially Solborg's unvarnished guitar. He does a lot of bending the string over the neck, worrying little figures in very focused intervals and occasionally his obsessions sound almost private. Eilertson's Dresser-like bass whorls sound good, and there's very understated work from Bruun throughout. But while there are good moments, it often doesn't cohere as group music to me. The drone-heavy, overtone-rich "Hophornbeam" is quite successful, as is the furtive, probing "Oak and the Alder" (whose air of tension and near dread, pepper by pip-squeaking Robertson, is the best thing on this disc). The duo with the guitarist "Skyraekker 1" – as generous and responsive as Parker is – is a bit flat-sounding (the second, more chordal, is far more effective). Solborg adds some mild processing for "Chestnut," where a fabulous Robertson displays such sympathy with Eilertson that it should just have been a duo. Later there are some dalliances with kalimba ("Apples, Apples") and gongs ("Dark Boat"), giving the program as a whole a rather diffuse air. I hate to say that the esteemed guests carry it, but alas. Only the closer feels and sounds like group music.

Jason Bivins

New Issues

FRANK BEY /
ANTHONY PAULE
YOU DON'T KNOW
NOTHING
BLUE DOT RECORDINGS

105

YOU DON'T KNOW NOTHING
ABOUT LOVE / AIN'T THAT
LOVING YOU / IMAGINE
/ TOWN WITHOUT PITY /
STILL CALLED THE BLUES /
CAN'T GET THE TIME OF DAY
/ HARD TIMES / MIDNIGHT
AND DAY / GET YOUR
MONEY WHERE YOU SPEND
YOUR TIME / YOU'VE GOT
TO HURT BEFORE YOU HEAL.

56:12.

Bey (vcl), Paule (g, vcl), Tony
Lufrano (kybd), Paul Olguin
(b), Mike Rinta (tbn), Paul
Revelli (d), Nancy Wright (ts),
Steffen Kuehn (tpt). July 20,
2012, San Francisco.

JAN SHAPIRO
PIANO BAR AFTER
HOURS
NO LABEL, NO #
ON A SLOW BOAT TO CHINA*
/ YOU'RE GETTING TO BE A
HABIT+ / I KEEP ON LOVING
YOU* / THEY SAY IT'S
WONDERFUL# / DOODLIN' ^
/ LOST UP IN LOVING YOU^
/ TIMES LIE~ / IF I WERE
A BELL~ / WHO CARES+ /
TELL ME@ / COMPANY#. 50:32.
Shapiro (vcl), Daniela
Schachter (p on *), Bob
Winter (p on +), Tim Ray (p
on #), Russell Hoffman (p on

Bey is a decently charming singer, sitting in with the occasionally diverting but usually lumbering San Francisco unit. Paule's guitar is sort of perfunctory in its tonal brightness and his usually unimaginative filigree. The horn section a bit wobbly in its intonation. Arrangements are pure 60s Otis and so forth, and the program generally has a kind of weary feel to it. After the shaky mid-tempo opener, the band occasionally finds its energy on tunes like "Ain't That Loving You," the sprinting "Time of Day," and the moderately engaging slow jam vocals on "Hard Times." But there's so much wrong here, and such an air of self-satisfaction from those involved (the whoops from the audience sound almost ritualized), that it's hard to like much of this. Note the mawkish one-world recitation on Lennon's "Imagine," which basically doesn't survive the transformation into slow-burn (and it exposes the limitations of Bey's instrument). Paule's feature "Town Without Pity" finds him soloing with an annoying spring-loaded gliss tendency and unimaginative use of the twang bar. And the shuffle on "Midnight and Day" is a bit too heavy with burpy-bass popping and cheesy seventh chords. This one's the definition of boilerplate.

Jason Bivins

Sapiro lays out a series of mostly spare, reflective duos. She has kind of a small, girlish voice that doesn't always convince, especially when exposed like this. The piano accompaniment varies, but generally isn't so elaborate (especially when compared to some of the solid gold entries in this format). Indeed, it does seem like something you'd hear trickling from the corner of some upscale restaurant somewhere. Decent choice of tunes, I suppose, but that's not enough to redeem the disc. To wit: Shapiro sounds positively thin and shaky in places ("You're Getting to Be a Habit"), her scatting is pretty clumsy on "Doodlin'" and "They Say It's Wonderful" has its tempo stretched so much that the song loses all shape, and it exposes the vocalist's deficiencies once more. Schachter sounds decent on "I Keep on Loving You" but the vocals just don't work at all for me. Harrison is her most engaged partner, and it makes for somewhat strong work on "If I Were a Bell," where Shapiro actually takes some chances with tempo

New Issues

^), John Harrison III (p on ~), Adriana Balic (kybd on @), Bob Stoloff (vcl on @), Joey Blake (vcl on @). Boston, 2011-2012.



ROGER KELLAWAY &
EDDIE DANIELS
LIVE IN SANTA FE
IPO RECORDINGS 1024

I'M BEGINNING TO SEE THE
LIGHT / CREOLE LOVE CALL
/ PERDIDO* / DUKE AT THE
ROADHOUSE / IN A MELLOW
TONE* / IN A SENTIMENTAL
MOOD* / SOPHISTICATED
LADY / DUKE IN OJAI / MOOD
INDIGO* / IT DON'T MEAN A
THING. 56:36.

Kellaway (p), Daniels (cl, ts),
James Holland (clo on *).
October 12 & 14, 2012, Santa
Fe, NM.

and melody. But it's the exception, as proven by the ill-judged gimmick of the all vocal piece "Tell Me" (right down to vocalized bass and drums).

Jason Bivins

Let's get this out of the way quickly. This disc contains no real innovations in terms of arrangements or unexpected song choices, but it is positively loaded with bright and enthusiastic playing from Kellaway and Daniels. The appeal starts with tone, with Daniels' especially songful clarinet and Kellaway's buoyant mid-register piano. Kellaway impresses from note one here, with impressively fleet work, his close-grouped chords showing an advanced understanding of harmony that always remains rootsy. They swagger charmingly on a tone-rich "Creole Love Call," with some ace tempo work and layered lines from Kellaway, and beauteous lower register work from Daniels. The music grows darker, perforce, with cello on "Perdido" – it opens with an abstracted theme, even some evanescent dissonance, but over the length of the piece its brightness emerges, with Kellaway again dazzling. There's a pleasantly tricky, circuitous original "Duke at the Roadhouse" (the other original "Duke in Ojai" is more pensive), following which Holland is much lusher, almost Pettifordian on "In a Mellow Tone" (with fine tenor work from Daniels). The lilting "Sentimental Mood" has a vaguely Latin feel, with bright chordal variations from Kellaway and more lithe counterlines from Holland (who takes a fairly angular solo). The cellist is most effective on "Mood Indigo," graceful and plaintive alongside Kellaway (and check out those ace and very subtle overtones from Daniels). A pleasure all around.

Jason Bivins

New Issues

(1) DYLAN CRAMER ALTO

CASA 1413

SWEET SUMMER BREEZE /
BODY HEAT / MIGHTY LOW
/ SEND ONE YOUR LOVE
/ DJANGO / SAMBA PA TI
/ MIDNIGHT MELLOW /
MAPUTO / LA PLAYA. 48:02.
Cramer, as; Ron Johnston, p;
Rene Worst, b; John Nolan, d.
July 26-28, 2008, Vancouver,
Canada.

Vancouver-based alto saxophonist Dylan Cramer and his quartet present music from both jazz and popular idioms on (1). Cramer, who has three other releases on the German Nagel Heyer label, plays with a clarity and depth of melodic expression that are effectively displayed on "Django," "Mighty Low," and "Midnight Mellow" (penned by jazz greats John Lewis, Milt Buckner, and Sonny Criss, respectively). Cramer's elemental style and distinctive alto tone are also showcased on several eclectic and more popular offerings on the CD, such as "Body Heat," the memorable John Barry movie theme, as well as pieces by Stevie Wonder, Marcus Miller, Carlos Santana, and the late Belgian musician Jo Van Wetter. Pianist Ron Johnston leads the sensitive rhythm section in a manner quite complementary to Cramer.

Don Lerman

(2) RICHARD LANHAM THOU SWELL BIG RL PRODUCTIONS RL 1001

THOU SWELL / BREAKING UP
IS HARD TO DO / HALLELUJAH
I LOVE HER SO / STARDUST
/ CALYPSO MEDLEY / I'M
BEGINNING TO SEE THE LIGHT
/ AMOUR / ALL OF YOU /
WALKING MY BABY BACK
HOME / UNFORGETTABLE /
ISN'T IT A PITY / I WISH YOU
LOVE. 43:48.

Lanham, vcl; Jerry Weldon, ts,
arr; Joe Magnarelli, tpt; Dan
Block, flt; Daniel Sadownick,
conga and perc; Bim
Strasberg, b; Joe Strasser, d;
Keith Saunders, p. 1998, New
York City, NY.

(3) DOROTHY DORING AND PHIL MATTSON

Veteran singer Richard Lanham has released an entertaining set of jazz standards and more popular fare on (2). Lanham, a New York area native and former vocalist for the "Drifters" and "Ink Spots," brings an engaging professional style to this performance, which was actually recorded in a New York studio 15 years ago and finally released in 2013. The outstanding seven piece group backing Lanham do a fine job interpreting the top-notch arrangements done by saxophonist Jerry Weldon.

Don Lerman

Vocalist Dorothy Doring and pianist Phil Mattson achieve an intimate small-room ambiance in their excellent program of compositions by Ellington and Strayhorn on (3). Doring possesses an attractive voice and interprets each piece with feeling and maturity and without affectation. Pianist Mattson is an impeccable accompanist who strikes a good balance between playing unobtrusively for the vocalist and stepping forward for fills and linkages between her phrases. His awareness of the melody is everywhere present, both in his fine solos and his excellent introductions and endings. The arrangements are well-crafted, with many fine touches such as interludes or lead-in sections between the verse and the main melody, temporary suspensions of the

New Issues

COMPOSITIONS BY DUKE ELLINGTON AND BILLY STRAYHORN ARTIST RECORDS

DAY DREAM / EVERYTHING
BUT YOU / SOMETHING TO
LIVE FOR / LOVE YOU MADLY
/ I GOT IT BAD AND THAT
AIN'T GOOD / IN A MELLOW
TONE / LUSH LIFE / I'M JUST
A LUCKY SO AND SO / I
DIDN'T KNOW ABOUT YOU
/ I LET A SONG GO OUT OF
MY HEART / HEAVEN. 39:39.

Doring, vcl; Mattson, p.
2013, Minneapolis, MN

BILL PETERSON RUBY DIAMOND SUMMIT CD 602

THELONIOUS / WES /
HORACE / /SHENANDOAH /
OSCAR / /BOB JAMES / MR.
WYNTON KELLY / MARCUS /
MCCOY. 59:36.

Bill Peterson (p), Rodney
Jordan (b), Jamison Ross
(dr). Ruby Diamond
Auditorium, Tallahassee,
Fl.-Florida State University,
7/24-25/2011.

time, and modulations. Verses (those usually-ignored introductory sections) are included and performed with sensitivity on those pieces that have them. The duo also keeps things interesting with a varied and well-paced set which includes ballads and livelier pieces most of which date from the 1940s and late 1930s, and ending on a reflective note with "Heaven," a piece recorded in 1968 on the second of Ellington's Sacred Music concerts and beautifully rendered here.

Don Lerman

Known more as an academic than a big name jazz pianist, Bill Peterson brings us a surprisingly good recording dedicated to his mentors and main influences. In the classic piano-bass-drums format, Peterson shows formidable chops that simmer, but never bubbles over the top.

The titles all directly relate to Peterson's heroes, at times a bit simplistic on "Bob James," two handed, choppy and staccato based for "Monk," and more attractive during the Latin tinged, busy and complex "McCoy" or playful "Wes". At times this seems all too easy for Peterson. He's simply able to do what he thinks about, play to his strengths, and knows these jazz styles cold, but not in an unemotional, mechanical fashion. "Oscar" - for Oscar Peterson - is more busy and street smart than pedestrian. "Mr. Wynton Kelly" shows Peterson in a fun, light framework, while "Horace" is full-on blues. "Marcus" is for Marcus Roberts, but is much more reminiscent of Bobby Timmons or Randy Weston. It seems Peterson is capable of more than tributes to his favored pianists by assimilating their distinctive styles. Further proof is in the pudding upon review of his future projects. Floridians have a treasure here that the rest of the country will have to catch-up with. This is pleasant, but not overwhelming music, which actually is a good thing.

Michael G. Nastos

New Issues

IVO PERELMAN, JOE
MORRIS, GERALD
CLEAVER
LIVING JELLY
LEO RECORDS 656

IN PURSUIT OF PLEASURE/
PLAYING WITH MERCURY/
THE SLOTH/ ENIGMA/ LIVING
JELLY
50:42

Ivo Perelman, ts; Joe Morris,
g; Gerald Cleaver, d.
December, 2011; Brooklyn,
NY.

IVO PERELMAN,
MATTHEW SHIPP,
WHIT DICKEY
THE CLAIRVOYANT
LEO RECORDS 650

THE CLAIRVOYANT/ RITUAL/
TORTURE AND GLORY/ A
MERE SPECK OF DUST/
STATE OF GRACE/ SILKEN
THREADS/ THE EXPEDIENTS
OF A PRIMATIVE BEING/
FEAR OF ETERNITY
48:01

Ivo Perelman, ts; Matthew
Shipp, p; Whit Dickey, d.
June, 2012; Brooklyn, NY.

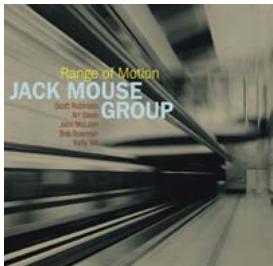
Two fairly new releases from Ivo Perelman on Leo Records give insights into the artistic breadth of this virtuoso musician. Perelman has been releasing new material at a break-neck speed, but his dozen or so records from around 1996 set his personal bar pretty high. These two trio recordings are a firm reminder as to why Perelman is such a respected performer. Just hearing the first few notes of either recording immediately informs the listener of years of training and technical proficiency that have culminated into Perelman's rich, mature tone.

Living Jelly is a reprise of the trio on the Family Ties album. Joe Morris's fascinating yet forceful lines on "In Pursuit of Pleasure" and muted attacks on "Playing with Mercury" are exactly why he has been referred to as the most significant free jazz guitarist since Sonny Sharrock. Cleaver, on the other hand, has a subtle approach. The listener can always feel the presence of his bass drum, but almost never hears the articulation. These low pulsations give way to the sticked-intricacies of this Detroit-scene veteran. The trio also has a special way of building the music using repetition. On "Enigma" the musicians use minimalist soundscapes to lock themselves in place before shocking the listener with the next episode.

The Clairvoyant is probably my favorite of the two albums, but that statement is heavily biased by the presence of Matthew Shipp. Joining the ranks of pianists like Vijay Iyer, Ethan Iverson, and Jason Moran, Shipp is one of the most amazing and in-demand musicians in the improvisational music scene. The performances of the trio on The Clairvoyant encompass a wide range of aesthetic impressions: The ensemble carefully balances timbral sensitivity with an adventurous streak on "Ritual." The improvisations even move into a dance-like space with grooving ostinatos on "The Clairvoyant," but they never allow the music to get stale. The raucousness of "Torture and Glory" eventually builds to an emotionally-moving pinnacle that casts itself in reflective joyousness.

Dustin Mallory

New Issues



JACK MOUSE RANGE OF MOTION ORIGIN CD 82633

LAPORTA / SLOW HELEN /
WINTERSET / HIP CHECK /
RAUCOUS CAUCUS / THE
BREEZELING / MEAN STREAK
/ PRAIRIE DANCE / MANNE-
RISM / LOOSE WEAVE. 63:09.

Jack Mouse (d), Kelly Sill
(b) 1,2,5,9, Bob Bowman
(b) 3.4.6.7.8, Art Davis (tpt,
flgh), John McLean (g), Scott
Robinson (ts, ss, flt)

Tall Grass Studio, Naperville,
IL. 6/14-15/2012.

This terrific modern mainstream jazz recording from the skilled veteran drummer Jack Mouse hits the note on different levels.

There's no modicum of straight-ahead sounds, but Mouse prefers to play original material via many inspirational sources. As a leader it's clear he takes the stage front and center with several intros, fills and short solos, but not at the expense of his formidable bandmates.

While consistently listenable from start to finish, and Mouse's hallmark is consistency, the electric guitar of John McLean sets a standard that approaches contemporary jazz/fusion without veering into rock territory. "Prairie Dance" features distinctive, neat and clean sing-song staggered phrasings in a pleasant waltz tempo. Dedicated to Hall Of Fame hockey player Bobby Orr, "Hip Check" is very reminiscent of John Scofield's style in a light funk stew. Sly titles like "Raucous Caucus" with its modality in 6/8, or a Shelly Manne tribute "Manne-rism" with its light horn chart and Mouse's deft brushwork work well as universal themes, as does "The Breezeling" with cinematic, spy-like, Henry Mancini style. Probably the most arresting selection is the opener "LaPorta" with a medium tempo bop horn chart. Veteran trumpeter Art Davis is the star of the show, a sorely under recorded grand master from Chicago who - like his Detroit counterpart Marcus Belgrave - deserves far more recognition.

An expert in his field, Jack Mouse has produced a gem for all drummers and any jazz musician, as a modern jazz example to follow. A highly recommended effort, Mouse also is well deserving of a follow-up to this well crafted jazz recording.

Michael G. Nastos

New Issues

(1) KRASSPORT THE PLANETS— DISCOVERING GUSTAV HOLST JHM 206

OUVERTURE / MARS—THE
BRINGER OF WAR / VENUS—
THE BRINGER OF PEACE
PART 1 / VENUS—THE
BRINGER OF PEACE PART 2
/ MERCURY—THE WINGED
MESSENGER / JUPITER—
THE BRINGER OF JOLLITY /
SATURN—THE BRINGER OF
OLD AGE / URANUS—THE
MAGICIAN / NEPTUNE—THE
MYSTIC. 74:27.

Manuel Krass, p; Johannes
Schmitz g; Daniel "D-Flat"
Weber, d. April-May 8, 2011,
Avignon, France.

(2) COLLA PARTE A CAST OF SHADOWS No label

ANTUMBRA / PENUMBRA
/ UMBRA / A CAST OF
SHADOWS (11/11/11) / A
CAST OF SHADOWS: CODA.
54:21.

Daniel Barbiero, b; Perry
Conticchio, rds, flts; Rich
O'Meara, vb, perc. No
location, no date.

The subtitle of the first CD of this pair is appropriate, for discovering and further exploring the music of Gustav Holst is just what German pianist Manuel Krass and his trio "Krassport" do on (1). The first reference to the dramatic and distinctive rhythmic pattern from Holst's most well-known work "The Planets" appears in "Overture," the opening Krass piece. This pattern (an eighth note triplet, 2 quarter notes, 2 eighth notes and a quarter note) and undoubtedly other components of Holst's music come as musical starting points for the talented trio, which develop the music extensively (three of the cuts are over ten minutes long) in the language of modern and sometimes free jazz. Except for the opener, the remaining eight selections are named after planets with evocative secondary titles, and are listed as Krass/Holst compositions. Krassport's music is often impressionistic, suggesting foreboding ("Saturn"), contemplation ("Venus Part 1"), joy ("Jupiter"), or other qualities.

Don Lerman

The liner notes on the trio Colla Parte's CD, (2), state that the group sought to depict "light and shadow" in musical terms on this recording. In this quest the members of this unique group appear to listen and react, performing as a collective with a high level of sensitivity to one another. Displaying musical influences from the worlds of classical music and free jazz, they produce music characterized by both quiet subtlety and an exploratory spirit. The unusual instrumentation, with two group members playing multiple instruments, results in a wide range of sounds and acoustic properties that may be used to create music with a "spectrum of shadings" (another phrase from their liner notes). Perry Conticchio provides leadership in the group's free jazz dimension, playing diverse musical thoughts on flute and multiple reeds during the nearly 36 minute title track "A Cast of Shadows." Bassist Daniel Barbiero and vibist/percussionist Rich O'Meara interact creatively in supporting roles throughout the five selections.

Don Lerman

New Issues

JOHN VANORE &
ABSTRACT TRUTH
CULTURE
ACOUSTICAL CONCEPTS
AC-15

FOOTPRINTS/ PARALLAX/
EASTER ISLAND SUITE/
WHISPERS OF SPRING/ THE
ARSENAL/ MOMPOU
64:43

John Vanore, tpt; Michael Mee, as, ss, flt, alto flute; Bob Howell, ts, ss; Joe Cataldo, tpt, flgh; Sean McAnalley, tpt, flgh; Dennis Wasko, tpt, flgh; Kevin Rodgers, tpt, flgh; George Barnett, Fr hn, Larry Toft, tbn; Barry McCommon, bass tbn; Greg Kittinger, g; Craig Thomas, b, waterphone; Dan Monaghan, d.

June 26-28, 2012; Widener University, Chester, PA, USA.

In this wonderful new release from John Vanore, his ensemble seeks to explore the "culture" of truth. Using the mode of instrumental storytelling, the music allows soloistic voices to resonate against the musical landscapes of the other musicians. The band bridges modern and traditional large ensemble performing while maintaining an element of individuality. The result: one of the best albums of 2013.

The first bit of amazement comes from Vanore's arrangements: the contrapuntal introduction to the "Easter Island Suite," the slick groove in Wayne Shorter's "Footprints," and the attractive ensemble arrangement behind Michael Mee's burning solo on "The Arsenal" all create some special moments. The arrangements could make the record on their own, but the musicians on this album up the ante. Bob Howell and John Vanore both take nice solos in "Parallax," while the ensemble demonstrates extreme precision in the execution of the middle movement of the "Easter Island Suite." The last movement of that piece blends the sonorities of a bass clarinet and the double bass after a call and response section that includes individuals as well as sections of the group. The long form compositional style is propelled by Dan Monaghan's excellent drumming. As veteran of the Philadelphia music scene, Monaghan's sensitivity breathes life into the beautifully constructed compositions.

Lastly, the professional nature of the musicians combines with exceptional recording quality to achieve magnificent results. The explorations include a standard, a Spanish influence, and an inquiry into harmonic density. The ensemble really is the "truth" behind Vanore's cultural examination. It may be too soon to tell, but I have a strong feeling that this album will be in my Top 10 Albums of 2013.

Dustin Mallory

New Issues



VERNERI POHJOLA &
BLACK MOTOR
RUBIDIUM
TUM RECORDS 031

WALTZ/ SONG OF INDIA/
VAINILLA/ ALMA/ RUBIDIUM/
OLD PAPA'S BLUES/ SAX-O-
PHUN/ KYNNYSPUULLA/ THE
LAST JANITSAR
71:56

Verner Pohjola, tpt; Sami
Sippola, ss, ts; Ville Rauhala,
b; Simo Laihonen, d.
June 6-7, 2010; Espoo,
Finland.

The new CD from Verner Pohjola and Black Motor offers a simultaneous presentation of assertive yet playful performances from a Finnish quartet. The title, Rubidium, refers to the metallic chemical compound with the atomic number of 37, and is the title of one of the most potent compositions on the album. The band's piano-less instrumentation is the first striking observation. Upon first notice, it is easy to reference Ornette Coleman's famous quartet of the same instrumentation. Without harmony (or a chording instrument), the music exists as a contrapuntal design of three melodic lines with a rhythmic foundation. However, limiting Black Motor to a Coleman portrayal does not do justice to the varied influences that can be heard on the album.

The playing is overall quite good, especially from Pohjola and Rauhala. Sippola's saxophone tone has a course, gravelly sound to it that elicits memories of the early Gato Barbieri albums. The second composition on the album is the Rimsky-Korsakov piece entitled "Song of India," which has been a favorite in many jazz circles throughout the years. It was brought to a jazz context first by Paul Whiteman, with Bix Beiderbecke on cornet, and it has been recorded well over 100 times (mostly by Tommy Dorsey). The liner notes point out that it has been recorded by Gene Krupa, Sy Oliver, and the Dorsey Brothers. Other key recordings include Dick Hyman, Vince Giordano, and Earl Bostic.

The music on Rubidium is mostly tonal, but there are some clever uses of dissonance on tunes like "Vainila" among others. Rauhala and Laihonen provide a buoyant danceability to "Alma" that is quite infectious. All of the soloists display combinations of mastery and creativity, often causing the incredible compositions to be overlooked. Pohjola's "Rubidium" displays the contemporary horn arrangements that are driving modern jazz today. Rauhala's double-stops and generally solid bass playing energizes the group. No band would dare perform in this instrumentation if they didn't have a bass player as masterful as he. This album is yet another reminder to American jazz fans that there is some unbelievably good music coming from "the other side of the pond." If the music on the album is not enough for you, the 26-page liner booklet and amazing artwork by Marianna Uutinen should help whet your appetite.

Dustin Mallory

New Issues

KEN ALDCROFT'S
CONVERGENCE
ENSEMBLE
SNEAKY PETE/ SLUGS'
TRIO RECORDS &
PRODUCTIONS 015

SOLO/ SOLO/ INSIGHT/
CLYDESDALE/ BERNE-ING/
SOLO/ SMATTER/ INSIGHT-
SOLO/ CLYDESDALE/ SOLO/
SNEAKY PETE/ SLUGS': SUITE
FOR SUN RA/ SLUGS'-SNEAKY
PETE
110:49

Ken Aldcroft, g; Evan Shaw,
as; Nicole Rampersaud, tpt;
Scott Thomson, tbn; Wes
Neal, b; Joe Sorbara, d.
February 20-21, 2010;
Toronto, ON, Canada.

2 42 East 3rd Street between Avenues B and C in New York City: Slugs' Saloon. Just down the street from The Chicken Shack... fabled as "a dark funky little place",... the location of Lee Morgan's tragic final performance... home of Sun Ra's regular Monday night performances of the late 1960s... an inspiration for all musicians in the avant-garde. Aldcroft is searching. His sextet has found astro-infinity music. They are on a mission rife with discovery and expansion. From 5626 Morton Street in Philadelphia, to the East Village in New York City, to the outer boundaries of space's infinite polarity: the course has been set but the coordinates are variable. Sun Ra is guiding the voyage from the great beyond. Tones, colors, and contours drench the hushed stillness's rivalry with spacey anxiety. Then, chaos ensues. The format of the ensemble appears in combinations of solo, duo, trio, quartet, quintet, and the full sextet to establish the possibilities of freedom music. This double-disc release contains endemic motivation that often sounds fresh and never sounds ostentatious. Aldcroft leads with his vigorous guitar at the helm of the ship. His esoteric style is earning him a place among the instrument's most innovative performers. The take-away from this experience is wrapped in a series of fleeting emotions. The word "ascertaining" describes the journey of the Convergence Ensemble. Their work continues to move closer to the light, but they are far from arrival. But isn't it all about the journey anyway? Dig?

Dustin Mallory

New Issues

(1) SOFT MACHINE
LEGACY
BURDEN OF PROOF
MOONJUNE RECORDS
MJR052

BURDEN OF PROOF / VOYAGE
BEYOND SEVEN / KITTO /
PIE CHART / JSP / KINGS &
QUEENS / FALLOUT / GOING
SOMEWHERE CANOROUS? /
BLACK AND CRIMSON / THE
BRIEF / PUMP ROOM / GREEN
CUBES / THEY LANDED ON A
HILL. 55:14.

John Etheridge, g; Theo
Travis, ts, flt, Fender Rhodes
p; Roy Babbington, b g;
John Marshall, d, perc. San
Sebastiano da Po, Italy,
August 2012.

(2) CHRIS GRECO
QUARTET
TRANE OF THOUGHT
GWS 71959

STEROPE / TRANE OF
THOUGHT / OLIVER / MEROPE
/ MID-CITY FUNK / T.D.S. /
MAIA / ELECTRA / SOUL EYES.
55:04.

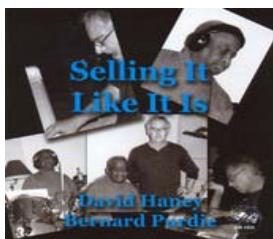
Greco, woodwinds; Brad
Rabuchin, g; Dean Taba, b;
Kendall Kay, d, cg. July 11-12,
1994, Hollywood, CA.

Soft Machine Legacy builds upon the adventure-some rock-based musical path of its precursor Soft Machine, the influential British group which performed and recorded from the mid-1960s through the 1980s and beyond. Soft Machine was founded in Canterbury, England in 1966 by the quartet of Robert Wyatt, Daevid Allen, Mike Ratledge and Kevin Ayers, first appearing in underground clubs and other venues in London and later performing internationally. With changing personnel through the years Soft Machine has included as members over twenty musicians, such as guitarist Allan Holdsworth and the late bassist Hugh Hopper, and has recorded numerous albums in the process. In recent years the group took on the name "Soft Machine Legacy" and since 2004 has recorded over four CDs. Its most recent, (1), contains varied original music brought to life by its current lineup of Etheridge (guitar), Travis (sax), Babbington (bass), and Marshall (drums), all outstanding musicians who augment many of their interesting compositions with a large dose of creative interaction and generally defy musical categories. The quartet often takes the music in unpredictable directions, developing initial rock themes into dreamy experimental sections on "Voyage Beyond Seven" and "Fallout," and following the furious Coltrane-like tenor and drums duo of Travis and Marshall in "The Brief" with the stark rock vehicle "Pump Room." The thirteen selections include eight longer pieces (five to seven minutes) and five shorter pieces (three minutes or under), some of which function as transitions within the overall program.

The quartet led by saxophonist Chris Greco provides a well-performed set of original music on (2), playing with a level of cohesion that suggests much time performing together. Eight of the nine selections on this 1994 recording are Greco compositions, with interesting melodies most often jointly played by the sax and guitar. Greco solos effectively on tenor and soprano in this largely modal framework, employing Trane-like sheets of sounds on "Electra" and "Trane of Thought." Guitarist Brad Rabuchin is an excellent soloist on the more understated side, and is well showcased on "TDS," "Mid-City Funk," and "Maia."

Don Lerman

New Issues



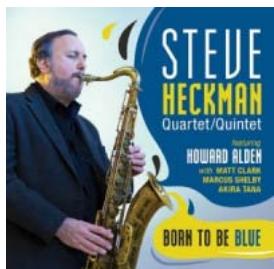
(3) DAVID HANEY
AND BERNARD
PURDIE
SELLING IT LIKE IT IS
CADENCE JAZZ RECORDS
1235
GREAT UNCLE TWO
BRAINS (PERIODIC
GENIUS) / GRATISFACTION
(BUCKTHORN) / UNTORN
RIBBON (JAYNE HILL/BARBER
PERFECT) / TESLA'S GHOST
(100 FALSE STARTS) / THE
NEUROBATES (POOLER
JONES/LAZY PLATE) / MOPED
GIRL BLUES (PYRAMIDS OF
LAPIGHI) / FRANCE BLUES
GRAMBLE (CANAL OF
GUGIER) / UNDERWOOD
TACK (THE ANTRUM OF
HIGHMORE) / BLUES IN THE
RAIN (HOMONCULAS) / FIVE
FOLK BLUES (CIRCLE OF
WILLIS). 61:49.

Haney, p; Purdie, perc.
February 17, 2009, Portland,
OR.

The music from pianist David Haney and drummer Bernard Purdie on (3) flows naturally, with spontaneity and communication as key ingredients. The ten original Haney pieces serve as starting points for this unusual union of Haney, who has performed with a wide spectrum of musicians and in 2002 led his own trio in tribute to Herbie Nichols, and Purdie, whose five decades of jazz performance includes work with artists ranging from King Curtis to Archie Shepp. Haney's music, while not easily categorized, brings to mind the driving musical development of Lennie Tristano, but with a generally sparser and freer approach. Purdie provides the time while responding subtly to Haney's playing. The last five of the selections are blues of various forms, which supply a more recognizable framework for listening to this highly original pianist. Haney dedicated the album to the memory of Eddie Harris, who died in 1996, and to listeners "who understand that you can have rhythm and free improvisation at the same time."

Don Lerman

New Issues



STEVE HECKMAN QUARTET/QUINTET BORN TO BE BLUE JAZZED MEDIA JM1062

ALONE TOGETHER*/ MOON
AND SAND/ ANDREW'S PATE/
BORN TO BE BLUE/ HOW DEEP
IS THE OCEAN*/ I THOUGHT
ABOUT YOU*/ WE WILL MEET
AGAIN/ THE THINGS WE DID
LAST SUMMER/ I REMEMBER
ZOOT*/ LAZY AFTERNOON#/

WITHOUT A SONG; 65:54.

Steve Heckman (ts, as, cl, bcl),
Howard Alden (g), Matt Clark
(p, exc on *), Marcus Shelby (b,
exc on #), Akira Tana (d, exc on
#). March 9-10, 2009, Berkeley,
CA.

Remember Zoot, a lovely tribute to the great swing saxophonist. Heckman largely sticks to the tenor sax for this date, where he clearly feels most at home. The clarinet comes out for a toe-tapping glide through I Thought About You which features a pungent Alden solo. Heckman wields the bass clarinet, not very interestingly, on a lethargic version of Lazy Afternoon, the disc's low point. Luckily, the quintet snaps right back with Without A Song to bring the album to a close and leave you feeling pretty good about the whole date. While there no genuine surprises in the sixty-five minutes of Born To Be Blue, it's a largely entertaining and enjoyable outing graced with fine solo work by the leader and by guest guitarist Alden.

Stuart Kremsky

For a musician whose web site bio notes that he listened to A Love Supreme "from start to finish every day after school" as a high school junior and senior, reedman Steve Heckman takes a decidedly mainstream approach on Born To Be Blue. Maybe that's not so surprising, though, since the California visit of straight-ahead guitarist Howard Alden was the impetus for this date, and San Francisco Bay Area resident Heckman was interested in exploring "a more relaxed, introspective" side of his playing. With Bay Area stalwarts pianist Matt Clark (Marcus Shelby Trio), bassist Marcus Shelby (trio and orchestra leader), and drummer Akira Tana (Tana-Reid) on board, Heckman has organized an ideal setting for himself and Alden. Heckman also did a fine job of selecting the tunes, including a pair of his own pieces in a program that cherry-picks some lovely yet under-played songs from the jazz canon. The set's lone waltz is the rarely heard We Will Meet Again by Bill Evans, played here with vigorous rhythms and a powerful sense of propulsion from the band. A band can't really be better than its drummer, and the sensitively swinging Tana is a real asset to the group. He's a real fire starter on up tempo numbers like the Heckman original Andrew's Pate or the sleek version of How Deep Is the Ocean, and on ballads, his light-as-a-feather brush work is a delight. On tenor, Heckman pushes himself hard during his solo on the title track, but the rhythm section refuses to be hurried, and the resulting tension adds to the power of the performance. The Things We Did Last Summer gets an extended treatment, featuring tenor and guitar duets at the beginning and end surrounding relaxed solos by Heckman, Alden, and pianist Clark. The laid-back feel continues through the other Heckman original, I

New Issues

JULIO BOTTI
TANGO NOSTALGIAS
ZOHO ZM 201305

CELTIC FEAST*/
MILONGUETA*/
INTRODUCCION AL
ANGEL#/ IMAGENES 676*/
NOSTALGIAS#/ TANGUEDIA*/
EL VALS DEL DUENDE*/
MILONGA DEL ADIOS#/
SANDUNGA*/ ELEGIA SOBRE
ADIOS NONINO*; 53:21.

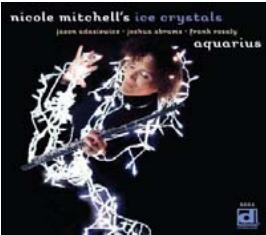
Julio Botti (ss, ts), Pablo Ziegler (p), with Quique Sinesi (g on *) Walter Castro (bandoneon on *, except El Vals Del Duende & Sandunga), Horacio Hurtado (b on *), Quintino Cinalli (perc & d on *), Machico Osawa (1st vln on #), Lynn Betchold (2nd vln on #), Edmundo Ramirez (vla on #), Jisoo Ok (clo on #), Pedro Giraudo (b on #). *Buenos Aires, Argentina, January 3-4, 2010 or #NYC, March 27, 2010.

with a string quintet for Piazzolla's Introduccion Al Angel, Nostalgias, a Thirties-vintage tango by Juan Carlos Cobián and Enrique Cadícamo, and a charmingly bittersweet Ziegler original, Milonga Del Adios. Among the disc's many highlights is the version of Piazzolla's Tanguedia, the lead-off track from his majestic Tango: Zero Hour album. The drama of the original is intact, but the presence of a trap drummer gives the music an extra kick. It's respectful but forward-looking, and with a place for improvisation, which Piazzolla's music lacked. Another standout piece is Ziegler's happy sounding Sandunga, with Botti's passionate soprano riding over the pianist's rippling chords and Quintino Cinalli's hand percussion. The truth is that with a carefully chosen repertoire and lively playing by all the musicians, especially Ziegler and guitarist Quique Sinesi, there's not a dull moment on the irresistible Tango Nostalgias. Easily recommended.

Music fans have literally millions of choices when they're looking for something new to buy. Even hard-core collectors sometimes have to be content to merely skim a genre or sub-genre, selecting a few representative albums and leaving it at that. After all, it would require truly formidable resources of money, space, and time, to be equally obsessive about everything. All of which brings us to nuevo tango, the late 20th-century style pioneered and popularized by composer and bandoneon virtuoso Astor Piazzolla. One of Piazzolla's key collaborators was pianist Pablo Ziegler, a composer in his own right, and the arranger of saxophonist Julio Botti's Tango Nostalgias. The big wrinkle is the use of saxophone as lead voice in a nuevo tango context. As Ziegler explains it to Bill Milkowski in the liner notes, the pianist's "advice from the very first moment that I first met Julio was to listen to Piazzolla and the old bandoneon players too to catch the true sense of the tango phrasing." To aid him, Ziegler has re-fashioned some of his and Piazzolla's classic material to showcase Botti's bright sound on his horns, especially the soprano. In a sense, Tango Nostalgias is a classic "genre" album, with music that makes slight modifications to its model, details that deep fans will find significant but whose novelty is largely lost on the casual listener. But Botti and Ziegler's music is unfailingly beautiful and emotionally stirring, so it's easy to push those concerns aside. Most of the tracks were recorded in Argentina with a sextet. Back in New York, Botti and Ziegler worked

Stuart Kremsky

New Issues



NICOLE MITCHELL'S ICE CRYSTAL AQUARIUS

DELMARK DE 5004

AQUA BLUE/ TODAY, TODAY/
YEARNING/ AQUARIUS/
ABOVE THE SKY/ DIGA,
DIGA/ ADAPTABILITY/
EXPECTATION/ SUNDAY
AFTERNOON/ FRED
ANDERSON*, 69:06.

Nicole Mitchell (fl), Jason Adasiewicz (vib), Joshua Abrams (b), Frank Rosaly (d), Calvin Gantt (spoken word on *). Chicago, IL, November 7-8, 2012.

features a nervous arco solo by Abrams as prelude to Mitchell's astringent melody. The looseness and fluidity of Aquarius gives way to the densely riffing Above the Sky and another enchanting Mitchell solo. Whatever the agenda, this quartet handles it with aplomb and a sense of collective confidence. Adaptability has the band at their most down-home, with a jaunty beat and plenty of reverb on the flute. Sunday Afternoon has some of the loosest Mitchell on record, with a nod to Rahsaan Roland Kirk, an innovative flautist in addition to his many other talents. A poem of praise to the late, great Fred Anderson is intoned by Calvin Gantt over passionate blowing by the quartet to close this long CD. It's a tribute from a past president of the AACM to one of that organization's founding members, emphasizing the continuity and vitality of the tradition. Happily recommended.

Stuart Kremsky

The main attraction of flautist Nicole Mitchell's Ice Crystal quartet is the chance to hear her interacting in a small band setting with some of Chicago's finest improvisers: vibist Jason Adasiewicz, bassist Joshua Abrams and drummer Frank Rosaly. Ice Crystal started to take shape in 2007, but hasn't recorded until now, giving the music a chance to develop over time. Although the prolific Mitchell often makes albums around concepts, the idea of this session was what she describes simply as "just having a good time with the sounds and personalities of the group." The flutes/vibe combination, of course, will remind many fans of Eric Dolphy's famous Out To Lunch session that featured Bobby Hutcherson on vibes. And the post-bop feel of the opening track, Aqua Blue, strongly evokes that fabled date. The quartet is thinking as one from Rosaly's downbeat. The warmth of Mitchell's flute draws you in, and Adasiewicz's slightly clanky vibes, Abrams' friendly walk and the crisp accents of Rosaly give you plenty of reasons to stick around. Drawing on varied jazz and blues styles as well as her familiarity with modern classical and ethnic musics, Mitchell has crafted ten compositions tailored to this ensemble. The finger-snapping cascade of Today, Today has flute and vibes chasing each other in the theme statement before settling in for a long and well-crafted flute improvisation over the elastic rhythms of Abrams and Rosaly. Adasiewicz's vibes comes to the fore with a dark and thoughtful solo, and Mitchell returns with a mysterious vocalized sound before the piece fades out. The simple folky melody of Yearning is pretty and hummable. Mitchell takes a long and well-constructed solo, while the rhythm section messes with it a bit. The title track

New Issues

THE KAHL EL'ZABAR QUARTET WHAT IT IS! DELMARK DE 5002

THE NATURE OF/
IMPRESSIONS/ WHAT IT IS!*/
SONG OF MYSELF/ CENTRAL
PARK WEST/ FROM THE
HEART/ KARI; 59:17.

Kevin Nabors (ts), Justin Dillard
(p, Hammond B3 org, Fender
Rhodes el p), Junius Paul
(b), Kahil El'Zabar, (d, African
earth drum, kalimba, vcl on *).
Chicago, IL, September 28-30,
2012.

The Kahil El'Zabar Quartet doesn't break much new ground on *What It Is!* El'Zabar, the percussion master of the free jazz vamp is still at it, with his characteristically loping tempos and endlessly repeating rhythms. He's joined by three younger Chicago-area musicians for his latest endeavor. Keyboardist Justin Dillard, whose work on the Hammond B3 is especially modern and distinctive, has previously appeared on record with larger groups led by Chicago luminaries Ernest Dawkins and Nicole Mitchell; tenor saxophonist Kevin Nabors played on many of the same dates. Rock solid bassist Junius Paul also plays with Dawkins. Two well-known compositions by John Coltrane, *Impressions* and *Central Park West*, join a batch of El'Zabar's minimalist originals. Right from the start, Dillard impresses on organ. It sure sounds like he's been listening to Larry Young, and that's a good thing indeed. His B3 solo on *The Nature Of* is some of the hippest playing I've heard in a while. He's no slouch on piano either, on the evidence of his well-played solo on the burning *Kari*, even if it is largely pinched from McCoy Tyner. Tenor man Nabors, who plays an intriguing solo that sounds like a call and response with himself on *The Nature Of*, sounds somewhat intimidated by the shadow of the master on the Coltrane tracks. He works nicely with Dillard's spooky organ on *Song Of Myself*, and saves his best for last with a full-throated solo on *Kari*, an uptempo groove named for the drummer's son. El'Zabar spends most of the date at the drum kit, moving out front on African earth drum and voice for the Curtis Mayfield-styled title track and moving over to kalimba on the delicate, trance-like *From the Heart*. El'Zabar's fairly narrow approach to rhythmic movement means that the music largely rises or falls on the talents of his companions. Luckily, with Dillard, Nabors and Paul on board, El'Zabar has a focused and tightly knit ensemble that for the most part keeps the music robust and effective.

Stuart Kremsky

Obituaries

Peter Appleyard, (vibes) died on July 17, 2013 in Eden Mills, Ontario, Canada. He was 84.

Steve Berrios, (drums, percussion) died on July 25, 2013. He was 68.

Steve Blalock, (guitar) died on July 19, 2013 of a gunshot wound in an apparent murder-suicide in Pearland, Texas, USA. He shot his wife then shot and killed himself. He was 69.

Texas Johnny Brown (guitar) died on July 1, 2013 in Houston Texas, USA. He passed away in his sleep. He was 85.

Sathima Bea Benjamin, (vocals, composition) died on August 20, 2013 in Cape Town, South Africa. She was 76.

J.J. Cale, (guitar, songwriter) died on July 26, 2013 in La Jolla, California, USA. He was 76.

Lindsay Cooper (oboe, bassoon) died on September 18, 2013 of complications due to MS. She was 62.

George Duke, (keyboards, piano) died on August 5, 2013. He worked with Frank Zappa, and Jean Luc Ponty among others. He was 67.

Graham Ellis, (bass trombone) died on May 29, 2013 in Hunting Beach, California. He played Bass Trombone with Stan Kenton 1965-1971.

T-Model Ford, (vocals, guitar) died on July 16, 2013 in Greenwood, Mississippi, USA. He was between 89 and 93.

Laurie Frink, (trumpet) died on July 13, 2013. She worked with the Benny Goodman Orchestra. She was 61.

Kris Goessens, (piano) died on August 21, 2013. He apparently took his own life. The Belgium pianist worked with Bob Brookmeyer, Lee Konitz, Gary Peacock, Adam Nussbaum, Joe Lovano & Jim Hall. He was 46.

Eydie Gorme, (vocals) died on August 4, 2013 in Las Vegas, Nevada, USA. She was 84.

Bengt Hallberg, (piano) died of congestive heart failure on July 2, 2013. He was 80.

Chester Leroy Harriott, (piano and harmony singer) died on July 4, 2013. He was 80.

Jane Harvey, (vocals) died on August 15. She was 88.

Fred Katz, (cello) died on September 7, 2013 in Santa Monica, California, USA. Truly an innovator in the history of jazz on the west coast and a very interesting person aside from his music. He was 94. (*Ron Hearn*)

Larry Karush, (piano) died on August 27, 2013. He was 66.

Al Kiger, (trumpet) died July 22, 2013. He was 79.

Paul Kuhn, (bandleader) died on September 27, 2013. He was a German bandleader, pianist and singer as well as arranger for the Big Band of the SFB (Sender Freies Berlin) Radiostation. (*Ron Hearn*)

Obituaries

Marian McPartland (piano) died on in Port Washington, New York. USA. She was 95. Long time host of Piano Jazz on NPR.

Walter Malosetti, (guitar) died on July 29, 2013. He was 82.

Richard Madgwick, (piano) died on August 17, 2013. He was 98.

Oscar Castro-Neves (guitar) died on September 27, 2013. He was 73.

Jack Maheu, (clarinet) died on August 27, 2013 in Ithica, New York, USA. He was 83.

Albert Murray (novelist, critic) died on Augsut 19, 2013 in New York, NY, USA. He was 97.

Jeanne Arland Peterson (piano,vocals) died on June 23, 2013.

She was 91.

David Pogson, (trombone) died on August 3, 2013. Poggy was 79.

Jimmy Ponder (guitar) died on September 16, 2013. He was 77.

Carline Ray, (bassist, activist) died on July 18, 2013 in New York, NY, USA. She was 88.

Rita Reys, (vocals) died on July 28, 2013. She was 88.

Billy Root, (tenor and baritone saxophone) died on July 30, 2013. He was 79.

Aldo Sinesio, (producer of Horo Records) died. No additional information at the time of publication.

Paul Smith, (piano, arranger) died on June 29, 2013. He was 91.

Jarek Smietana, (guitar) died on Septemer 2, 2013. He was 62.

Cedar Walton, (piano) died on August 19, 2013 in Brooklyn, New York, USA. He was 79.

Silvero "Berry" Yaneza (trumpet) died on or around August 1. 2013. He was about 87.

Peter Ympa (drums) died on July 29, 2013. He was 71.

KAISEI
PAUL VAN KEMENADE | AKI TAKASE |
HAN BENNINK |
cd: (a.o. artists) Kaisei Nari



FUGARA
MARKUS STOCKHAUSEN | MARKKU
OUNASKARI | STEVKO BUSCH |
PAUL VAN KEMENADE
cd: Fugara



RAY ANDERSON | HAN BENNINK |
ERNST GLERUM |
PAUL VAN KEMENADE
cd: Who is in charge



STEVKO BUSCH |
PAUL VAN KEMENADE
cd: Contemplation



THREE HORNS AND A BASS
MAHIEU | BOODESTEIJN | VERPLOEGEN |
VAN KEMENADE
cd: (a.o. artists) Close enough

photo: Stef Mennens and Geert Maciejewski



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