

THE INDEPENDENT JOURNAL OF CREATIVE IMPROVISED MUSIC

drumma



VOL 38 NO1 JAN FEB MAR 2012 \$20

Cadence

The Independent Journal of Creative Improvised Music

ABBREVIATIONS USED IN CADENCE

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

**Jan - Feb - March 2012
Vol. 38 No. 1 (399)**

**Cadence ISSN01626973
is published quarterly online
and annually in print by
Cadence Magazine, LLC,
P.O. Box 282, Richland, OR 97087
PH 315-289-1444
Email: cadencemagazine@gmail.com
www.cadencejazzmagazine.com**

**Subscriptions: 1 year:
First Class USA: \$65
Outside USA : \$70
Annual Print Edition: \$30, Outside USA \$35**

**Coordinating Editor: David Haney
Art Editor: Alex Haney
Crosswords: Ava Martin
Transcriptions: Colin Haney, Bob Rogers, Rogers
Word Services
Marketing: Abe Goldstein
Technical Production: Colin Haney
Promotion and Publicity: Tiffany Rozee**

**ALL FOREIGN PAYMENTS: Visa, Mastercard, Pay
Pal, and Discover accepted.**

**POSTMASTER: Send address change to Cadence
Magazine, P.O. Box 282, Richland, OR 97870
© Copyright 2012 Cadence Magazine
Published by Cadence Magazine LLC.**

**All rights reserved. Reproduction or use of contents
prohibited without written permission from
publisher (except use of short quotes, please credit
Cadence Magazine).**

THIS SAMPLE CONTAINS 39 PAGES
THE ACTUAL MAGAZINE IS 249 PAGES

COVER PHOTO of Paul Motian and Gary Peacock by Patrick Hinley

ALESIS ANALYSIS PLUS AUDIO TECHNICA BASIS BENCHMARK BENZ BRYSTON BSL CANARE COLES DACS DILABS EDIROL EPOS EVENT EXPOSURE FANFARE GOLDRING

NorthCountry Audio

The finest in analog and digital for playback and recording. Since 1980
a division of CadNor LTD.
Cadence Building, Redwood, NY 13679 USA • 315-287-2852 • fax: 315-287-2860
northcountryaudio@cadencebuilding.com

Your 'local' audio store continues to exist!

Hello. My name is Vladimir and I have been advising Cadence readers for over 20 years. From portable players to state of the art two-channel audio and multi channel video systems, NorthCountry Audio has the product, knowledge, expertise, and support to help you get from where you are to where you want to be with regard to home audio and video technology.

Here at NorthCountry Audio we actually use, demo, and understand the products we sell. We respond to all questions before and after any sale and will never steer you in a direction other than where your needs are best served.

Putting together an audio or video system should be an enjoyable experience. Technology seems to change every week, further complicating an already difficult process. We can help you through the building process and, more importantly, prevent costly equipment purchases and system design mistakes. Be assured that all your hard work to finance a high end system will be equaled by our hard work to ensure a positive experience and outcome.

We stand behind what we recommend and take full responsibility for the outcome of your system. All systems are held to my standards of excellence and I treat each one as if it was my own.

While it is simply impossible to be next door to all our customers, we are never more than a phone call or email away. All inquiries are handled promptly during normal business hours (often outside those hours as well). You will never be left dangling on hold or wondering if your email disappeared into a black hole.

NorthCountry Audio is not driven by sales quotas, only in providing you a system and product that suits your purposes. We support those who support us and strive to fulfill your audio and video needs.

NorthCountry Audio will remain in existence.
Continue to contact us at (315) 287-2852.
Ask for Vladimir.
northcountryaudio@cadencebuilding.com
www.northcountryaudio.com

Prices good while supplies last. No shipping charge in the CONUS. Visa/ MC/ Discover accepted.
If you have any questions regarding these or any other audio/video products,
contact Vladimir for no-nonsense, honest advice.
Cadence Building, Redwood, NY 13679 USA • ph: 315-287-2852 • fax: 315-287-2860

REGA RODE ROLE SANUS SENNHEISER MICS SHURE SILVER SONICS SONOS SONY PRO SOTA SOUND DEVICES TASCAM PRO TECHNICS TETRA THORENS TRIMAX VPI

Inside This Issue

Cadence Magazine Editorial Policy

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

Letter from Howard Mandel.....20
Writer, producer, president of the Jazz Journalists Association

**Guest Column:
Grego Applegate Edwards**

Jazz: The State-of-the-Art, or A World in Flux..25

FEATURES

Festival Petronio Álvarez: Music Alive and Well in Columbia30

It's late Sunday night and something like 35,000 people are packed into Cali's football stadium for the final night of the Festival Petronio Álvarez, one of Colombia's largest music festivals. From my vantage point further up the bank of the stadium, I can see people not only dancing but being tossed high up in the air in some kind of spectacular flying dance - sometimes what looks like at least ten feet high in the air, and somehow all in time to the music.

Written by Lloyd Rundle

Malcolm Pinson!40

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

Written by James Bennington

Jazz Stories

Transcriptions from audio and video recordings

Bob Rusch talks about his first interview with W.C. Handy..... 56

Julian Priester's move to New York59

Bernard Purdie on the final Eddie Harris concert.....62

Annie Ross teaches Sarah Vaughan a song.....64

Lorraine Gordon on Blue Note Records, The Village Vanguard and Thelonious Monk.....65

Bennie Maupin talks about Horace Silver ...67

Inside This Issue

SHORT TAKES

Australia

While the pivotal event in the Australian horse-racing calendar is undoubtedly the Melbourne Cup, traditionally held on the first Tuesday in November, the pivotal jazz event has steadily become the Wangaratta Jazz Festival, held annually on the weekend preceding the Melbourne Cup, and the 2011 Festival, regardless of local Council and sponsorship upheavals resulting in a much-restricted budget, was a smoothly-run and successful occasion, thanks to the musical taste and organising abilities of Adrian Jackson, who thankfully has been retained as Artistic Director by an interim festival board following the previous board's complete resignation....of the two hundred-plus performers at the 22nd Annual Festival, only fourteen were from outside Australia, providing a strong indication of the international acceptance of so many Australian jazz artists, several of whom returned home for the event....the selected instrument for this year's National Jazz Award at Wangaratta was drums, with Sydney's Tim Firth taking first place, Perth's Ben Falle second and Sydney's Dave Goodman third.

Photo Jazz Stories

Gary Peacock, Paul Motian	70
Jan Hammer, Glen Moore.....	72
Hank Jones	74
Freddie Green	76

SHORT TAKES	10
OBITUARIES	130
CALL AND RESPONSE	136
CRITIC'S PICKS FOR 2011.....	140
JAZZ CROSSWORDS	247

INTERVIEWS

Mack Goldberg (<i>saxophone</i>)	78
Javon Jackson (<i>saxophone</i>).....	108

COLUMNS

Papatamus.....	121
<i>A collection from Robert Rusch of sometimes disparate material though generally relating to music recordings or performance. CDs reviewed in Papatamus:</i>	
BOSWELL SISTERS ON STORYVILLE; MIQ ON MOSIAC; OSCAR PETERSON SONY MASTERWORKS; COD TRIO NO FLIGHT RECORDS; LAJOS DUDAS ON JAZZSICK RECORDS; MILES DAVIS BOOTLES VOL 1 COLUMBIA;	
LOUIS ARMSTRONG BOS ON STORYVILLE	

Slim's Spins.....	141
-------------------	-----

A column of independent observations from a jazz musicologist. CDs reviewed in Slim's Spins:

PETER BROTZMANN, MIKOLAJ TRZASKA, JOHANNES BAUER GOOSETALKS; NORTH QUARTET: PETER BROTZMANN: MALAMUTE; ROGER MANIN: LATITUDE;; YVONNE WASHINGTON (V) WITH GARY NORIAN (PIANO) TRUST IN ME.; GERRY BEAUDOIN (G) THE RETURN; MACY CHEN (V) AFTER 75 YEARS

Slim and Him.....	151
-------------------	-----

Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University, ordinarily provides Slim with a platform to abuse Him fairly shamelessly. She is resolved to be better behaved in this column, since everything is recorded for posterity. CDs reviews in Slim and Him.

Inside This Issue

SHORT TAKES

Australia

Back again in 2011 after strong reaction last year was young bassist Linda Oh who although born in Malaysia, lived in Perth WA from age two, recently relocating to New York City, and her quartet included Cuban keyboard prodigy Fabian Almazan, rising US tenor star Sam Sadisgursky and drummer Kendrick Scott, whose CV includes time with Herbie Hancock.....trombonist Josh Roseman's compositions were featured in a concert with the Australian Art Orchestra, comprising the virtual cream of local jazz talent, including among others Jamie Oehlers tenor, Paul Grabowsky piano, James Greening trombone, Tim Wilson alto, while Roseman also fronted a quartet including electronics at a separate concert.....two sets of totally improvised music highlighted two duos, one with bassist Barre Phillips and pianist Mike Nock, the other with tenor and soprano sax star Sandy Evans and pianist Grabowsky, while Evans also fronted her sextet performing music from her thirteen suite new CD, *When the Sky Cries Rainbows*.....several other name performers have visited the country recently, including the ever-popular Tuck and Patti touring early November, alto great Charles McPherson

CARLO ACTIS DATO & ENZO ROCCO: DOMESTIC REHEARSALS; LOUIS MOHOLO-MOHOLO: SPIRITUAL KNOWLEDGE AND GRACE; KALI. Z. FASTEAU: AN ALTERNATE UNIVERSE; NABATOV-REIJSEGER-SCHUBERT: SQUARE DOWN; FAB TRIO: M0IKKO INNANEN & INNKVISITIO: DAVE BRUBECK QUARTET

BOOK LOOK

THE PRIMACY OF THE EAR: LISTENING, MEMORY AND DEVELOPMENT OF MUSICAL STYLE *Ran Blake, with Jason Rogers*. 157
PREACHIN' THE BLUES: THE LIFE AND TIMES OF SON HOUSE 158
BIRDS OF FIRE: JAZZ, ROCK, FUNK AND THE CREATION OF FUSION *by Kevin Fellezs* 160

DVD REVIEWS

LUCAS NIGGLI DRUM QUARTET - BEAT BAG BOHEMIA; THE FELLOWSHIP OF THE DRUMS 163

CD REVIEWS

ANTONIO ADOLFO - CHORA BAIÃO 164
 AFRO BOP ALLIANCE - UNA MAS 164
 ED BARRETT TRIO - HOCUS FOCUS 165
 INGRID LAUBROCK / SLEEPTHIEF - THE MADNESS OF CROWDS 166
 TONY MARSH - QUARTET IMPROVISATIONS 167
 KRIS WANDERS OUTFIT - IN REMEMBRANCE OF THE HUMAN RACE 168
 PASCAL MARZAN / JOHN RUSSELL - TRANSLATIONS 169
 A.J. KLUTH / ALDRIC - ANVILS AND BROKEN BELLS 170
 KEVIN CRABB - WALTZ FOR DYLAN 171
 WADE MIKKOLA QUARTET - THE IMPROMPTU SESSION 172
 JAKE HERTZOG - EVOLUTION 172
 RAY ANDERSON, HAN BENNINK, ECT. - WHO IS IN CHARGE? 173
 KEITH TIPPETT - FROM GRANITE TO WIND 174
 CHRIS WEST - TRILOGY 2 174
 ROGER HANSCHERL - KARMIC EPISODE 175
 JAZZ & FLY FISHING - SLOW WALKING WATER 176
 HAVARD STUBO - SPRING ROLL INSOMNIA 176
 5AFTER4 - ROME IN A DAY 177
 DAVID S. WARE - PLANETARY UNKNOWN 178
 JOE MORRIS - WILDLIFE TRAITS 178
 THE WORLD WITHOUT PARKING LOTS 179

Inside This Issue

SHORT TAKES

Australia

as star attraction at the Manly Jazz Festival early October, master percussionist Trilok Gurtu with his band in November, and pianist Abdullah Ibrahim in late October for South Australia's WOMAD Earthstation.....among concerts on the Melbourne Jazz Co-op's roster are Fabian Almazan's Trio and Linda Oh's Quartet November 3 an all-Tasmanian quartet named TANK 11/13 with relocated mainland stars Ted Vining drums and Nick Haywood bass, plus two Hobart headliners, pianist Kelly Ottaway and sax man Alistair Dobson, Andrea Keller with strings 12/4 (all above at Bennetts Lane), and at Upstairs in Fitzroy, Norway's Motif on a debut appearance, plus the Reuben Bradley quartet from New Zealand, both 11/26 and the Dale Barlow Quartet 12/17, regardless of the organisation's grant/budget cuts which again forced cancellation of the annual week-long Women's Festival, although on 11/29 the Women's Festival Sextet will be at Bennetts Lane, comprising a stellar lineup of Martha Baartz alto, Fran Swinn guitar, and vocalist Gian Slater with the core rhythm section of Andrea Keller piano, Tamara Murphy bass and Sonia Horbelt drums.

Alwyn and Laurie Lewis

EDDIE ROBINSON -	
THIS IS MY STORY / THIS IS MY SONG	179
MIKE LEDONNE - KEEP THE FAITH	180
JOEY DEFRANCESCO - 40	181
CHARLIE APICELLA & IRON CITY - THE BUSINESS	182
DEEP BLUE ORGAN TRIO - WONDERFUL!	182
KIMBERLY GORDON ORGAN TRIO - SUNDAY	183
QUINTUS MCCORMICK BLUES BAND -	
PUT IT ON ME!	184
DEMENTRIA TAYLOR - BAD GIRL!	184
BILLY JENKINS - JAZZ GIVES ME THE BLUES	185
ERNEST LANE - 72 MILES FROM MEMPHIS	186
RICHARD KIMBALL - THE ART OF AGING	186
THE NU BAND RELENTLESSNESS - LIVE AT THE SUNSET	187
TRIO 3 + GERI ALLEN - CELEBRATING MARY LOU	
WILLIAMS: LIVE AT BIRDLAND NEW YORK	188
SAM YAHIEL - FROM SUN TO SUN	189
LANFRANCO MALAGUTI QUARTET - PANORAMI	190
IF DUO: GIOVANNI FALZONE/BRUNO ANGELINI -	
SONGS	191
MASSIMO BARBIERO - KERES	192
VÉRONNEAU - JOY OF LIVING (JOIE DE VIVRE)	193
JOHN BROWN - DANCING WITH DUKE	194
JOHN BASILE - AMPLITUDES	194
MICHAEL COPPOLA - VOICINGS IN MY HEAD	195
DUANE PADILLA - SENTIMENTAL SWING	195
RICK BRAUN - SINGS WITH STRINGS	196
JACK WILKINS - BLUE AND GREEN PROJECT	197
LARRY VUCKOVICH - SOMETHIN' SPECIAL	197
IRA SULLIVAN AND STU KATZ - A FAMILY AFFAIR:	
LIVE AT JOE SEGAL'S JAZZ SHOWCASE	198
HOUSTON PERSON - SO NICE	199
ASA TRIO -	
PLAYS THE MUSIC OF THELONIOUS MONK	199
JASON RASO - THE RED ARROW	200
DONALD HARRISON/RON CARTER/BILLY COBHAM -	
THIS IS JAZZ	201
HEAVYWEIGHTS BRASS BAND -	
DON'T BRING ME DOWN	202
PAT MARTINO QUARTET - UNDENIABLE	203
STEVE HALL QUINTET - CRUISIN' ON BURNSIDE	204
YAALA BALLIN - ON THE ROAD	205
COLLA PARTE - FIELDS, FIGURES	206
LOLA REGENTHAL - WITH YOU	207
MAG TRIO - L'ATTESA	208
HELGE LIEN - NATSUKASHII	208
TIM TREVOR-BRISCOE/SZILARD MEZEI/NICOLA GUAZZALOCA,	
- UNDERFLOW	209
DUH - IN SITU	209
OTZIR GODOT - KAS KAS	210
TIN/BAG - BRIDGES	211
IPA - IT'S A DELICATE THING	212
PAUL VAN GYSEGEM - AORTA	212

Inside This Issue

SHORT TAKES

Buenos Aires, Argentina

Experimental music opens October at San Miguel inside Buenos Aires State, where the National University from General Sarmiento organized the "Second Meeting of Experimental Music and Sound Research" on October 1st. BARBARA TOGANDER, FERNANDO KABUSACKI, JUAN MONO FONTANA, ERNESTO ROMEO and the local musicians CARLOS ALONSO with ELIANA ROSALES, presented individual and duo works. DESTRUCTURA played in trio by Wenchi Lazo, Luis Conde and Fernando Perales. Free vocal, loops, electronics, noise and improvisation was mixed with happiness at the San Miguel event. Close by in Buenos Aires, the national government build an artificial city to put a "science-show" in scene. Tecnopolis was a successful event with thousands of peoples coming to the building to walk around. A stage was set up for visitors to play instruments together with the sound sculptures by visual artist Leon Ferrari. It was a nice space for free improvisation. Alan Courtis, Charly Zaragoza, Amalia Boselli and Manuel Briante played an exciting loud set mixing electronics, acoustic and sound sculpture sounds. November brings the wonderful Chilean

EMOTICONS - NO PROJECT	213
PIERO BITTOLO BON - MUCHO ACUSTICA	214
KONDAKOV, VOLKOV, SCHILKLOPER	
- OUTLINE	215
ALEXEY KRUGLOV, KRUGLY BAND	
- IDENTIFICATION	216
THE SECOND APPROACH TRIO	
- PANADORA'S PITCHER	217
THE VANGUARD ORCHESTRA FOREVER LASTING: LIVE IN TOKYO	218
ONE O'CLOCK LAB BAND - LAB 2011	219
SYLVAN STREET: HERE IN AMERICA	220
ANTHONY BRANKER AND WORD PLAY: DIALOGIC	221
ECHOES OF SWING: MESSAGE FROM MARS	222
MIKE LONGO TRIO + 2: TO MY SURPRISE	223
LENNY MARCUS: THE JAZZ OF BEETHOVEN	224
TIM STEVENS TRIO: SCARE QUOTES	225
MARTIN PICKETT GROUP: LYRIC PIECES	226
SEBASTIAN RATHER: X BITS: SOLOSKIZZEN UND TRIOPIECES	226
WELLSTONE CONSPIRACY: HUMBLE ORIGINS	227
STOCKTON HELBING: BATTLESTATIONS AND ESCAPE PLANS	228
JEFF COFFIN: MU'TET LIVE!	229
TED ROSENTHAL TRIO: OUT OF THIS WORLD	229
KRASSPORT: UNDER-STAND-ART	230
STRANAHAN-ZAKELSKI-ROSATO: ANTICIPATION	231
SPOKES: NOT SO FAST	232
LES DeMERLE: GYPSY RENDEZVOUS VOL. 2	234
MOZIK	235
YOKO MIWA: LIVE AT SCULLER'S JAZZ CLUB	235
OSCAR PEREZ: AFROPEAN AFFAIR	236
GEOFF VIDAL: SHE LIKES THAT	236
SHIRLEY CRABBE: HOME	237
RAN BLAKE - DOMINIQUE EADE: WHIRLPOOL	237
BRIAN LANDRUS: THE LANDRUS KALEIDOSCOPE CAPSULE	238
FAB TRIO: HISTORY OF JAZZ IN REVERSE	238
OLAVI TRIO & FRIENDS: TRIOLOGIA	239
ANDREW CYRILLE & HAITIAN FASCINATION: ROUTE DE FRERES ..	239
THE NEW WORLD JAZZ COMPOSERS OCTET: BREAKING NEWS.....	240
JON CORBETT'S DANGEROUS MUSICS: KONGENS GADE	240
LISA MEZZACAPPA & NIGHTSHADE: COSMIC RIFT	241
SZILARD MEZEI TRIO: TISZA	242
GUILIO MARTINO QUARTET: ARRIGIGO CAPPELLETTI	243
JOHN TCHICAI TRIO: TRUTH LIES IN-BETWEEN	244
KEN FILIANO & QUANTUM ENTANGLEMENTS: DREAMS FROM A	
CLOWN CAR	245
SUGAR RAY AND THE BLUETONES - EVENING	246

Contributors

SHORT TAKES

Buenos Aires, Argentina

guitarist Luis Toto Alvarez to meet several partners in a Buenos Aires tour, closing with Sputnik ensemble in Buenos Aires in "La Casa del Pueblo", Friday 17. The group includes Ceci Quinteros, Sam Nacht, Alma Laprida, Sergio Merce, Luis Conde, Leandro Barzabal, Zelmara Garin, Grod Morel and Luis Toto Alvarez.

November 16 Buenos Aires Jazz Festival 11th international under the direction of Adrian Laies.

The Buenos Aires Jazz Festival 11th edition maintains its commitment to inviting top-notch international artists who have never performed in the city. The concert series opens with pianist Kenny Werner. Werner will perform both solo and with his trio. The BAJ will close with a magnificent double-bill featuring two leaders of the European avant-garde: Danish percussionist Marilyn Mazur's quartet and the Saiyuki project led by French-Vietnamese guitarist Nguyễn Lê. Also, the legendary Charles Tolliver and Paolo Fresu, a leading name in European avant-garde. Other concerts will feature notable Norwegian double bass player Arild Andersen and two excellent pianists,

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

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

MICHAEL COYLE (CD Reviews, Slim and Him) *has taught Modernist Poetry at Colgate University for 25 years, and has been working as a jazz DJ for longer than that. Some of his writing about the music is academic, some isn't, but none of it is paid for. He co-hosts the weekly radio show, "Slim and Him."*

GREGO APPLGATE EDWARDS (Guest Column) *is a music writer and musician-composer of many years standing. In addition to three daily music review blogs (for example gappleghatmusicreview.com), Grego writes for All About Jazz and has been a contributing writer for Cadence for more than seven years."*

GORDON HILTON FICK (CD Reviews) *is a jazz programmer with radio station CJSW 90.9 FM in Calgary Alberta. He hosts a weekly Jazz show called 'Lift The Bandstand' on Wednesdays from 8:30pm to 10pm MT. In addition, Gordon has been involved with Jazz as a producer and as a promoter. Further, he has assisted with Calgary's Jazz festivals as a volunteer and as a board member.*

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

Contributors

SHORT TAKES

Buenos Aires, Argentina

Albert Bover and Baptiste Trotignon. As in previous editions, Brazil will be present, with mandolin virtuoso Hamilton de Holanda and singer Tatiana Parra, one of Sao Paulo's new voices.

Short Takes Top 5 Concert of 2011: Buenos Aires, Argentina

- 1) **Gustavo Ribicic** "Despedida", Archibrazo, 18/10/11
- 2) **Luis Toto Alvarez** "Sputnik", Casa del Pueblo, 17/11/11
- 3) **Adriana de los Santos & Insinger** "Aelita", C.C.Yatay.
- 4) **Grod Morel/Sam Nacht/Lo Avallar**, "Niños Consentidos", Una Casa.
- 5) **Leandro Barzabal** "3 hachas", TACET, 19/3/11

CLAUDIO KOREMBLIT
(Short Takes) founder of Experimenta Festival, Magazine and TV, lives in Buenos Aires, Argentina.

JEFF DAVIES (Short Takes) is a bassist and writer living in Seattle, WA

JAPPE GROENENDIJK (Short Takes) works as a freelance writer and as an editor for the Amsterdam Music Theatre. He plays alto and baritone saxophone.

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

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

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

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

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

Contributors

SHORT TAKES Detroit, MI

Playwright/jazz aficionado Bill Harris has been named the recipient of the 2011 Kresge Foundation Eminent Artist Award...a debut performance of "The Heidelberg Suite" was heard 10/14 at the First Congregational Church, as performed by the Detroit All Star Jazz Orchestra, some thirty pieces strong, including a large string section. Four generations of jazz players comprised the big band, playing music dedicated to artist Tyree Guyton, composed and directed by Anthony Wilson, g, and Marcus Belgrave, tpt. Other performers at this show included Joan Belgrave, vcl., Ernie Rodgers, sax, Vincent Bowens, sax/flt, John Douglas, Rayse Biggs and Dwight Adams, tpt, Marion Hayden, b, Karriem Riggins, d, and Geri Allen, p....The Detroit Jazz Festival announced the contract of Terri Pontremoli would not be renewed, and hired Chris Collins as their new artistic director...the Detroit Institute Of Arts w/ Ken Thomson & Slow/Fast 12/9, the Detroit Tenors feat. saxophonists Steve Wood & Carl Cafagna 12/4, Mike Garson 12/2, Naima Shambourger 10/6...Orchestra Hall with Lee Ritenour & Dave Grusin 1/6, the Duke Ellington Memorial Orchestra 12/2, Sean Dobbins (in the

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

ALWYN AND LAURIE LEWIS (Short Takes) *Author/lyricist ALWYN and husband saxophonist/arranger/composer LAURIE LEWIS have been Australian correspondents for Cadence for over thirty years, broadening their involvement with the first of over sixty interviews appearing September 1990. Alwyn has written eight plays, a novel, one book of short stories and two of jazz poetry, while Laurie has scored three feature films and several documentaries plus countless arrangements for recordings and T.V., being award an Order of Australia Medal for Services to Music in 2001.*

HOWARD MANDEL (Letter from Howard) *is president of the Jazz Journalists Association. From New York City Howard is author of Future Jazz and Miles Ornette Cecil – Jazz Beyond Jazz, blogger at ArtsJournal.com, adjunct prof at New York University, producer for National Public Radio.*

PHILLIP MCNALLY (CD Reviews) *When he's not fortunate enough to be in Italy, PHILLIP MCNALLY is listening to Jazz and Opera in the Pacific Northwest.*

MICHAEL G. NASTOS (Short Takes) *lives in Ann Arbor, MI., and is known for a nearly 40 year career as a jazz radio broadcaster, primarily on NPR affiliate WEMU, 89.1 FM. He is also a longtime contributor to Cadence Magazine as a reviewer and Detroit correspondent, as well as writing for the All Music Guide, Coda, Down Beat, Hot House, and voting in the Down Beat, Jazz Messenger and Village Voice/Rhapsody Critics Polls.*

LLOYD RUNDLE (Article on Festival Petronio Alvarez) *Based in Bogotá, Colombia, Lloyd Rundle is an Anglo-Australian freelance journalist who has worked in Australia, the UK, Spain and the Lebanon covering cur-*

Contributors

SHORT TAKES Detroit, MI

Music Box Theater) 12/3, Stanley Clarke 11/3...the Carr Center with the Hal Galper 3 11/4, Mulgrew Miller, p, Steve Nelson, vib, 12/7...Cliff Bell's with Rod Williams, p, 11/26, the Jason Stein 3 w/Josh Abrams & Mike Reed 11/11-12...the Detroit Groove Society/West Bloomfield w/the Gerald Clayton 3 11/13. Clayton also played at the Dirty Dog/Grosse Pointe Farms 11/9-12...The Rootsologists celebrated Kenny Brinkley at the Scarab Club 11/19...Heidi Hepler, vcl and Michele Ramo, gtr, have returned to Detroit from NYC, playing the Silver Spoon/Rochester Hills every Tue.... moving from Club Bart to Como's/Ferndale, on Sun. it's the Motor City Jazz Octet....in Ann Arbor, The Edgefest at Kerrytown Concert House 10/19-22 featured various groups including Tony Malaby, sax, William Parker, b, Mark Feldman, v, Sylvie Courvoisier, p, Tom Rainey, d, Ned Rothenberg, sax, Craig Taborn, p, Dead Cat Bounce, the Joel Harrison 7tet, Vinnie Golia, sax/flt, Gerald Cleaver, d, several locals incl. the Creative Arts Orchestra dir. Mark Kirschenmann, and a show at Rackham Auditorium with George Lewis, tbn, Geri Allen, p, and a digitalized improvising piano

rent events, music and culture. He has a Masters in English Literature from the University of Edinburgh and is currently on the road in Latin America.

ROBERT D. RUSCH (Papatamus) *got interested in jazz in the early 1950s and has interviewed 100s of musicians beginning with W.C. Handy since then. In 1975 he started Cadence Magazine, handing it over to David Haney in January 1212. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.*

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

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

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

JEFFERY TODD (interview with Mack Goldsbury) *is Associate Professor of German and French at Texas Christian University, plays saxophone locally in the Dallas/Fort Worth area, and is a lifelong jazz fanatic.*

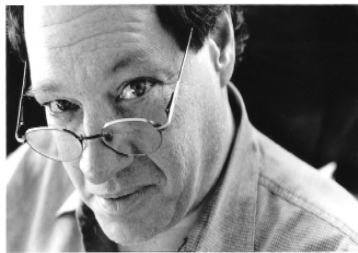
KEN WEISS (Short Takes, Photos) *has been documenting the Philadelphia jazz and experimental music scene with photography since 1992 and has written the Cadence "Short Takes" column since 2003 as an attempt to defeat the conventional adage that once played, the music is "lost to the air."*

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

Letter from Howard Mandel

SHORT TAKES Detroit, MI

hooked to a laptop. KCH also showcasing the Ellen Rowe 3 w/Ingrid Jensen, tpt, 1/4, the Randy Napoleon 6tet 12/30, the Rodney Whitaker 4tet 12/16, the Rowe & Jensen again 12/11, the Paul Vornhagen 3 12/9, an evening dedicated to automobile accident victims Alicia Doudna and Andrew Kratzat 11/22, Rowe w/Sunny Wilkinson, vcl, 11/6, Steve Rush & Jeremy Edwards 11/4, Russian/Siberian Roman Stolyar, p, w/Ed Sarath, flgh. and friends 11/1, the Jeff Hamilton 3 10/29-30, Dave Sharp's Secret Seven 10/28, Alfredo Rodriguez, p, and his trio 10/15, and Pachora 10/8...WEMU's 501 Series Live At P.J.'s every first Friday, with Ben Jansson, sax, and his 4tet 2/6, the Ron Brooks 3 w/ George Davidson, d, Terry Lower, keybds, Edie Hyde, vcl, 1/6, Ramona Collins 12/2, Tumbao Bravo 11/4, and Joan Belgrave 10/7... Canterbury House with Quartex w/Stephen Rush, keybds. every Sun., The Planet D Nonet 12/2, and Stolyar/Sarath 11/15...The Paul Keller Orchestra at The Zal Gaz Grotto every Mon., Blueshouse/313 feat. Mike Brooks 12/2... the Ann Arbor District Library/Main Branch w/the Detroit Tenors 11/28...the U-Michigan Hospital's Gifts Of Art series every Thur. at



Hi, I'm Howard Mandel, from New York City author of *Future Jazz* and Miles Ornette Cecil – *Jazz Beyond Jazz*, blogger at ArtsJournal.com, adjunct prof at New York University, I produce audio features for National Public Radio and lately have been doing video tapes that I put on YouTube.com, and I'm president of the Jazz Journalists Association.

I want to welcome to Cadence magazine as it goes forward, passed from founder Bob Rusch to new publisher David Haney. Cadence has long been an important journal of improvisation and creative, jazz-based but form-expanding music. I've enjoyed it for its long, unedited interviews with musicians, the kind who are seldom asked to speak, and for the great editorial freedoms the magazine has always guaranteed to its contributors, though more than once I've found myself infuriated by reviews I disagree with, statements I can't abide. It's great that jazz has been able to inspire and sustain a publication with such proud independence as Cadence.

I hope David Haney is going to be able to take Cadence into a new era – I know he wants to keep the same perspective on jazz the magazine has always had, but project it into the 21st century, the way news and views are disseminated now.

As for me -- I've been lucky enough to have listened to jazz and blues, rock and soul, salsa and theater and movie musics and other vernacular, "folk" or popular as well as "composed" and experimental American musics and music from elsewhere all over the world for almost 50 years. I was born in Chicago

SHORT TAKES Kansai, Japan

The Kansai region (also known as Kinki) of south central Honshu is the second most populous part of Japan after the Kanto, home to the great metropolis of Tokyo. Dominated by three major cities—Kobe, Osaka and Kyoto—all easily accessible to each other by rail, the Kansai supports a solid following for jazz and improvised music. As a long-time resident of Kobe City, I'd like to inaugurate this column to record some of the many Kansai events which come to my attention. I'm pleased if readers find my choices of interest. Kobe fans are fond of proclaiming their city as the "birthplace of jazz" in Japan, though I have heard similar claims attributed to Yokohama, another port city with a tradition of foreign influence. That said, Kobe does have an active, if somewhat conservative, jazz scene. To take an example, a typical evening at Sone—perhaps the city's most venerated jazz spot—features one of a revolving cavalcade of piano trios backing female vocalists in tightly-

Jazz: The State-of-the-Art, or A World in Flux

Some time ago Kurt Rosenwinkel caused a bit of a furor on a well-known social media site by castigating the state-of-the-art in "Jazz" today. He told his 5,000-odd friends that Jazz was in a sorry state. The conversation spread like veritable Topsy over the site and onto the blogosphere. A little later Branford Marsalis had some additional things to say against the state of Jazz in an interview. It is not my intention to rehearse their arguments literally but rather to summarize some of the discussions for-and against, including some points of theirs, then go on with some thoughts of my own.

Jazz is in trouble? If yes, it is because of a number of things. Some blame the up and coming players, who in one view cleave too close to tradition, perhaps because of their uniform training in the Jazz departments of colleges and music schools. They all sound the same, one argument goes. Another argument blames the new generation for the opposite reason. They are not traditional enough. They cannot play on changes properly. They cannot play the blues. They need more schooling. Jazz players are self-indulgent, another argument goes, because they play long esoteric pieces gauged to please only themselves and a set of esoteria "insiders" and so alienate their potential audience. The opposite argument is that Jazz artists have become too pandering, often citing people like Kenny G, who create a kind of musakian pablum that has little bearing to the Jazz some earlier, better age practiced with regularity. No, says the other side, it's an unpopular music and that is so because players don't communicate with the larger public musically.

On the communications-enterprise-channel side, many blame the larger labels for abandoning serious Jazz in favor of more sure commercial successes. Others blame the difficulties on the glut of

SHORT TAKES

Kansai, Japan

Just 20 minutes by train to the east of Kobe, the great City of Osaka rules the Kansai by sheer numbers. The third-largest city of Japan (after Tokyo and Yokohama), Osaka offers jazz fans plenty of choices. A major date on the city's calendar occurs when the Fujitsu-Concord All-Stars come to town as part of their annual Japan tour. Headlining the concert at Sankei Hall (11/9), the 18-piece Terumasa Hino-Lewis Nash All-Star Big Band played a Miles Davis tribute commemorating the 20-year anniversary of the trumpeter's death. The band included Terrell Stafford and Eric Miyashiro (tpt), Michael Dease and Pat Hallaran (tb), Jimmy Greene (ts), Steve Wilson (as), Gary Smulyan (bs), Renee Rosness (p), and Peter Washington (b), along with Nash and Hino and a number of others. Also appearing at the concert were special guests Scott Hamilton (ts), and Nicki Parrott (b/v), who performed with the John di Martino (p) Trio. Both Hamilton and Parrott are

Festival Petronio Álvarez: Music is Alive and Well in Columbia

by Lloyd Rundle in Cali

It's late Sunday night and something like 35,000 people are packed into Cali's football stadium for the final night of the Festival Petronio Álvarez, one of Colombia's largest music festivals. The city's favorite sons (and daughters) Choquibdown are the closing act and as they launch into their opening number *Somos Pacificos* (We're from the Pacific.), the crowd goes wild. What they play is something close to salsa but not as we know it, the driving marimba backbeat giving it a heady, funky edge.

From my vantage point further up the bank of the stadium, I can see people not only dancing but being tossed high up in the air in some kind of spectacular flying dance - sometimes what looks like at least ten feet high in the air, and somehow all in time to the music. The previous nights I had been in among the crowd but, such was the multitude tonight, I couldn't get in and had to settle for the stands. One could be forgiven for forgetting that this is an almost forgotten corner of the world.

This is *los pacificos* party - their fiesta- which this year is coinciding with UNESCO's International Year for People of African Descent. Driving into Cali a few days earlier I saw flags hanging from many downtown lamp posts announcing that very thing. Cali is a majority Afro city after all and the white faces in the stadium are sparsely dotted amongst the mainly Afro crowd.

There is a sense of a happening - a sense that a lot is at stake - and 120,000 people attend over the five days of the festival. (Peaking at around 35,000 people on the weekend nights.) Most of those I meet are from the localities, although there are a few Bogotáños and foreign faces mixed in among the crowd. At this moment, Cali feels like the region's beating heart.

Held on the last weekend in August, Petronio Álvarez is Colombia's third largest festival after the Barranquilla Carnival and the Feria de Cali. The festival has had quite spectacular rise in popularity since it began in 1996. While Cali is one of the cradles of salsa, it also has somewhat unhealthy association with danger. Fairly or not, more than

Feature

Festival Petronio Álvarez



Photo Credit: Lloyd Rundle

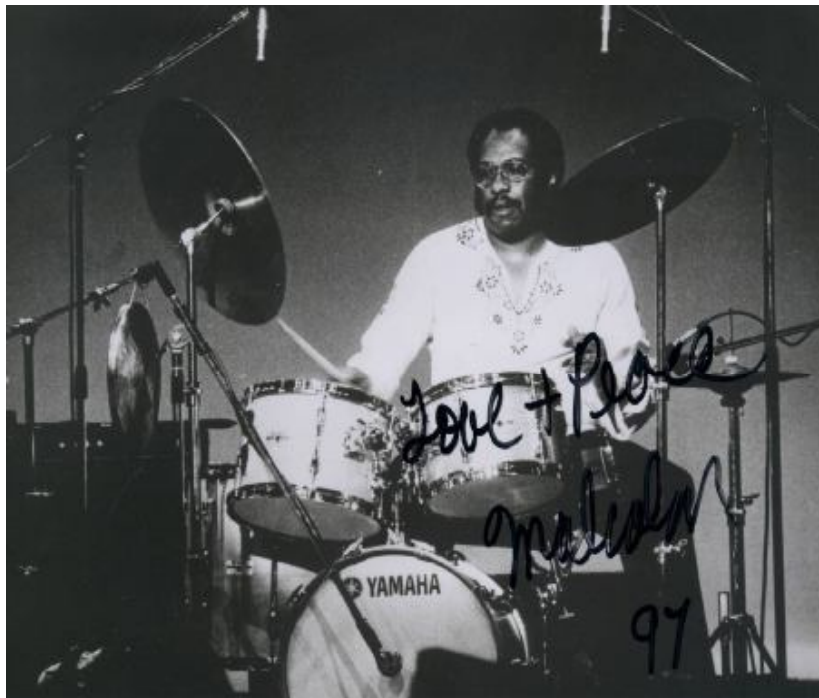


Photo Credit: Malcolm Pinson Private Collection

Malcolm Pinson!

by James Bennington

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



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

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

SHORT TAKES

The Netherlands

David Kweksilber Big Band – New year's concert: Greatest Hits Line-up t.b.a. Kweksilber's 24 piece big band consists of an all-star line-up of musicians with a background in modern classical as well as improvised music. Every first Monday of the month they will play a combination of newly written material and treasures of the past, from Graettinger to Stravinsky. 4 Jan 2012, Bimhuis, Amsterdam.

Every first and third Wednesday of the month the TryTone Festival takes place at Zaal 100. With this concert series TryTone has established a performance space for experiments around new projects and concepts; for the music that lives today. Visit www.trytone.org for the line-up. Zaal 100, Amsterdam.

Michael Moore Quartet Michael Moore ((bass) clarinet, alto sax), Harmen Fraanje (piano), Clemens van der Feen (contrabas), Michael Vatcher (drums).

Multi-reedist Michael Moore has a lyrical style, a beautiful tone, and has been a main figure in the Dutch creative jazz scene for decades.

15 Jan, Bimhuis, Amsterdam.

Bik Bent Braam: Exit tour Michiel Braam (piano), Wilbert de Joode (double bass), Michael Vatcher (drums),

friend.

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

Arnett Cobb and Dizzy Gillespie). I could tell he was pleased to see this and that this kind of attention was rare for him.

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

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

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

Top 12 Gig List in Photos

SHORT TAKES Philadelphia, PA

Chris' Jazz Café welcomed back Philly's own, pianist Marc Copland, on 9/10 along with Greg Osby (as), Doug Weiss (b) and Victor Lewis (d), touring in support of a new release. While Copland's cunning solos were fun and the rhythm section was more than solid when foraging as a trio, the sum did not equal the parts. Perhaps it was the preponderance of well-worn standards covered or the fact that Osby's ax went unheated. Alas, the expected sparkle wasn't often there...Ars Nova Workshop kicked off a 12th season with the duo of Jen Shyu and Mark Dresser at the Phila. Art Alliance (PAA) on 9/14. Shyu, who draws heavily on her multicultural background, used a wide array of unusual exotic string instruments and her captivating vocalizations to foster otherworldly sounds. Fluent in English, Portuguese, Spanish, Mandarin, Taiwanese, Tetum and Pinuyumayan, Shyu mixed these tongues into songs which bridged

I attended 90 performances in the Philadelphia area (not counting numerous New York City shows). Here are my top (12) Philly gigs of 2011 in chronological order.

by Ken Weiss

Top Gig of 2011 Award - 11/17/11 Marc Ribot's Ceramic Dog (Shahzad Ismaily, Ches Smith) @ Johnny Brenda's (Ars Nova Workshop) - A wild mélange of jazz, rock, punk and spoken word. It was impossible to know what was coming around the next turn.



Photo Credit: Ken Weiss

2/22/11 Celestial Septet (Larry Ochs, Bruce Ackley, Steve Adams, Jon Raskin, Nels Cline, Trevor Dunn, Scott Amendola) @ International House Philadelphia (Ars Nova Workshop) - A merger of ROVA & Nels Cline Singers. Enough said.



Photo Credit: Ken Weiss

Top 12 Gig List in Photos

SHORT TAKES Philadelphia, PA

with the remarkable bass work of Dresser, whose East Coast hits have been limited over the past few years now that he's teaching at the University of California, San Diego. Using only amplification as a tool, Dresser unfailingly produced unique sounds that matched Shyu's Taiwanese Moon Lute and whatever instrument she brought out. Dresser admitted that the duo was challenged by their bi-coastal separation but, "I go where the music takes me." Shyu, who was about to leave for Indonesia for a year's Fulbright Fellowship to study vocal traditions in Java (they use a good deal of improvisation), was quick on her feet. After calling for an intermission and then finding out that ANW performances never take intermission, she said, "That was the first intermission in 12 years. That cycle, 12 years, is very Chinese." ...The Angelica Sanchez Quintet at PAA on 9/16 brought together ex-hubby Tony Malaby (ts), Marc Ducret (g), Drew Gress (b) and Tom Rainey

2/24/11 John Zorn solo pipe organ concert @ Christ Church (Bowerbird/Ladybird) – The downtown music legend explored the organ, the first instrument he played as a youth. Commencing with the organ held wide open, the rest of the short set traversed fragile melodies and snarling drones.



Photo Credit: Ken Weiss

SHORT TAKES

Philadelphia, PA

(d). Sanchez impressed with her piano skills as well as her compositional talents. Their set ended with an acidic Ducret solo and then a long, winding group vamp fronted by a searing Malaby run...British sound merchant, saxophonist John Butcher, works a room like no other, utilizing all physical aspects of his environment. During his duo set with German analog synth giant Thomas Lehn on 9/21 at Vox Populi (Bowerbird), Butcher dampened the bell of his horn against a table top, scraped his reed across the whiskers on his face, swung the mic stand to create squeaks and forced unblown horn feedback, all done within a musical context. Lehn was also a wealth of surprises, working on his machine, an EMS Synthi A, circa 1969, which he found in 1994. "It's very rare," Lehn said. "You won't find one." The two had played as a duo once in the mid-'90s and then again the night previously in Brooklyn, but their set was totally connected without showy effects.



Photo Credit: Ken Weiss

JAZZ STORIES ARE TRANSCRIBED ANECDOTES
FROM VIDEO AND AUDIO SOURCES AVAILABLE
AT CADENCEMAGAZINE.COM

Bob Rusch, writer, producer, talks about his first interview with W.C. Handy. Transcribed from a video, recorded in Redwood, New York, on July 28, 2011.

Hi, I'm Bob Rusch. I was the publisher of Cadence Jazz Magazine for 35 years. I'm also the producer of Cadence Records, C.I.M.P. Records, and C.I.M.P.O.L. Records.

One of the reasons I started Cadence was to document in musician's own language their oral histories, their answers to questions that are not the usual banal questions that are asked of them.

SHORT TAKES

Philadelphia, PA

Lehn really enjoyed the challenge of matching wits with Butcher - "You know what you are doing (together) but you also like the surprise. It's about the collective history that comes together."...The 40th Street Summer Series concluded on 9/24 with Billy Martin and Friends (drummer G. Calvin Weston and saxophonist Bill Evans) at The Rotunda. Martin has played with Weston for over 20 years, stretching back to their days with John Lurie, and they share a special cohesiveness but this was the very first time this trio played together. There were no plans for future gigs but based on the results, more would be welcomed by the musicians and the audience. Opening with the two drummers firing, Evans entered with a bluesy, downhome style that found its space amongst the percussive ruminations. The second tune was more in the order of free Jazz, Martin worked small instruments and a tiny balaphone and Weston



Photo Credit: Ken Weiss

Bennie Maupin, multi-reed player, composer talks about Horace Silver. Transcribed from audio.

This is Bennie Maupin, and I'm from Detroit, Michigan, and I play multiple woodwinds: bass clarinet, tenor saxophone, the soprano saxophone, and mostly alto flute. And the story that I'd like to share basically is centered around the great composer and pianist Horace Silver. Actually, I worked with Horace's groups in the late sixties; since 1968 to almost 1970, and during that time, I was able to experience some really great moments. And basically at the beginning of my career in New York

Jazz Stories: A Photo History

PHOTOS AND CAPTIONS

by
Pat Hinley

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

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

Jazz Stories: A Photo History



Photo Credit: Pat Hinley

Interview

MACK GOLDSBURY



PHOTO CREDIT: IWONA WALICZE

MACK GOLDSBURY

Taken and Transcribed
by Jeffrey D. Todd

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

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

Interview

MACK GOLDSBURY

... I thought an interview with him could be instructive not merely about American music and musicians but also about that other world which most of us don't know so well.

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

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

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

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

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

MG: OK, sure.

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

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

JT: How long did you live there?

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

JT: And your family then moved to Texas?

MG: Yeah, we moved to El Paso.

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

MG: Yes, it seems like the homing pigeon idea: after a while you come back home. As I've gotten older, I've looked for places where the weather is good,

Interview

JAVON JACKSON



JAVON
JACKSON

Taken by David Haney

Transcribed from a phone conversation on November 11, 2011. To hear a recording of the phone interview, go to cadencemagazine.com

DH: I had the good fortune to catch up with you several weeks ago in Portland to hear the We Four group, celebrating the music of John Coltrane. I just wanted to start there: how that project came to fruition.

JJ: Well, it was just an idea of mine to celebrate and perform music by John Coltrane, a person that's been very influential in my career and musicianship. I've been fortunate to play with musicians who've spent a lot of time with him, so at that point it just kind of seemed like a reasonable project to do - I kind of came up with a theme and a title for a particular group and thought of the musicians that you saw - just to go out and select from music that John either wrote or performed, and try to do our rendition of it, and again to celebrate his legacy and his importance to the music.

Interview

JAVON JACKSON

*WE FOUR:
Well, it was just
an idea of mine
to celebrate and
perform music by
John Coltrane, a
person that's been
very influential
in my career and
musicianship*

DH: Was there a process in selecting music? Was there something you were looking for in particular?

JJ: Generally, some of the pieces that I liked to listen to and perform, and I tried to have a range somewhat in terms of the various parts of his career, between, say, '57 and '65ish, and just thought about music within that zone. Again, there's so many pieces of music that he recorded, because his body of work between '57 and the time he passed, '67, is immense, so in the course of one night it'd be impossible to really explore everything, so we just picked 8 or 9 pieces or compositions that I felt comfortable with presenting and just kind of worked from there.

DH: The group you're working with right now - could you talk a little bit about the connection that you have with those musicians? I know they've had a connection with John Coltrane but how are you connected to those particular people?

JJ: Well there's only actually one musician in this group that had a connection with John Coltrane and that'd be Jimmy Cobb. I've known Jimmy for quite some time living in New York, and I've admired him as an artist and drummer. He's been very receptive as a musician and he's been reciprocal back and forth in terms of me doing some things with him, and him being available for me for recordings, or travel, to do performances. So, there's back and forth like that, and again, it's just fortunate to have that relationship with someone of Jimmy's ilk. Mulgrew, I've known for quite some time. First of all, he worked with Art Blakey and the Jazz Messengers, three or four editions before myself, but was an admirer from afar, and once joining Art, I began to build a relationship through my relationship with Donald Brown, the pianist, and James Williams, I got a chance to know Mulgrew on a more personal level and he's been again very supportive and very available to me, whether for recordings or for selected performances. So, I just thought about him because I'd liked to do more things with him as the years have gone on. Lastly, Nat I've known for quite some time. I used to see him with the great Jackie McLean, and also he's been a mainstay with Kenny Garrett for many

Papatamus Robert D. Rusch



Robert D. Rusch got interested in jazz in the early 1950s and has interviewed 100s of musicians beginning with W.C. Handy since then. In 1975 he started Cadence Magazine, handing it over to David Haney in January 1212. He has produced over 600 recording sessions of unpopular music and currently paints unpopular canvases.

Available in
audio format at
cadencemagazine.com

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

Hello out there in Cyberland. I guess that's what you call it. My name is Bob Rusch, and for 35 years I've published and edited Cadence Magazine, and David Haney now has decided to give it a run, see what he can do with it, and he's taking it over. David has got some new ideas to try to bring it into the 21st century, and among them is some audio pieces, and to that effect, he has asked me to take the Papatamus column, and do it as audio, so that's what I'm going to do. So, here we are with Papatamus 17. Let's go.

I got involved in jazz at a very early age, as a pre-teenager, actually, and I came of—well, I got interested probably in the late forties, but I came of age in the fifties. Big bands were not quite dead yet. I was attracted first to the Benny Goodman Quartet with Hamp and Teddy Wilson and Gene Krupa on drums, and, like most kids, I suspect, really liked drums. I mean, the louder, the faster, the more obvious the beat the better. And Krupa filled, you know, filled that bill very well.

And from B.G., I moved onto other things, other jazz artists, and became interested in the background of people who made this music. I was reading books; Leonard Feather's Encyclopedia of Jazz, which was a great source.

Probably when I was an early teenager, the pictorial history of jazz by Bill Grauer.

Was it Grauer and Keepnews? I can't remember. But I would spend days just looking at this photographs, which, at that time in the early fifties, weren't as dated as they may seem now. Louis Armstrong was still a relatively young man, and many of the jazz artists, with some notable exceptions like Jelly Roll Morton and King Oliver, many of the original jazz artists were still alive. After all, jazz was only, more or less, fifty years old.

And as I became more and more interested in these people, I start to want to interview them, so I started interviewing at about 13. First person I interviewed was W.C. Handy, and then Louis Armstrong, and various encounters with New York jazzmen; New York jazzmen very often of New Orleans descent. I used to hang out at Eddie Condon's, the original Eddie Condons, and then of course Birdland. Later, the Five Spot, and places like that.

And part and parcel of all this interest, of course, I was getting the jazz magazines, and I thought that if you knew what was in the jazz magazines, you probably knew what was going on in jazz. And at that time, it was not so farfetched. It's not like it is

Papatamus Robert D. Rusch

OBITUARIES

SUBMIT OBITUARY INFORMATION TO:

**CADENCE MAGAZINE,
PO BOX 282,
RICHLAND, OR 97870**

**EMAIL TO
CADENCEMAGAZINE@
GMAIL.COM**

George "Butch" Ballard (drums) died Oct. 1 in Philadelphia, PA. Ballard was known primarily for his stints with Count Basie and Duke Ellington. He was 92.

Paul Blair (jazz editor) was born in Pittsburgh, PA. He died on December 7, 2011 in New York. He was 69.

Bess Bonnier (piano) died Oct. 6 in Grosse Pointe, MI. She was 83.

Doyle Bramhall (vocals, drums) died November 18, 2011. He was 62

Bob Brookmeyer (valve trombone, piano, arranger, and composer) died on December 16, 2011 in New Hamshire, USA. He was 81.

Phyllis "Mama Jazz" Campbell (radio personality) died November 26 in Eaton, Ohio. Former WMUB-FM jazz host one of the most popular personalities on the Miami University station. She was 89.

today; highly fragmented and decentralized. There's European jazz, there's, within that breakdown, there's still free music, avant, bop, free bop, hard bop, mainstream, you know, it goes on and on. New Orleans traditional, Dixie, Chicago style, whatever you want to call it.

But at that time, in the 1950s, it was more or less containable to anybody interested. And so I would read the literature. There weren't too many books on jazz at the time, and there were two main magazines; that was Metronome, and Downbeat. Jazz Journal actually existed at the time, but I really wasn't aware of what was going on outside the United States, as far as that goes. And I would read the reviews and take them at their word.

And then one day I read a review of Thelonious Monk's Riverside recordings, Live at the Five Spot, and they were records which I already had, and I thought they were really wonderful, wonderful records, and I read the reviews, and the reviews were lukewarm. They didn't seem to give Monk particularly any credence, and this was Monk's quartet, and, 'Eh, you know, whatever. It was so-so.' I think it got three stars. For me, it was a five star recording. As a matter of fact, today I still think it's some of the finest live jazz ever, and still available on, I guess, countless reissues now through Concorde Records.

A little while after that, I read a review. I think it was a Ruby Braff album, but I'm not too sure. Maybe it was Ralph Sun. Both of whom I'm very appreciative of their work. I think they're wonderful performers. And this review just carried on as if this was the second coming, this was the record everybody had been waiting for. It was, I remember, on a small, independent label. I can picture the cover but I can't remember exactly what the record was. Anyway, I bought it. I think it cost \$5 at the time, and on listening to it, I was less the overwhelmed. It seemed average. I didn't hear any great individualism in it, and, short of that, I didn't hear any great playing of passion. At least it didn't stir me.

And it got me thinking, you know, about the viability of reviews and what's in print, and as I became older, I more and more saw the disconnect between what was being written and what was being written about. And as I started writing and I became aware of the payola system, whatever you want to call it, in writing was all about, as I was offered bribes and, you know, special perks, thank you to anything nice I wrote. Blah blah blah. And I really became very skeptical of the intellectual integrity of many reviews. There's some reviewers, you

Critic's Pick Best CD of 2011

The following writers were asked to pick one favorite CD of 2011. Here are the results:

Bill Donaldson: New Release ***Miguel Zenon's Alma Adentro***

Michael Steinman: New Release - ***From His World to Mine: Dan Block Plays the Music of Duke Ellington*** (Miles High Records)

Michael Steinman: Reissue - ***Louis Armstrong in Philadelphia 1948 Vol. One (Ambassador)***

Larry Hollis: New Release - ***Brian Lynch: Unsung Heroes*** (Hollistic MusicWorks)

Larry Hollis: Reissue - ***Miles Davis Quintet-Live In Europe 1967*** (Sony Legacy)

David Franklin: New Release - ***Other Dimensions In Music with Fay Victor - Kaiso Stories*** (Silkheart)

David Franklin: Reissue - ***Duke Ellington: The Complete 1932-1940 Brunswick, Columbia and Master Recording Of Duke Ellington And His Orchestra***

Don Lerman: New Release - ***Mojave - Marty Krystall, Sinclair Lott, J.P. Maramba, "Gunsmoke", (K2B2)***

Robert Iannapollo: New Issue - ***Other Dimensions In Music, Kaiso Stories*** (Silkheart)

Robert Iannapollo: Reissue - ***The Bill Dixon Orchestra, Intents And Purposes*** (International Phonograph)

Jason Bivens: New Issue - ***Steve Coleman and Five Elements - Harvesting Semblances and Affinities*** (Pi)

Jason Bivens: Reissue - ***Bill Dixon - Intents and Purposes*** (Dynagroove)

Slim: FMP box set ***"In Retrospect" 40 year anniversary*** (FMP)

Michael Coyle: ***CIMPfest Live in Villach 2009*** (CIMPoL)

Michael Coyle: ***FMP box set "In Retrospect" 40 year anniversary*** (FMP)

David Dupont: ***Roswell Rudd - The Incredible Honk*** (Sunnyside)

Slim's Spins



2012 not only brings a new year but a new beginning for Cadence magazine. I thought I'd start the year off with a clean slate by reviewing the last of the 2011 issued CDs to trickle across my desk. For those readers new to this column I'm attaching my last column (Cadence Oct-Nov-Dec 2011 p.88)

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

THE LONG ROAD TO AND FROM THE BLUES

Getting started on this column was emotionally tough as this issue marks the end of an era for Cadence (see "Cadence & You," page 2). While I've been writing the "Spins" column only since 2005, I have been involved with music all of my life and with Cadence (in some capacity) most of my life. When I was young (a tad before entering double digits) my father took me on a road trip to interview a handful of Blues musicians. Now, it is fair to say that my family was (financially) poor. We only had the money to go on this approximately 3,000 mile round trip (gas was 62 cents a gallon) because the NEA had awarded my father a \$1,000 grant in return for transcribed interviews documenting these Bluesmen's lives. I was more than excited to be on this most illustrious adventure but imagine my confusion when we showed up and often found the interviewees living in extraordinarily subpar conditions. I wondered: if it was important enough for the government to partially subsidize the trip and (more impressively) important enough for my father to part with valuable resources (time and money), then why were these guys not living like kings? How could their talents and contributions not be rewarded in ways that put food on the table or cars in the garage? My attempt to make sense of this discrepancy inadvertently set off an obsessive need to constantly assess and re-assess the value and success of one's contributions in terms other than financial. However, all those years ago it was probably more important at the time for a girl to hold her father in high regard and not entertain such thoughts or even question whether or not he was wasting his time. I'm proud to report that that high regard is still intact. The regard for what society feels is worth regarding? That

Slim and Him



Photo Credit: Mark H. Murphy

CARLO ACTIS
DATO &
ENZO ROCCO
DOMESTIC
REHEARSALS

CARLOACTIS DATO

NO#

ORDINARY BUS /

MONDOGIUSTO /

KEFFAH? / NAKAMURA

SONG / OBBARITONO

'NNAMMURATO / LE TRE

SORELLE / HABABLANCA /

ODE TO HENRY CHINASKI

/ ENOTECA. 48:47,

Dato, bs, b cl; Rocco, g.

home recording, Dec. 2010

LOUIS MOHOLO-
MOHOLO
SPIRITUAL
KNOWLEDGE AND
GRACE

OGUN 35

ANCIENT SPIRIT /

CONTEMPORARY FIRE.

1:08:58

Slim and Him's eponymous weekly radio show on WRCU, Radio Colgate University, ordinarily provides Slim with a platform to abuse Him fairly shamelessly. She is resolved to be better behaved in this column, since everything is recorded for posterity.

Sorting through the usual stack of CDs, we decided to focus on a few that called for special attention. The idea was for each of us to say something brief (but, as you'll see, we got carried away a couple times) and then rate the recordings on a 1 to 5 scale, 5 being the top rating.

Him: A "home-made recording," self-released and called "Rehearsals," might seem unpromising, but this terrific record is among Dato's most exciting statements yet. Forty years into his career Dato still surprises.

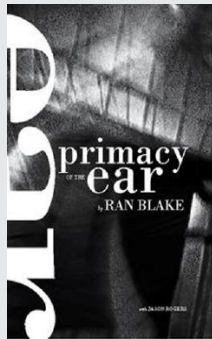
Slim: I think Dato's sound is surprise—and warmly fun like a favorite uncle. Guitarist Rocco pulls off lots of different styles, from raga and Eastern European folk dances to jazzy Avant picking. The album feels to me like loose sketches. Nice lines.

Him: 4.5 **Slim:** 4

Him: I sometimes think of jazz in the '70s as suffering a period of exile: the music managed only sporadic connections with the young; older listeners felt alienated by everything from new emphases on political questions to the dissonance and energy of the avant-garde; and record labels were turning their backs on an increasingly uncommercial music. So, when I hear a record like this one I feel real gratitude for the reminder that not everyone at that time was feeling beaten.

Slim: Yeah, how many commercial labels, then or now, would put out an album of two tracks ("Ancient Spirit" runs for 31:59, and "Contemporary Fire" for 36:59)? If issued in 1979, this set would have required two LPs, both of which the listener would have had to not only flip over, but flip over in the middle of each track! But on this CD we can listen to everything without interruption. Finally a benefit from digital technology! But actually, this is a lot to digest in one sitting, and I almost wonder if such intensity over an hour opens the door to a

Book Look



Ran Blake, with Jason Rogers. *The Primacy of the Ear: Listening, Memory and Development of Musical Style*. Third Stream Associates, 2010. 118pp.

Leave it to Ran Blake to pen what may be the most idiosyncratic and illuminating “methods” book imaginable. Don’t be turned off by that genre identification: for while Blake’s slim volume is filled with assignments, advice, listening sequences, and more, it’s nothing like, say, an Aebersold exercise manual. The book is as quirky, elusive, and profound as its author, who conjures up ways to train the ear with the aim being to develop a personal sound (not one that avoids influence or hallmarks altogether but one that delivers these personalisms from repetition and predictability). Fundamentally, he’s exploring the “relationship between what you play and who you are.” He takes from William Carlos Williams an interest in the relation between memory and the imagination, and this kind of conceptual meditation is really at the heart of what Blake achieves here. He engages in, and recommends to the reader, rigorous, at times even ruthless self-analysis (listening back to your own tapes and so on) as part of the creative process; he sees this as a stripping away rather than a dismantling, an act of self-discovery that is also self-creation. He extols the virtues of focusing on what the ear can know before the brain has time to process things, and it is from this basic sensory possibility that Blake builds a number of his concepts. Primary among these is what he calls “recomposition,” the fusion of personality and material, where you maintain the “spine” of a tune while adding your color. Any legitimate and memorable musical style, he insists,

New Issues

1) ANTONIO ADOLFO CHORA BAIÃO

ANTONIO ADOLFO MUSIC
0703

DÁ O PÉ, LORO (HEY PARROT!
GIVE ME YOUR FOOT)/ NÓ
NA GARGANTA (LUMP IN
THE THROAT)/ CHORA,
BAIÃO (CRY, BAIÃO)/ VOCÊ
VOCÊ (YOU, YOU)/ A OSTR
E O VENTO (THE OYSTER
AND THE WIND)/ CHICOTE
(WHIP)/ CHOROSA BLUES/
GOTA D'ÁGUA (DROP
OF WATER)/ DI MENOR
(UNDERAGE)/ CATAVENTO
E GIRASSOL (WINDMILL
AND SUNFLOWER)/ MORRO
DOIS IRMÃOS (RIO'S TWO
BROTHERS HILL). 44:44.

Adolfo, p; Leo Amuedo, g;
Jorge Helder, b; Rafael Barata,
d; Marcos Suzano, perc; Carol
Saboya, vcl. No Date Given,
Rio de Janeiro, Brazil

2) AFRO BOP ALLIANCE UNA MÁS

OA2 22086

GOLPE DE CUMACO
(IMPRESSION 10)/ EL NINO/
THE GATHERING/ THE
FLOATING WORLD/ THE AVID
LISTENER/ CHERRY BLOSSOM
*/ ALONG CAME BETTY/ EL
OTONO/ VIVA CEPEDA. 58:31.

Steve Williams, ss, as; Andy
Axelrad, as; Luis Hernandez,
ts; Vince Norman, ss, ts,
bari s; Darryl Brenzel, bari
s; Chris Walker, Alex Norris,
Greg Reese, Tim Stanley,
tp; Ben Patterson, Joe

Antonio Antonio Adolfo has long been a major Brazilian musician—composer, pianist, and educator. His latest effort finds him and his Jazz quintet interpreting some of his own work along with that of two other famous Brazilian composers, Chico Buarque and Guinga. He chose to focus not on the common samba or bossa nova, but on two other forms that also reflect African sources: the Chora, which also shows the influence of European classical music, and the Baião, with its expression of the Moorish presence on the Iberian Peninsula, the original home of Brazil's Portuguese colonists. Still, fans of the samba or bossa nova will recognize the kinship between these various forms. All exhibit the tuneful melodies, attractive chord progressions, and infectious rhythms that listeners find so appealing about Brazilian Jazz. And these pieces are especially engaging because of the superior skill of their composers, including Adolfo himself, whose three pieces complement the others' songs quite nicely.

The band itself shows a high level of professionalism. The ensemble is tight and the improvising soloists first class, with Adolfo himself and guitarist Leo Amuedo featured throughout. The leader's daughter, Carol Saboya, provides warm and sensitive vocals on a pair of tracks.

Afro Bop Alliance's 2008 Caribbean Jazz Project won a Latin Grammy Award and was nominated for a regular Grammy in the "Best Latin Jazz Album" category. That's not surprising, since the Washington, D.C. area-based big band is a superb ensemble of outstanding players, some of them members of the premier D.C. military bands. Indeed, one of the group's most impressive soloists, the Brecker/ Mintzer-school tenorist Luis Hernandez is also musical director of The Commodores, the U.S. Navy's top Jazz ensemble. On Una Más they perform Latin compositions and some non-Latins that are given a Latin treatment by such composers as Dave Samuels, who plays vibes and marimba on the recording, Luis Perdomo, Hector Martignon, Cal Tjader, Joey Calderazzo, Benny Golson, the band's bassist Mike Pope, and the band's other tenor player Vince Norman, who

New Issues

Jackson, Rhoades Whitehill,
Jeff Cortazzo, tbn; Harry
Appelman, Tim Murphy4, p;
Jim Roberts, g; Mike Pope, b;
Joe McCarthy, d, bells, timbale;
Roberto Quintero, perc, cga;
Dave Samuels, vib, marimba;
Chnot Chamber Strings*.
August 16, 2010, Springfield,
VA..

also skillfully arranged or orchestrated the charts. And there's not a ballad among them. The "coolest" number is Samuels' "Cherry Blossom," a lovely Brazilian-style piece that includes strings in the accompaniment. But the other tracks are full of fire, including Perdomo's rhythmically complex "Golpe De Cumaco," his impression of the music Africans slaves brought to the coast of Venezuela.

In spite of the rhythmic and metrical complexity of some of the tunes ("Cherry Blossom" is mostly in 7/4, for example), the many improvised solos are excellent, with the dazzling Hernandez featured throughout. Drummer Joe McCarthy and percussionist-conga player Roberto Quintero guarantee that the temperature level remains high.

3) ED BARRETT TRIO HOCUS FOCUS

ED BARRETT (NO
NUMBERWHAT IS THIS THING
CALLED LOVE/ COQUETTES/
AUTUMN LEAVES/ WAITING/
JUST SQUEEZE ME/
SHARK TOOTH/ STELLA BY
STARLIGHT/ RAINY DAY/ ALL
THE THINGS YOU ARE/ I LOVE
YOU/ MOONLIGHT SERENADE.
62:03.

Barrett, g; Chris Davis, d;
Joshua Gouzy, b. Winter
through spring 2011, New
Orleans, LA.

New Orleans guitarist Ed Barrett has released several trio albums previously, but this is the first with these hometown sidemen. He mentions in his liner notes that he first "imagined" the CD when the three of them happened to work a gig together some five years ago.

With four attractive Barrett originals and seven favorite standards, this is straight-ahead mainstream Jazz. The trio works well together as an ensemble with Barrett's colleagues providing him excellent support for his improvisations. He has a very nice tone and an agile technique, although his solos can be somewhat inconsistent. On the slowish or medium tempo songs, he plays with a comfortably loose rhythmic feel, but on the up-tunes his rhythmic flow can seem a bit stilted at times. Still, he creates some interesting lines and generally swings along effortlessly. Bassist Joshua Gouzy gets around his instrument nimbly and himself plays engaging melodic lines, whether in accompaniment or in his own solos. Drummer Chris Davis helps keeps the beat with taste and subtlety.

David Franklin

New Issues

1) INGRID LAUBROCK / SLEEPTHIEF - THE MADNESS OF CROWDS INTAKT 189

EXTRAORDINARY POPULAR
DELUSIONS / YOU NEVER
KNOW WHAT'S IN THE
NEXT ROOM / THE SLOW
POISONERS / THERE SHE
GOES WITH HER EYES OUT
/ SOUTH SEA BUBBLE /
HAUNTED HOUSES / DOES
YOUR MOTHER KNOW
YOU'RE OUT? / TULIPMANIA /
HINDSIGHT IS ALWAYS 20-20.
64:32.

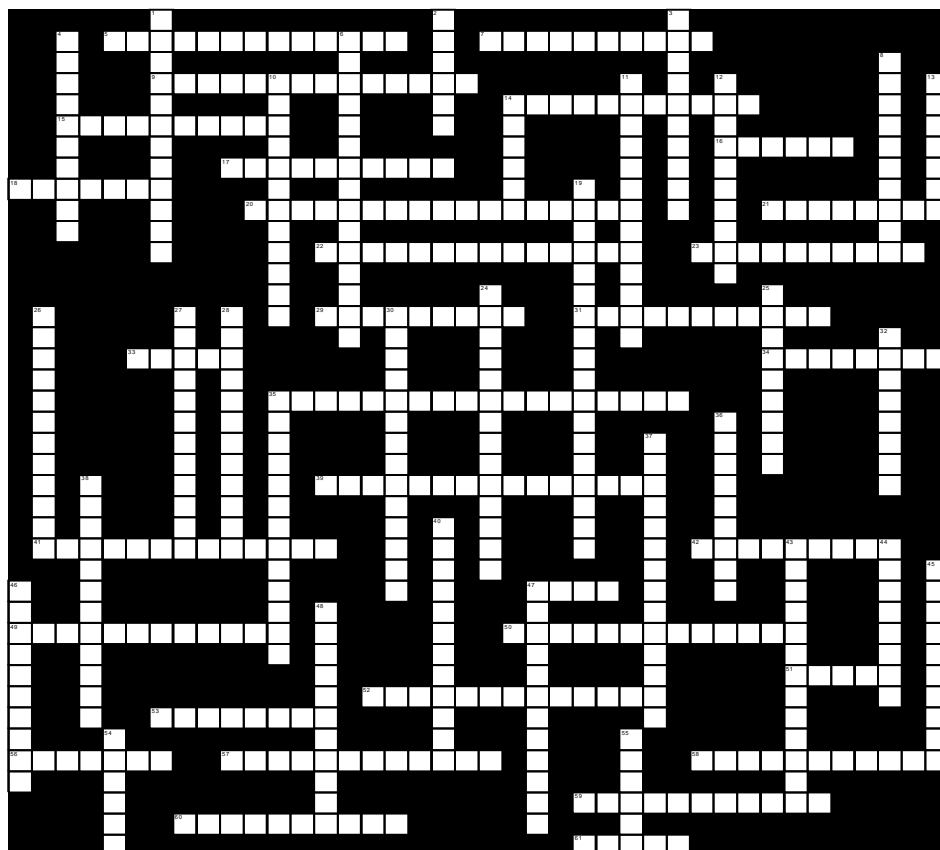
Laubrock - ts, ss; Liam Noble
- p; Tom Rainey - d. recorded
9/9/10. Brooklyn, NY.



Ah, the joys of free improvisation, the hated music as it has been dubbed at times. It was a music that has been (sometimes justifiably) criticized for its over-reliance on screaming, braying intensity at the expense of group detail and communication. At the dawn of this century, the art of free improv seemed to be in a parlous state. It seemed to be getting painted into a corner with the rise of electro-acoustic improvisation's dictatorial emphasis on purely undemonstrative sound creating a music that, frequently just sat there doing nothing. But these things always go in cycles. It seems as if a number of the people currently working in the free improvisation idiom have incorporated many of the appealing subtle ideas of electro-acoustic improv (even those groups whose instruments are purely acoustic-based) and created a stronger more all encompassing music.

1) The Madness Of Crowds is saxophonist Ingrid Laubrock's second album with her band, Sleepthief. While the self-titled first announced a new group of substance operating in the free jazz sphere, this latest confirms what the first only hinted at. This is a remarkable assemblage of three musicians. All three understand subtlety and understatement is one of the most attractive elements of this group. Rainey's drumwork can be discrete, percolating beneath the surface but when the music accelerates and rises in volume, he amps up his force and pushes the music to a remarkable intensity. Listen to his scattershot drumming during the duet with Laubrock on the opening part of "There She Goes With Her Eye Out" for confirmation. Yet, it's when the music is at its quietest that he really comes to the fore with the slightest brush of a cymbal or the quiet patter of his fingers on the drums. Britisher Liam Noble is an inside/outside of the piano style of player. He's lyrical with a strong harmonic palette and his occasional preparing of the instrument expands the textural reach of this music. There's a Monkian shadow over what he does and it fits in nicely as well. Laubrock's saxophones have plenty to work with. Her tenor work particularly has broadened in scope. She floats along, essaying a line, pulling the listener in with its contour and flow, then will suddenly surprise with a flurry of notes or upper register shouts.

Famous Jazz Nicknames



- Across
- 5 Greig Stewart Jackson (2 Words)
 - 7 Harry Aaron Finkelman (2 Words)
 - 9 Arthur James Singleton (2 Words)
 - 14 Columbus Calvin Pearson Jr.'s Nickname (2 Words)
 - 15 Antoine Dominique Domino (2 Words)
 - 16 Jimmy Scott
 - 17 Thomas Wright Waller (2 Words)
 - 18 Louis Armstrong
 - 20 Henry Roeland Byrd (2 Words)
 - 21 Talmadge Smith (2 Words)
 - 22 Earl Hines (3 Words)
 - 23 John Adam Estes (2 Words)
 - 29 William C. Disley (2 Words)
 - 31 Ignacio Jacinto Villa (3 Words)
 - 33 John William Coltrane, AKA
 - 34 Henry James Allen (2 Words)
 - 35 John Watson Jr. (3 Words)
 - 39 Ferdinand Joseph LaMothe (3 Words)
 - 41 Clarence Sherock (2 Words)
 - 42 Clarence Brown
 - 47 Charles Parker Jr.
 - 49 Frank Goudie (3 Words)
 - 50 Charles Luckeyeth Roberts (2 Words)
 - 51 Herman Blount (2 Words)
 - 52 Edward Kennedy Ellington is better known as. (2 Words)
 - 53 Charles Bobo Shaw (2 Words)
 - 56 Willie Henry Smith (2 Words)
 - 57 Harry Edison (2 Words)
 - 58 Nathaniel Adams Coles (3 Words)
 - 59 Leroy Eliot Stewart (2 Words)
 - 60 Harry Raab (2 Words)
 - 61 Paul Evans

- Down
- 1 Benjamin Drootin (2 Words)
 - 2 Richard Arnold Holmes
 - 3 Irving Russin (2 Words)
 - 4 George Murphy Foster (2 Words)
 - 6 Don Francis Harris (2 Words)
 - 8 Hezekiah Leroy Smith (2 Words)
 - 10 Milton Rajonsky (2 Words)
 - 11 Charles Elsworth Russell (3 Words)
 - 12 Chester Arthur Burnett (2 Words)
 - 13 Farrell Sanders
 - 14 Malcolm John Rebennack Jr. (2 Words)
 - 19 Julian Edwin Adderley (2 Words)
 - 24 Herbert Lee Holland (2 Words)
 - 25 Robert Chudnick (2 Words)
 - 26 Lee Brown (2 Words)
 - 27 William Godvin Harris (2 Words)
 - 28 Bernard Lee Purdie (2 Words)
 - 30 John Birks Gillespie (2 Words)
 - 32 Alcide Pavageau (2 Words)
 - 35 Joseph Nathan Oliver (3 Words)
 - 36 Avery Howard (2 Words)
 - 37 Joseph William Perkins (2 Words)
 - 38 Leandro Barbieri (2 Words)
 - 40 Carl Donnell Fields (2 Words)
 - 43 Francis Joseph Julian Spanier (2 Words)
 - 44 Marvin Peterson
 - 45 William James Basie (2 Words)
 - 46 Clady's Smith (2 Words)
 - 47 Richard Allen Mitchell (2 Words)
 - 48 McKinley Morgan Morganfield (2 Words)
 - 54 Norris Jones
 - 55 Marvin Smith

Answer Key at www.cadencemagazine.com

Final Page

CADENCE MAGAZINE
THE INDEPENDENT JOURNAL
OF CREATIVE IMPROVISED MUSIC

PO BOX 282
RICHLAND, OR 97870

THIS SAMPLE IS 39 PAGES.
THE ACTUAL MAGAZINE IS 249 PAGES

ORDER BY PHONE: 315-289-1444

OR BY EMAIL

CADENCEMAGAZINE@GMAIL.COM

OR ONLINE AT

CADENCEMAGAZINE.COM