

THE JOURNAL OF JAZZ AND IMPROVISED MUSIC

CODA MAGAZINE

JANUARY/FEBRUARY 1993 • ISSUE 247 • \$3.95 CDN/\$3.50 US

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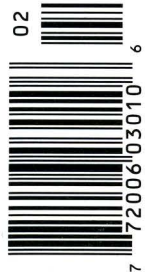
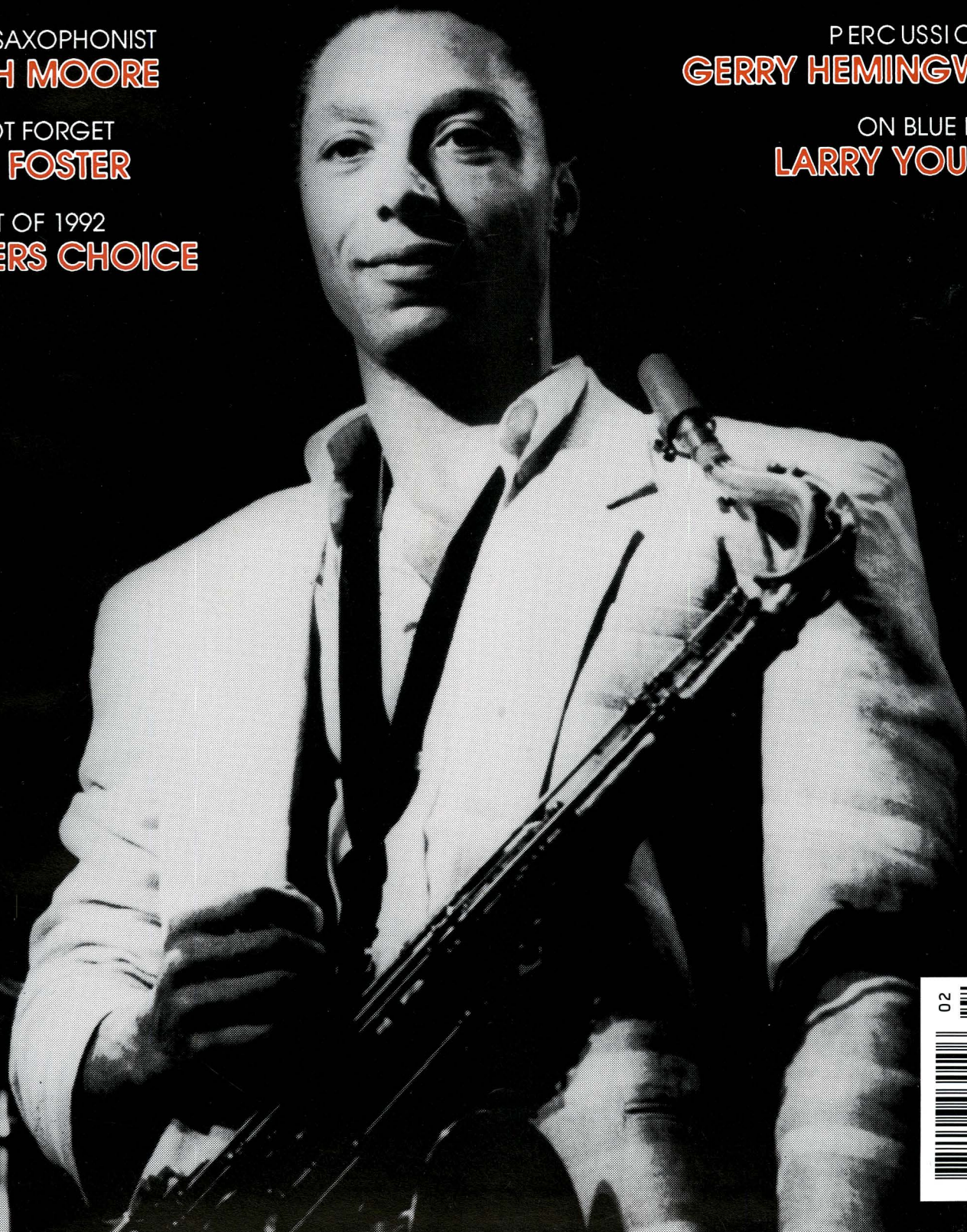
TENOR SAXOPHONIST
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LET'S NOT FORGET
POPS FOSTER

THE BEST OF 1992
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ON BLUE NOTE
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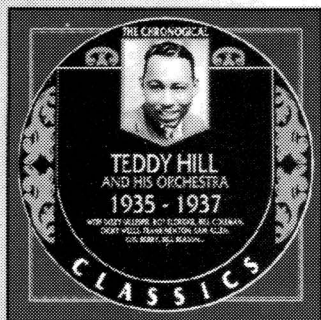


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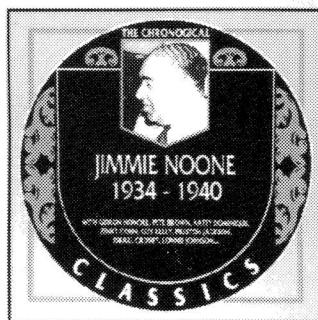
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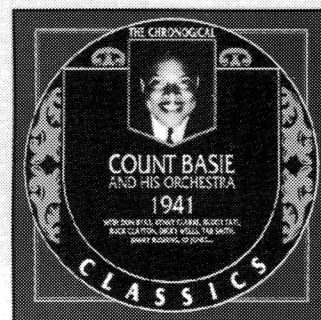
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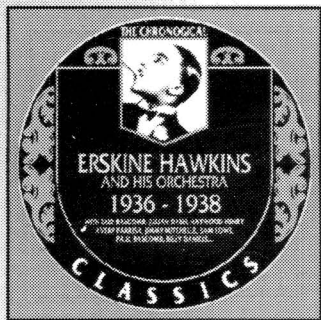
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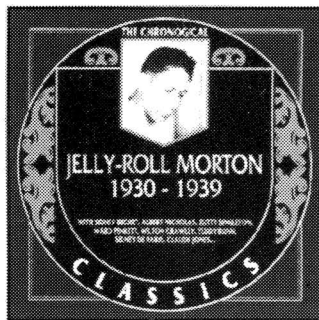
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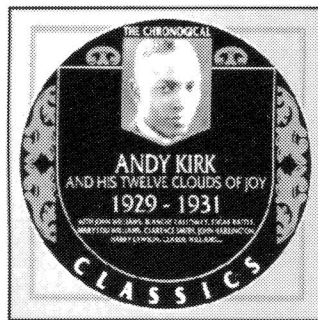
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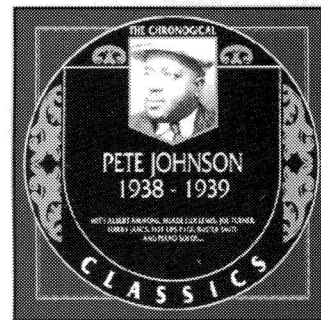
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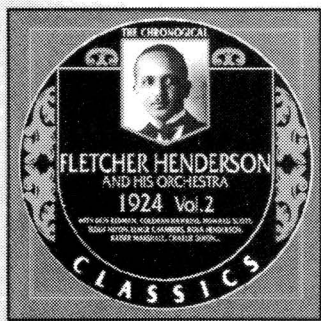
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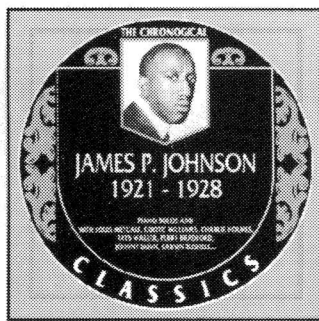
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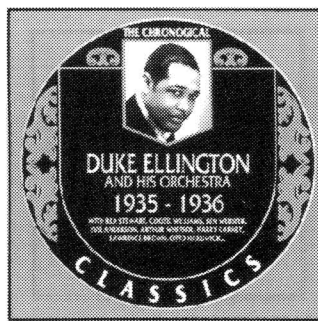
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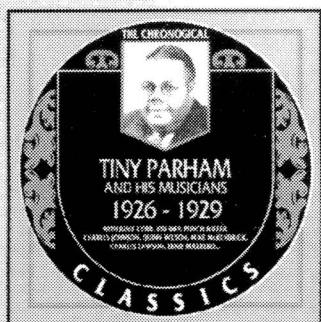
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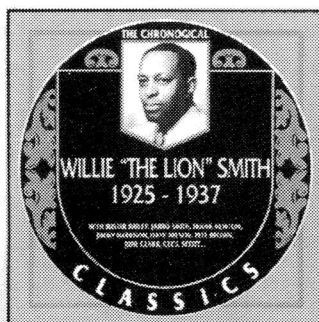
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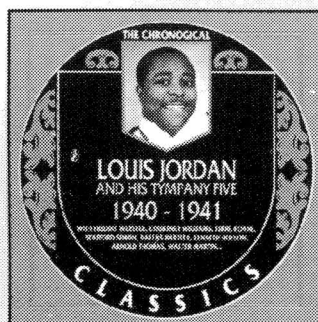
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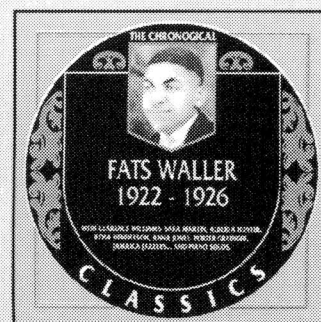
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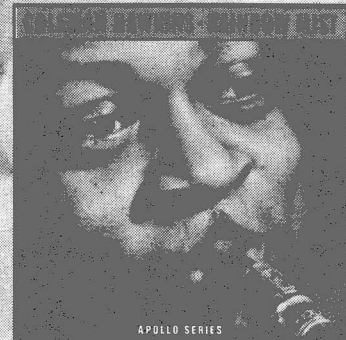
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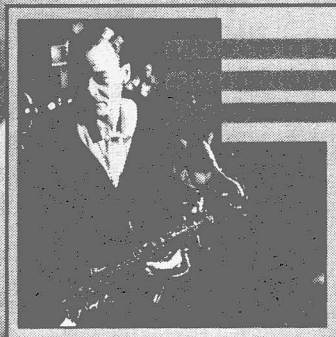
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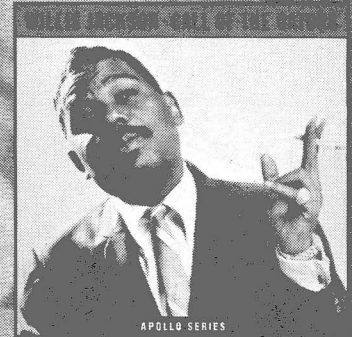
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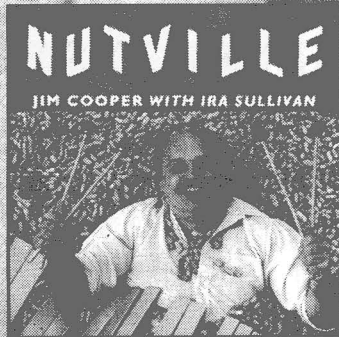
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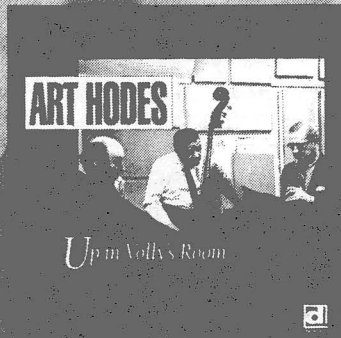
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CODA MAGAZINE

PUBLISHED CONTINUOUSLY SINCE 1958
ISSUE 247 • Published January 1st • 1993

CODA PUBLICATIONS
BOX 87 • STATION J • TORONTO
ONTARIO • M4J 4X8 • CANADA
PHONE / FAX (416) 593-7230

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MICHAEL McNAMARA • Graphic Realization

SUBSCRIPTION RATES

Coda publishes six issues per year. Rates for a one-year subscription are as follows

CANADA

Regular mail (Incl. GST) **\$25.68**
First class mail (Incl. GST) **\$29.96**

U.S.A.

Regular mail (US funds) **\$24.00**
First class mail (U.S. funds) **\$27.00**

ELSEWHERE (except U.K.)

Regular mail (Cdn. funds) **\$27.00**
Air mail (Cdn. funds) **\$36.00**

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Subscriptions are to be made payable to our U K agent, **Miss Rae Wittrick**, 33 Winton Lodge, Imperial Avenue, Westcliff-on-Sea, Essex, England. The yearly subscription rate is **£12.00** surface or **£19.00** air mail.

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CODA MAGAZINE is published six times per year in *January, March, May, July, September and November*, in CANADA. It is supported by its subscribers and by its advertisers. We also gratefully acknowledge the assistance of the **Canada Council** and the **Ontario Arts Council**. Second class mail registration number R-1134. For availability of current and back issues of Coda on microfilm, contact **University Microfilms International**, 200 N. Zeeb Rd., Ann Arbor, MI 48106 USA, 30-32 Mortimer Street, Dept. P.R., London W1N 7RA, England, or **Micromedia Ltd.**, 20 Victoria Street, Toronto, Ontario M5C 2N8 Canada. Indexed in The Canadian Periodical Index and The Music Index. Printed in Canada. ISSN 0820-926X

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LET'S NOT FORGET • POPS FOSTER

AN ARTICLE BY TEX WYNDHAM

PHOTOGRAPH BY JOHN MORGAN

THERE ARE TWO WAYS BY WHICH JAZZMEN HAVE BECOME LEGENDARY

By being great soloists or by being colourful characters. Many great musicians have spent their careers sticking to business, contributing mightily — but without flamboyance, onstage or off — to the overall swing produced by the units in which they played. However, few of them come readily to mind when someone opens a conversation in which the immortals are to be discussed.

This situation is particularly unfortunate in the pre-swing, or Dixieland, styles of jazz. I have identified seven different dixieland styles, of which five are ensemble-oriented styles — that is, they place their highest values on an artist's ability to instantly assimilate the collective improvisation going on around him and to simultaneously select those few notes that will exactly complement the work of his colleagues, leading to an overall output that is greater than the sum of its parts.

This column wants to remember great Dixielanders without regard to whether their chief claim to fame is as soloists. Among the best in that category is one of the earliest Black string bass players, a jazzman who performed, during a long and illustrious career, on so many fondly-remembered sessions that one must regard his presence as a virtual guarantee of a swinging result.

George Murphy "Pops" Foster was reportedly born on a plantation in McCall, Louisiana, sometime around May 18, 1892. His family moved to New Orleans when he was ten, at which time he played cello for a while before switching to string bass.

In the early years of the century, he learned jazz alongside all of the great New Orleans Black jazzmen — Kid Ory, Joe "King" Oliver, Armand J. Piron, Freddie Keppard, Lawrence Marable, etc. Foster played in St. Louis with Dewey Jackson and Charlie Creath, and appeared with Kid Ory in Los Angeles, before coming to New York City in 1929 to join pianist Luis Russell's band, with which he spent the thirties and with which he made his first truly great recordings.

Russell's rhythm section of himself, Foster on bass, Will Johnson on banjo/guitar and Paul Barbarin on drums has been referred to in some circles as the greatest rhythm section of all time. One need not take sides on that issue to appreciate the band's irresistible and effortless blend of buoyancy and momentum.

The Russell aggregation recorded not only under the leader's name, but also under that of its leading soloist, trumpeter Henry "Red" Allen. It also appeared on a few cuts behind Louis Armstrong, one of which was the classic Mahogany Hall Stomp, later cited by Foster as his favourite of all his many sides.

He had some tough choices to make in looking for that favourite side. For example, Foster was in the rhythm section for the white-hot 1949-50 Blue Note dates that matched Sidney Bechet with cornetist Wild Bill Davison, one of the few lead players who would not be intimidated by Bechet's forceful soprano. Foster was also selected by pioneering jazz researcher Rudi Blesh for many of Blesh's all-star "This Is Jazz" broadcasts in the 1940s, much of which has been preserved on record. Foster was the bassist for the first two recordings, blistering Chicago style Dixieland, produced by George H. Buck, Jr., now the owner of the longest-established and largest independent catalogue of older-style jazz ever seen on this planet.

Clearly, when knowledgeable producers went looking for the best in pre-swing, Foster was a first choice. Though he is not particularly remembered for any special solos, (indeed, while I have many recordings on which he performs, I can't offhand recall which of them even contains a Foster solo), there is no mistaking his big, fat tone and wonderfully propulsive feeling. Jazz historian Martin Williams tells us that Foster's work with Russell had every New York tuba player switching to string bass and pursuing him for lessons.

The general jazz literature contains few, if any, colourful anecdotes about Foster, although some are surely contained in his autobiography, published in 1971. He seems to have been a musician who stuck to his job without calling attention to himself throughout a career that lasted, except for a

three-year interruption during World War II when he worked as a New York subway worker, until his death in San Francisco on October 30, 1969.

Because Foster was not primarily a soloist, one could say that it is difficult to find many bassists today who display his influence. However, Foster was so far ahead of most of the competition in his ability to swing a band that the other major bass players of his heyday (the late twenties through the thirties) could hardly have avoided absorbing something from him.

Readers wishing to hear Foster will have no trouble finding his sides with Russell, Allen, Armstrong, and Bechet, which are reissued with satisfying regularity. George Buck has recently re-pressed the first two Jazzology dates (under Tony Parenti's and Davison's leadership) onto CD format. Buck's Jazzology and G.H.B. labels present a number of other recordings with Foster, including some broadcasts from "This Is Jazz".

If you wish to dig a little deeper, you might try to locate a copy of an April 3, 1945 rehearsal at WCOP in Boston by Bechet's quintet, which included Foster and trumpeter Bunk Johnson. The recording engineer placed the microphone to favour the three New Orleans veterans, whereupon Foster responded by single-handedly supplying more than enough rhythm for three bands.

Finally, I have fond memories of my recordings by the Original New Orleans All Stars, an aptly-named sextet including Foster, trumpeter Alvin Alcorn, clarinetist Darnell Howard and trombonist Jimmy Archey. The combo toured Europe in early 1966, during which it waxed at least three LPs, one each on G.H.B., International Polydor and Hefty Jazz (the latter a label owned by British trumpeter Keith Smith, who was a guest soloist with the band).

At any rate, whoever your favourite bassist may be, I'll bet that, if you dig deeply enough, you'll find some Foster in his playing. And if you find any Foster recordings, no matter who else is present, it's 100 to 1 that they'll swing.



SOME KINDA BLUES

BOOKS REVIEWED BY ARTHUR BULL

FROM BLUES TO BOP

Edited by Richard N. Albert • Louisiana State University Press

BLUES GUITAR - THE MEN WHO MADE THE MUSIC

Edited by Jas Obrecht • GPI Books

There seem to be a lot more books about jazz and blues musicians and their lifestyles than there are about the music they play. To realize this all you have to do is go into any bookstore or library and look at the music section; there will be a lot more biographies, autobiographies, profiles and histories of this or that era than there are books which actually talk about the music. I suppose this is natural, since music is so much harder to write about than people, especially when those people are perceived to have led such picturesque and dramatic lives. If most books end up telling the reader very little about the music itself, they do reveal a lot about the writers', and society's, attitudes to jazz. This is especially true of fiction about jazz musicians and the "jazz life".

FROM BLUES TO BOP, an anthology of "jazz fiction", makes no pretence of dealing with jazz music itself, but rather brings together twenty fictional pieces, short stories and excerpts from novels, dealing with jazz, by an assortment of very different writers. In his introduction the editor, Richard N. Albert, defines jazz fiction as, "novels and short stories, foreign as well as American, that are infused with the spirit of jazz music and jazz musicians and the jazz ambience created by the music and its participants, players and listeners - to the degree that jazz becomes more than a secondary or tertiary element". He goes on to give a thorough review of the genre.

From Blues To Bop consists of a variety of different kinds of fiction. Some of the pieces are short stories by major writers which have jazz as a central element.

Each of these stories - by *Eudora Welty*, *James Baldwin*, *Shelby Foote* and *Josef Skvorecky* (the only "foreign" entry) - could stand by itself, quite apart from its jazz subject matter, and each would make a good introduction to the work of these writers. Not surprisingly these are the most rewarding pieces in the collection.

Five of the pieces are excerpts from novels. Some of these are also by major writers which stand on their own merit. For example, the excerpt from *Kerouac's On the Road*, is one of the more memorable parts of that novel; it is also the only writing included here that is "infused with the spirit" of the music itself. The excerpt from *Langston Hughes' Not Without Laughter*, while only incidentally about jazz, is a reminder that Hughes was an important novelist as well as a poet. The rest of the excerpts from novels can be more justifiably labelled as "jazz fiction" and are much more uneven in quality. Novels such as *Young Man With A Horn* by *Dorothy Baker* and *The Horn* by *John Clellon Holmes* would be of little interest except as examples of this genre of fiction. One of the best is the bit from *Streets of Gold*, by *Evan Hunter*. It comes close to inventing the hard-boiled bebop narrative form, which should not be surprising since he is also the author of a well-known series of "police procedurals" under the name of Ed McBain.

There are also a number of light, magazine pieces, by writers like *Steve Allen*, *Marshall Brickman*, *Leonard Feather*. The humour of these seems to have dated badly, but then again humour is a very individual thing.

Many of the stories are roughly based on the actual lives of jazz musicians. For example, *Sparrow's Last Jump* by *Elliott Grennard* based on the famous Charlie Parker Dial session just before he went to Camarillo, seems gratuitous when placed beside the actual account of the events given by Ross Russell in *Bird Lives*. Similarly, the protagonist of *Jazzman's Last Day* by *Beth Brown* is modelled on the death of Lee Morgan. Other pieces are based on the lives of Blx Beiderbecke, Fats Waller, Louis Armstrong as well as other musicians.

I don't suppose anybody is interested in the question of whether "jazz fiction" is in fact a legitimate genre of modern literature. Either you are interested in reading fiction about jazz, because you are a jazz fan, the way a baseball fan is interested in reading "baseball fiction", or you aren't. More interesting is the question of what the fiction collected in this anthology reveals about the authors' attitudes about jazz and jazz musicians. If there is one predominant focus throughout these various stories it is that they dwell on the misfortunes that jazz musicians have faced. Most of the stories, except for the humorous pieces, dwell on some tragic aspect in the life of a jazz musician. We all know that this is a central part of the jazz mystique and that it long ago entered into the mythology of the jazz life. What is interesting is how much these "jazz" writers emphasize this aspect of jazz, while almost entirely ignoring the music itself. Imagine someone coming from some remote culture, or planet, where there was no jazz, reading these as an introduction. They would think this was the most joyless,

depressing art form ever devised; they could never imagine *Potato Head*, *Salt Peanuts*, *Ghosts* and a good part of what jazz music is all about, what we only describe as joy. To figure out why there is this morbid, almost necrophiliac, interest by writers, would go a long way to explaining the paradox of the place of jazz in American culture.

That the collection seems dated may also say something about the place of jazz in American culture. Most of the stories and excerpts either date from bebop era or before or are about earlier phases of the music. It reflects a time when it would be normal for major American novelists and writers of all sorts to take jazz as a subject when jazz was central to modern American culture. This is not to say that the writing collected here will not be an enjoyable read for many jazz fans, quite the contrary. But perhaps it needs to be complemented by a companion anthology of "jazz fiction" by contemporary, black novelists.

BLUES GUITAR: The Men Who Made The Music contrasts with **From Blues To Bop** in just about every way. Instead of novelists writing about jazz music it has musicians speaking about their music; instead of focusing on the lives of musicians it deals with the music itself and how it is played (not surprising, given the readership of the magazine.)

Blues Guitar is a collection of writing culled by Jas Obrecht from the pages of **Guitar Player** magazine between 1974 and 1990. It is made up of articles and interviews, divided into two sections, "Country Roots" and "Prime Movers". Each piece is accompanied by a thorough discography and photographs.

To get a quibble out of the way first: Even though Obrecht points out in his introduction that the book is not intended to be a complete survey of blues guitar, the selection of guitarists seems almost arbitrary. For example, although several bluesmen are profiled who are not primarily remembered for their guitar playing (Muddy Waters, Jimmy Reed) or aren't guitarists at all (Willie Dixon) many key

blues guitarists are absent- Blind Willie McTell, T-Bone Walker, Lonnie Johnson and Elmore James, to name a few. And, with a few exceptions, the bulk of the pieces are about Chicago players, leaving out most of Texas and the East Coast styles. I realize that this was beyond the editor's control, since he was picking from previous articles, but perhaps an introduction giving an overview of the history of blues guitar would have helped.

Anyway, apart from that gripe, this collection is full of insights about the blues guitar, the blues tradition and many other things as well and should be a welcome addition to the shelves of anyone interested in the blues.

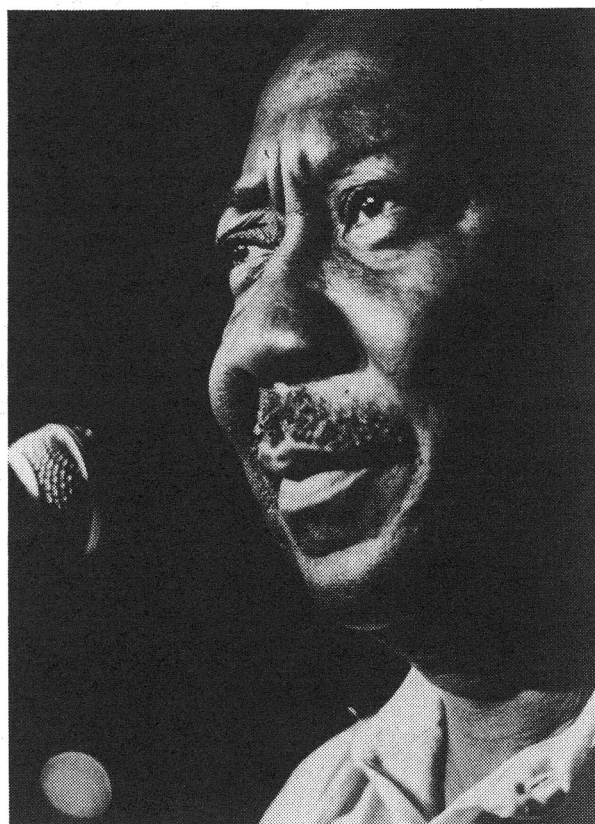
Roughly half the pieces included are articles profiling blues guitarists. While some of these cover ground that will be familiar to most people interested in blues, such as the one on **Robert Johnson** and **Muddy Waters**, others deal with lesser known players who have generally not been written about in the past. For example the profiles on three contemporary bluesmen - **Son Thomas**, **R.L. Burnside** and **John Cephas** - are a reminder that country blues is not entirely a relic of another era but that it is still a vibrant part of the folk culture of the South. Similarly the profiles of lesser known but uniquely original Chicago guitarists - **Hubert Sumlin**, **J.B. Hutto**, **Otis Rush** and **Jimmy Rodgers** - reminds us of the wealth of talent that came out of that city in the 50's and 60's.

But more than anything, the strength of this book lies in the voices of the musicians themselves that come through in the interviews. Whether talking about the traditions and

mentors that formed the music, about their craft of blues guitar or about their own experiences, these musicians, taken together, convey a devotion to the tradition of blues guitar that makes you feel that they are almost like a guild in the old sense that craftsmen used the term. This tradition is based on a strong sense of collective values that allow for an amazing range of individual approach. The interviews are full of descriptions of eccentric ways of playing the guitar: playing upside down (Albert King, Otis Rush) with capos (Jimmy Reed, Albert Collins) and weird tunings (Albert Collins, Skip James). It is as if each player had to reinvent the way of playing while still staying true to the idiom.

For these interviews alone, **Blues Guitar** will be of interest to blues fans as well as guitarists, for the insights it gives into this idiom. It is a book by and about people who love to play blues for people who love to hear it. □

MUDDY WATERS Photograph By D. Shigley





RALPH MOORE

AN ARTICLE BY
SHAUKAT A. HUSAIN

PHOTOGRAPH BY JERRY MORESI

Bebop is back in fashion, and musicians like Ralph Moore epitomise it. In the last two years he has recorded as a leader and has been the saxophonist of choice for Kenny Barron, Ray Brown, J.J. Johnson, Freddie Hubbard, Cedar Walton and Rufus Reid. He has performed with the Philip Morris superband under the direction of Gene Harris, and appeared on the the T.V show Night Music with Charlie Haden's Orchestra and is currently slated to perform with John Faddis' allstar band at Carnegie Hall this autumn.

Unlike many of his U.S. born contemporaries, Ralph Moore was born in Britain, on 24th December 1956. His father was an American serviceman stationed in Britain in the fifties. His mother, Josephine, was British and the main influence in his upbringing after his parents separated. He speaks of her with deep love and affection and says that her interest in dancing and in show business contributed tremendously in his musical interests. "There was always music in the house. My mother loved jazz and her particular favourite was Louis Armstrong."

Ralph Moore is one of the fine young Jazz musicians who started in the Jazz scene in the late 70's when fusion was in decline. The "New Thing" or the "Avant Garde" was not of great attraction to the tenor saxophonist and his lineage can be traced to the music of Charlie Parker, Bud Powell, John Coltrane, Sonny Rollins and the hard bop sound of Art Blakey and Horace Silver. Playing hard bop in the late seventies could not be considered fashionable but it was what many young jazz musicians were offering to their audiences. Today things are different. "Bebop is the music of the future and will always be." Dexter Gordon's little quip never rang so true.

The saxophone was not his first instrument. He took piano lessons briefly at the age of 7 and then, like other children of the sixties played the guitar. But it was the sound of Louis Armstrong's trumpet which captured his imagination and at the age of 13 his mother bought him a trumpet and arranged for lessons with Alan Briggs, a local teacher who taught trumpet and saxophone. After a year of learning the trumpet he asked for a tenor sax because he liked the look and the sound of the instrument. He continued playing the trumpet and took lessons for both instruments. "Alan came over and taught me twice a week and we would work on both instru-

A MAN FOR ALL REASONS

ments, he didn't push me to choose one over the other. Moving to the USA did that."

In 1972, at the age of 16 Moore left Brixton, a predominantly black inner city area of London and moved to the USA to live with his father. It was a real wrench for his mother but as Moore says, "the street was getting to me, and she was worried about me if anything happened to her". Moore explains that she was 45 when he was born, "so she asked my father to take care of me and I went to live with him in California."

At high school Moore dropped the trumpet and concentrated on the tenor saxophone. "They said I had to choose, and they went by the book. Like, I wanted to play both, one [the trumpet] in the concert band and one [tenor] in the Jazz band." He went to Berklee in Boston for his musical training and did exceptionally well with an excellent grade point average but his time there was cut short by a dreadful event: he was shot and seriously wounded when his apartment was robbed.

He was hospitalized for a considerable period and missed his finals. He went back to Berklee but didn't finish and then took whatever gigs he could get. The lucky breaks were a gig with the Per Husby big band in Scandinavia and later some work in Venezuela with Vince Lateano, a pop artist whom he met at Berklee. He moved to New York in 1980 and took a day job to keep going: the "bread gig", appropriately enough at a bakery.

The first important break was a chance to work with Horace Silver. "A guy [Harold White] who was playing with Horace Silver heard me at the Jazz Forum and said that Horace was looking for a tenor player and was I interested? I didn't believe the guy but gave him my phone number because nothin' was happening for me but some jam sessions and sometimes I didn't have the bread to pay the door. About a couple of weeks later I got a call from Horace and he wanted to hear me when he was in New York so I spent my time practising. I got the gig after a couple of hard auditions. I spent about four years with him and recorded one album with him called *Spiritualizing The Senses* [Silveto], my first professional record date. I was pretty nervous because I thought: 'This counts'. I had done a two month tour with Horace and I knew the music but I wanted to be just right."

In between the tours Moore worked at his day job in a bakery or a record store and with Roy Haynes with whom he also recorded an album *True or False* [Freelance]. He credits the work with Haynes as being very important for him. "Roy worked me hard. He expected me to be right there with him and I must have been O.K because he recommends me all the

time. I spent a lot of time working on my sound and you can hear a piece of everybody in me. I spent a lot of time listening to Zoot Sims, Stan Getz, Prez, Hank [Mobley], Trane, Sonny Stitt but even if I had focussed on one, say Hank Mobley, I couldn't deny the language of all the others; it is a language, and you have to study it, and then you find your own voice but you have to learn to speak it first. You have to have the vocabulary. I am still searching for my own voice."

He is always in demand as a sideman as the selected discography shows. When he toured Western Canada in 1989 as a leader of a quartet, his great concern was to break away from being a sideman with the big names. Having previously toured with J.J. Johnson he "made contact with the promoters and bugged them a little bit to make sure they would remember me and then when I got back to New York I sent out records and promotional materials. I want to break away from being a sideman and become a leader. It's the only way to survive playing this music. I want to write tunes and have my band play them the way I want them to be played. I want to inspire my peers and also show them a way to take charge themselves. The older guys have all contributed so much but there's much more to discover. Many of the prominent musicians are getting on and so many are gone and if musicians like me don't take the risks or a chance. What the hell, I didn't think I'd get this far. I didn't think I'd be playing with J.J. Johnson let alone leading my own band on a tour of Western Canada. I hope the spinoff from this tour will be that I can be a leader of my band in New York and get booked in the Village Vanguard or the Blue Note with my working band and not have to justify the booking by having a musician with a name who walks away with most of the bread and that still leaves me scuffling doing day gigs."

Moore's reputation as a leader has been established and he has made five recordings as a leader, one for Reservoir, two recordings for the Dutch independent label Criss Cross and two for Landmark, Orrin Keepnews' label. They are all small group recordings featuring excellent young musicians such as Roy Hargrove, Terence Blanchard, Mulgrew Miller, Benny Green and others. He prefers to work and write for quintets and sextets. There is a mix of standards and originals on the records and Moore's tunes can be moody ballads like *Josephine* on *Rejuvenate*, the LP recorded for Criss Cross or fast bop tunes like *Hopscotch*, which is recorded on *Furthermore*, his latest for the Landmark label.

The demand for him as a sideman has increased because of his unique sound and the respect that his peers have for him. He is still a musician's musician, a somewhat illusory figure to the jazz listeners at large. However to those who have listened to

RALPH MOORE

his recordings or watched him perform, his sound is instantly recognizable, a deep, mellifluous tone reminiscent of the Sonny Rollins and Hank Mobley of the fifties, but not at all derivative. There is no harshness in it. The ideas and the improvisations flow coherently and he is capable of composing and playing ballads without resorting to double timing. He can play as fast as any of the much feted young players, but close listening reveals that form and composition matter greatly to him as ably demonstrated in Moore's composition *John's Blues* on the LP/CD *Images* [Landmark].

When I interviewed him in the summer of 1992, Moore was planning to move to Washington D.C. His wife Cheryl, was enrolled at Howard University for a postgraduate degree in English beginning this Autumn. "I want to live at home. it's hard to live in New York on bread from playing bop so I'll commute from D.C. for gigs."

Although his quest to be recognized as a leader has been successful and he has recorded with small independent labels,

he shows a reluctance to continue this way. "There is very little in it for the musicians" he said in an interview between sets at the Victoria Jazz Festival in June '92. "They have very poor distribution and very little money for promotion. There is very little airplay on the few jazz stations we have and I'm really on my own."

Then there is the irony of watching young musicians who were sidemen at his recording dates sign with major companies. "I can't seem to fit the mould. They want the bop players to be young, in their twenties, I am well into my thirties."

RALPH MOORE PHOTOGRAPH BY PETER DANSON



He pauses for a moment and listens to the generic brand of fuzak being played by the club between the sets and smiles ruefully and says "Well, I could sell out." When pressed whether he really would consider the world of funk and fusion, he answers about the music he plays: "It's our roots, the music of Charlie Parker, Bud Powell, Harold Land, Clifford Jordan and Joe Henderson. It has character and I will always play it." □

• SELECTED DISCOGRAPHY •

AS LEADER

Roundtrip • Reservoir RSR 104 / **623 C Street** • Criss Cross CR 1028 / **Rejuvenate** • Criss Cross CR 1035
Images • Landmark 1520 / **Furthermore** • Landmark 1526

AS SIDEMAN

Horace Silver • Spiritualizing the Senses • Silveto 102 / **Bill Mays Quintet** • Tha's Delight • Trend 532
Valery Ponomarev • Means of Identification • Reservoir 101 / **Brian Lynch Sextet** • Peer Pressure • Criss Cross 1029
Roy Haynes • True or False • Freelance 007 / **Bobby Hutcherson** • Cruising the Bird • Landmark 1517
J.J. Johnson • Standards • Antilles 314 510 059 / **Freddie Hubbard** • Bolivia • Musicmasters 65053
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EUROPEAN ENCOUNTERS

REVIEWS BY PAUL BAKER

Joelle Leandre & Carlos Zingaro

Ecritures - In Situ 590038

Denis Colin

Clarinette Basse Seul - In Situ 590036

Barney Wilen

With the Mal Waldron Trio

French Stories: Movie Themes from France

Timeless CD SJP 335

Martial Solal

With the Kentonians

VogueVG 665

Ben van den Dungen &

Jarmo Hoogendijk Quintet

Speak Up - Timeless CD SJP 342

ACT Big Band and Guests

Extremes - Amplitude JACD-4002

Pierre Vaiana

Trinacle - Amplitude JACD-4008

Staffan Linton Trio

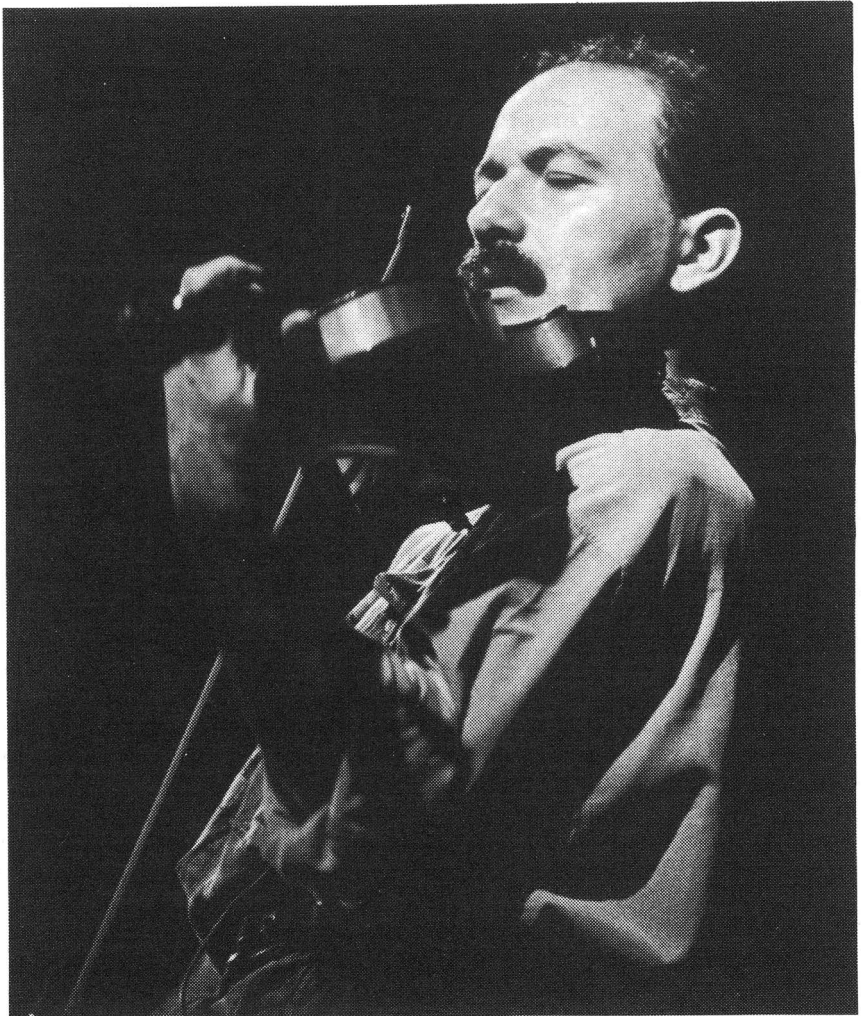
Unfinished Affair - Dragon DRCD 193

Curtis Fuller

Meets Roma Jazz Trio - Timeless CD SJP 204

Martin Schutz/Hans Koch

Approximations - Intakt CD 018



CARLOS ZINGARO PHOTOGRAPH BY MARK MILLER

WE WATCH THE WORLD CONTINUE TO BE TORN APART BY POWER STRUGGLES.

Artistic enterprise, isolated from the status quo in order to comment on it, becomes increasingly suspect. It is remarkably courageous for musicians to insist on expressing their own interpretations of these ever-meaner times and to challenge the trends and policies they see reducing the quality of life for most people.

We owe gratitude to musicians and the companies willing to record and release social statements such as those in this summary. The ten CDs reviewed here were all produced by European musicians, but the similarity ends there. The most recent release was recorded October, 1990, and the earliest was recorded May, 1956. Of the ten CDs reviewed, four were recorded in Paris, and there we begin.

Bassist Joelle Leandre and violinist Carlos Zingaro provide a taut, edge-of-your-seat experience with *Ecritures*, recorded in Paris in May 1990. They take the listener through the

entire range of human emotion.

Leandre and Zingaro test the boundary (as fuzzy as it is) separating music from "noise." Their repertory includes scratches, knocks and vocalizations. Ms. Leandre occasionally offers operatic declamations, while Zingaro affronts us with gruff barking. They create "third stream" music if by this one means the spontaneity and impulse of improvised music with timbres and textures of "chamber music."

Ms. Leandre uses the string bass as a drum sometimes, tuning its lowest string to the

bottom of aural perception. In humorous moments they playfully mock beginners' scales, deflate a driving rhythm into a delicate duet, and paint rainbows of overtones.

Sustaining interest for an entire recording with only two instruments requires considerable artistry. Doing so with only one instrument requires unusually imaginative programming. Bass clarinetist Denis Colin - *Clarinette Basse Seul* - not only provides music but backs up the implied claim that his instrument and ideas deserve an hour or so of your undivided attention. His tools are contrasts in tone, texture, dynamics and articulation.

A former member of Alan Silva's Celestial Communication Orchestra, Denis Colin himself sounds like an orchestra on this recording made in July, 1990, in Paris. He augments melodic lines with foghorn blasts, growling and sharp-edged overblowing. He removes the ligature and buzzes directly into the clarinet's tube. When one aural track isn't enough, he overdubs himself three times. Colin simultaneously blows and hums to produce a rough-edged, underwater sound during *Ouverture*, a good-naturedly gruff piece.

Eric Dolphy naturally comes to mind, but only briefly, because Dolphy and Colin have different stories to tell. Colin became aware of Dolphy, in fact, only after developing his own voice.

Colin says in the liner notes: "To play solo is to think yourself through and by yourself. This aloneness culminates in a semi-shamanic exercise of speech, in the creation of a speech that liberates language..."

Barney Wilen defines another aspect of the French character in *French Stories: Movie Themes from France*, recorded October, 1990, in Paris. Wilen, if anyone, is qualified to produce a Parisian jazz sampler. He took part in the 1957 recording *L'Ascenseur par l'échafaud* with Miles Davis and participated in the soundtrack to the 1959 film *Les Liaisons dangereuses 1960*. He played at the Parisian Club St-Germain with American expatriates and has worked with Art Blakey, Roy Haynes and John Lewis.

Recalling his soundtrack work with Davis, Wilen plays *Julien Dans L'Ascenseur, Florence Sur Les Champs-Elysees* and *Generique*. Wilen's breathy soprano resembles Miles' phrasing, and his dark tenor sound recalls Ben Webster's. Wilen's preference for minor-key melodies and a subdued, locked-in rhythm section creates a kind of aural valium.

Complementing Wilen's smooth, Stan Getz-like voice, Mal Waldron offers distinct articulation and occasionally stabbing punctuation. He'll grab onto a note and worry it to death. No stranger to Europe, Waldron lived there in the mid-60s after having accompanied Billie Holiday and Charles Mingus.

Pianist **Martial Solal** lived in his native Algiers until he moved to Paris in 1950. There his talents led him to record and perform with

Django Reinhardt, Don Byas, Lucky Thompson, Kenny Clarke, Sidney Bechet and Lee Konitz.

In 1956, Stan Kenton's band came through Paris as part of a European tour. Kentonians Mel Lewis, trombonist Carl Fontana and tenor saxophonist Don Rendell (an Englishman who joined the Kenton band just for this tour) assembled for the express purpose of the recording *Martial Solal with the Kentonians*, recorded in May of that year.

They are joined by bassist Curtis Counce and trumpeter Vinnie Tano. One wonders why Tano hasn't been heard of more often; his huge Harry James sound nearly submerges the band.

Sometimes whimsical, always carefully articulated and spare, Solal is capable of technically impressive phrases, yet doesn't grandstand or take long solos.

Carl Fontana displays remarkable chops, particularly on the flag-waver version of *The Way You Look Tonight*. Don Rendell's tenor improvisation on *I Remember You* shows how much he liked Getz's sound.

Shame on the engineers for a couple of technical muffs: bad splices show up prominently in Hefti's uptempo arrangement of *Why Not*, and on the ballad *They say that falling in love is wonderful* (which is interestingly mistitled, by the way, *They say that talking love is wonderful*).

The next stop on our European tour takes us north to Monster, Holland, where **Ben van den Dungen** and **Jarmo Hoogendijk** shape their music at the collective and individual levels on *Speak Up*. Marked dynamic contrasts distinguish this 1989 recording.

Although all tunes but one were written by Dungen, the sentiment lies quite within the comfortable mainstream. On the 12-bar blues *Opinion*, van den Dungen plays tenor with a boxy Sonny Rollins tone; The "rhythm changes" tune *More Rhythm*, features simultaneous improvisation by tenor and trumpet, and the minor-key Arabian sounding *Ola Lola*, a musical chameleon changing from 4/4 Latin to 12/8.

The title tune, a suite of sorts, builds from quiet to loud over its 16-bars form and drum-

mer Eric Ineke complements the dynamic contrasts in his solo. Dynamic contrasts also distinguish the ballad *Let's Call it a Night*, with its rich Art Farmer/Benny Golson sound, and trumpeter Hoogendijk's *Waltz for Woody*, which grows from a delicate 3/4 into a Latin groove. A real romp, it captures Woody Shaw's character.

Moving next to Belgium, we hear a set by the ACT Big Band, which received a grant in 1986 to commission four of the nine arrangements on this disc. The recording, *Extremes*, was evidently made in 1988 in Belgium (liner notes aren't specific), and was produced by Felix Simtaine, who happens to be the drummer on Vaiana's *Trinacle* (see review following). Personnel are not listed, except for soloist Joe Lovano (tenor) and John Ruocco (trumpet, I think).

The pieces by the commissioned arrangers (Michel Herr, Francy Boland, Bert Joris, Jean Warland and Arnould Massart) include Herr's arrangements *Pentaprism*, notable for crisp, sharp horn section work; the buoyantly Thad Jones-ish *Extremes*, featuring a remarkable tenor solo presumably by Joe Lovano; and an arrangement of Wayne Shorter's *Ana Maria*.

Francy Boland's *Omnitonic* is a soulful Song-for-My-Father groove. Bert Joris arranges Ellington's *In a sentimental mood*, featuring Lovano's fat Ben Webster/ Coleman Hawkins sound. The quaintly titled *Easy fucksong* features trombone and alto solos and old-style trumpet section shakes.

Soprano saxophonist **Pierre Vaiana**, who has performed with the ACT Big Band, presents a collection of standard tunes on *Trinacle*, evidently recorded in Belgium (again, little liner info).

Vaiana explores four tunes by Monk and two by Ellington and associates. On soprano and tenor, Vaiana plays *Bemsha Swing, Reflections, Let's Cool One* and *Off Minor*. He employs pinwheels of notes and some overblowing for effect. His dark, soulful tenor tone, similar to Sonny Rollins', graces Ellington's *In a Sentimental Mood*.

To its credit, the group engages in consistently interesting interaction, and not only when trading fours and eights. A bass solo develops into call-and-response with drummer Felix Simtaine. When Simtaine plays a rikky-tik

Dixieland beat, Vaiana responds with a warbly Bechet vibrato.

Hein Van de Geyn and Phillipe Aerts, who share bass duties, play instruments with a rich woody natural tone, apparently miked rather than patched directly into the mixing board. Thank you.

Going farther north now, we reach Gothenborg, Sweden. If Bill Evans lives in the hearts of some pianists, one of them is certainly **Staffan Linton**, whose subtlety, refinement, and delicacy incorporates Evans' voicings and phrases. No iconoclasm going on in *Unfinished Affair*, unless it's to show that one need not reside in North America to play good jazz.

The recording, made in March, 1990, offers 11 tunes, ten by Linton. He complements his ballads (*Heart Beat*, *Someonce Upon a Time*, and *Whistler*) with jazz waltzes (*Some Other Story* and *Liten Visa Till Karin*) and uptempo swingers (*Song for Judith* and *Which is this thing called What?*). Given the trio setting, there's plenty of room for solos by bassist Yasuhito Mori and drummer Christian Jormin.

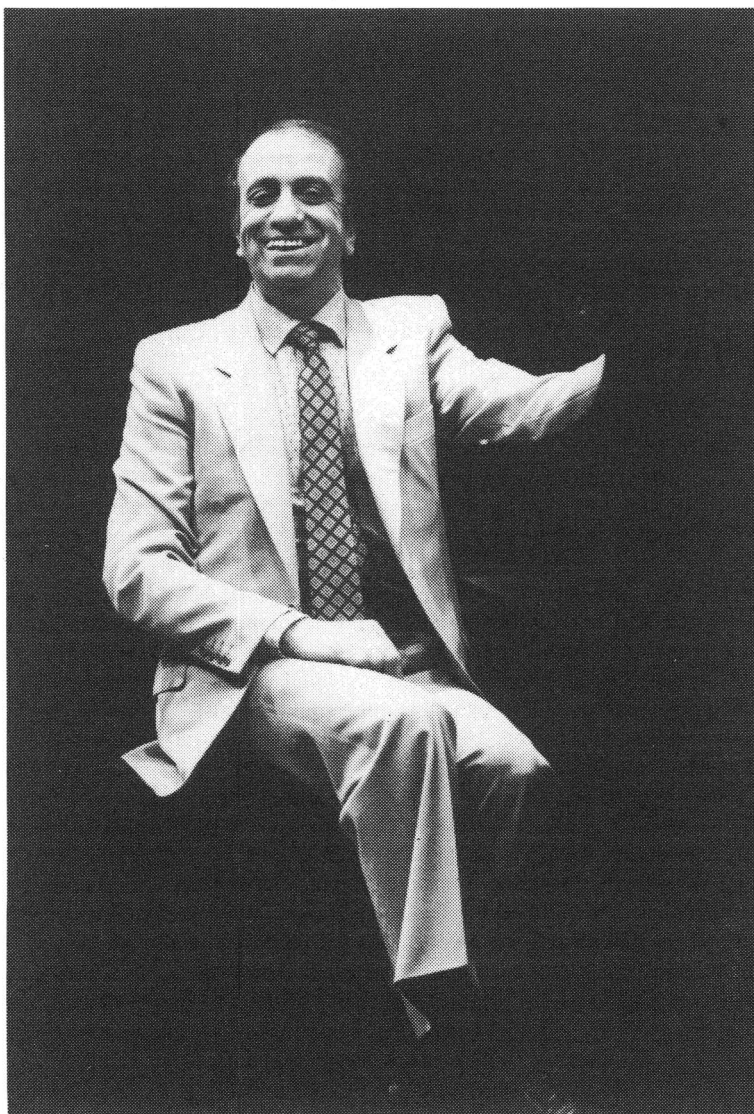
Having retired from "civil" work about 10 years ago, Staffan Linton has declared that he will devote himself full time to music. We are the richer for it.

It's an old formula, and sometimes it works, sometimes it doesn't: graft an American soloist onto a European rhythm section. This time it worked, and the result is *Curtis Fuller Meets Roma*, recorded in the Eternal City in December, 1982.

Pianist Danilo Rea, bassist Enzo Pietropaoli and drummer Roberto Gatto (Bobcat, in English), join **Curtis Fuller**, whose career as a

trombonist has taken him from one highlight to another: Cannonball Adderley, Art Blakey, Miles Davis, Sonny Rollins, and an electric band with Stanley Clarke in 1973. He then played in Basie's band, then with the "Giant Bones" group with Kai Winding.

Fuller focuses all this experience into tackling



MARTIAL SOLAL PHOTOGRAPH BY PETER DANSON

tunes by Coltrane, John Lewis and Kenny Dorham. Despite significant contrasts in style and feel from tune to tune, Fuller's mastery of the trombone and his years of experience provide continuity.

Coltrane's *Impressions* comes out kicking and smoking, and an appropriately dreamy at-

mosphere characterizes *Naima*.

Fuller's two original tunes include *RED's Delights*, a minor key 12-bar blues waltz, and *Jazz Island*, a quasi-Caribbean ditty like St. Thomas, switching into "jazz" time during the bone solo.

In my favourite recording of this group, Swiss musicians **Martin Schutz** and **Hans Koch** present different trios and quartets. *Approximations*, recorded in late 1989, resulted from their Swiss government-funded study visit to New York.

I've never been to the Knitting Factory, but this music is what I'd expect to hear there: it's utterly shocking and enjoyable. Schutz's 5-string cello offers Hendrix-inspired fuzz-distortion, wah-wahs and tympani-like rumblings.

Koch produces chirps, fluttery bass clarinet trills, and a windy tribute called *Suburbia*, involving blowing air through woodwind tubes and percussive tonguing. During *Free Fall* he and Andrew Cyrille play at a speed approaching gravity escape.

Cyrille's drumming complements the surroundings: his busy brush work during *Both Poles* suggests super-fast bop and matches the saxophone's fast rills and trills. Elsewhere, simple, well-timed snare hits complement fluttering strings and reeds.

Vocalist Shelly Hirsch offers powerful recitals and incantations during *Yes You Are*, sultry Cassandra Wilson suggestiveness on *They Always Drank*, and a childhood recollection of beach balls, cotton candy and roller coasters during *Remember Coney Island*.

Their humour is evident in the tune titles: *Unnecessary Noise Prohibited*, *Pippin's Radiator Express*, *In Honour of Brog S.*, and *Amplified Insects*. □

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NEW MUSIC ACROSS AMERICA

REVIEW & PHOTOGRAPHY BY BILL SMITH

BARRY GUY &
THE LONDON
JAZZ COMPOSERS
ORCHESTRA

INTRODUCTION

In 1979 the New Music Alliance created New Music America. Since its inception at the Kitchen in New York City, it has travelled to Chicago, Minneapolis, San Francisco, Hartford, Washington, Houston, Miami, Los Angeles, Philadelphia and Montreal. To celebrate its 12th year, the Alliance set an unprecedented course by departing from the one city format, and hosted the event concurrently in 18 different locations throughout Canada, the United States and Europe. The Vancouver edition was co-presented by the Coastal Jazz & Blues Society, Vancouver New Music and the Western Front.

THURSDAY - OCTOBER 1ST

TRIO MICHEL RATTE WITH JEAN BEAUDET.

I first encountered percussionist Michel Ratte in duet with saxophonist Yves Charuest in a small cafe at the Victoriaville Festival some years ago. Their music was free, a little coarse, but with the spirit and gullibility of youth. Out there without fear. So these years later, I am disappointed to hear their music has become electricity based. For my own taste I have never come to terms with even the awful sound of the electric piano. I let it rest.



MAARTEN ALTENA ENSEMBLE.

My association with Maarten Altena goes back over a long period of time, from when he was concerned with the pure art of improvisation, to this period where he is concentrating his energies on composed music for this ensemble. In fact the first time my ensemble ever played at the Bimhuis in Amsterdam, was as a double bill with one of Maarten's earliest "chamber" groups.

This nine piece chamber group, with a diverse array of sound possibilities, was set up in a semi circle - Christel Postma (violin), Walter van Harwe (recorders), Michiel Scheen (piano), Peter van Bergen (reeds), Michael Vatcher (percussion), Wiek Hijmans (guitar), Jannie Pranger (voice), and Maarten Altena (bass).

In recent years I have taken to investigating contemporary chamber music. Such composers as Gyorgy Ligetti, Alban Berg and Alfred Schnittke have presented a sensibility of writ-

ten music that I had previously thought only existed in improvisation. However, when the composer and the players have experience in both fields, the spirit of the music is able to conclude its extremes, notated or imagined, on a most alarming level.

There had been some discussion at the recent Hornby Island Festival, which presented a number of composer's music, performed by a nucleus of talented players, as to whether a group of musicians, not always together as an ensemble, could do justice to any given composer's music, alone a variety of them over a short period of time. It was thought that to make the music happen, just as in all music, it was necessary for the players to have not only an intimate relationship with each other, but of the composer and his intention.

Signals abound, silence is tension bursting into laughter's delight, conducting is often by other than Maarten, creating dynamics and visual theatre that enhances a performance

VANCOUVER • OCTOBER 1-5/1992

which is already interesting enough in itself. The visuality of the scores vary from straight notation to sound block simplicity, and although the concept of the music is indeed serious and formal, the resulting drama contains sounds, colours and images that enhance these intriguing stories.

A most stimulating and exciting concert, that I shall think of fondly as composed improvisation. (Note: *The music of this ensemble is available on hatArt*).

The late evening events, as is the tradition in Vancouver, take place at the Glass Slipper. The first of these is by **Garbo's Hat**, a trio of vocalist Kate Hammett-Vaughan, bassist Paul Blaney and saxophonist Graham Ord. This trio, once again because of its continuing relationship and unique talent, has melded into a magic circle of sound. On this night they premiered two pieces by "living Canadian" poets Katrina Strang, (with music composed by Francois Houle), and John Sobol.

At one moment the thought of a flock of loons singing underwater, entered my head. Another the calling of winter images on this balmy fall night. I am however running out of words and energy. It's 2AM, it's been a long day, so goodnight.

FRIDAY - OCTOBER 2ND

THE LONDON JAZZ COMPOSERS ORCHESTRA (The Rehearsal)

The British are coming, the British are coming. Once again the shout goes up. Tremors course through my body. The thrill of sitting here in this old church converted into a theatre, resounding with the song, the shouts and cries, I can hardly contain myself. Joy wells up into hidden tears. Oh! this is the music I long for. So many incredible players gathered together, some friends, most admired, and several major influences on my own musical life.

Director/Bass: Barry Guy • Trumpets: Jon Corbett, Henry Lowther, Herb Robertson • Trombones: Alan Tomlinson, Paul Rutherford, Radu Malfatti • Reeds: Trevor Watts, Evan Parker, Simon Picard, Pete McPhail, Paul Dunmall • Tuba: Steve Wick • Violin: Phil

Wachsmann • Piano: Howard Riley • Bass: Barre Phillips • Percussion: Paul Lytton.

Rehearsals have always been an important part of my world, not only as a player, but as a writer. To experience the construction of the music is a marvellous education. To observe how it eventually becomes a whole piece, the joining of the details, drawing together into a coherent force the personalities of these most individual musicians. A force that brings the thought of volcano. Erupt.

New Music you say - and yet so many grey hairs streak the heads and beards. The avant garde still before the vogue, even so long since. Occupying these orchestra chairs are many who invented the European music of the 1960s, who opened up our minds to new sound possibilities. The British are here - The British are here.

SATURDAY • OCTOBER 3RD

As Barry Guy took to introducing the orchestra, just the names announced caused the excitement to swell, the audiences expectation applauding and applauding. For here was the most unusual and astounding collection of players ever assembled as an orchestra, perhaps not only just in Vancouver.

Orchestras have never really captured my past attention, and over these years of listening my fancy has turned to but a few. The Duke Ellington Suites, Charles Mingus' Black Saint and The Sinner Lady, the Thelonious Monk Big Band at Philharmonic Hall, the Anthony Braxton Creative Music Orchestra, the Brotherhood of Breath and the Globe Unity Orchestra, are the only ones that have a place in my CD collection. And of course, the amazing recordings on the Intakt label, of the London Jazz Composers Orchestra.

There are to be two compositions presented on each on each of the two evenings. All material composed by Barry Guy. Tonight it is to be Polyhymnia and Double Trouble.

POLYHYMNIA - The bottom end is immediately secured with the two basses of Barry Guy and Barre Phillips, plus the tuba of Steve Wick. The trombones' calming gentleness set the

second level for Pete McPhail's soprano song. Paul Lytton signals a rhythm figure, and there are the saxophones darting amid. The trumpets join with the trombones' majesty, and at last we have the whole orchestra in motion, with McPhail sailing atop. A heraldic blast and there remains, a superb free improvising trio of McPhail, Guy and Lytton.

Should I continue to describe everything as it unfolds... Trevor Watts in duo with Barre... can this describe with clarity the incredible power of this orchestra?

Although this is called a jazz orchestra, after all it can't be a concert band they don't have matching ties or sit still on the stand, the concept is not involved in the tradition of tunes and riffs backing the soloists, but more the integration of a complete union.

A slide down in volume and tempo, and there remaining, not really alone but solo, is Barre Phillips. Trevor Watts contributes his elegance before the orchestra joins again. A cue, a new personality for the next movement. Superb detail into the new grouping of Paul Rutherford's trombone with the strings of Guy and violinist Phil Wachsmann, the bass creating a percussive momentum from just his attack style of playing. In and out of each section with such aplomb, making the complexity of the music seem almost simple, and certainly natural. Friends together, march together, step for joy in the wispy stratospheric electro generated sound of the violin. Don't break his mould - oh go ahead, you can't have another like him anyway. BlattBlatt farts the friends, all together now. Half valving and plunger muting, spit and air spraying everywhere puts Herb Robertson and Phil Wachsmann as dancing partners. The whirling whirlwind rushing circles, sweeping everything aside, just the tiny insistent air of Radu Malfatti's 'bone. Again the whirlwind comes, and still the pure tiny voice insists - join me - join me. So they do until they are all the wind, with Howard Riley, clustered, busy rhythm dancing alone for the rest to hear his voice. Settled then, let's get back to the lot of us. Tomlinson rotating around a sound bound, bleating and blatting. My where will all this end? And then it does. Polyhymnia (Intakt 004/005).



push me off the pavement air, not so lonely as it sounds for it's a shared humour with clack metal rubbed drum sound and Barre. This Tomlinson is a Goon Show alone. Or is it all of them? Radu's only sucking in, surely that's not possible. But then Barry does have all these bits of wood stuck in his strings, being another kind of rhythm section, this conductor. The two saxophones at the far left of the section, Paul Dunmall and Simon Picard, get to sound off. We've waited all bloody night for

The intermission bar gives little rest from the excitement, a cigarette to calm the tingling is to no avail. Everyone just waits for more.

DOUBLE TROUBLE - The tremoloed piano in cooperation with the three string players sets the mood. Henry Lowther's flugelhorn floats a melody improvisation so clear, the droning insistence buoying him, a cushion that becomes reenforced by his fellow sectionneers. Splat - composed tumult, clearly counted by Guy to a rumbling of the piano alone. I'm sure a feature was announced. I have to stop here as the need to listen and not make other notes has overtaken me. Such Wonder.

Such a good seat we have here on the balcony, looking out over the shoulder of Phil Wachsmann, seeing all the lines and dots. A score that from this point of view looks as pictorially interesting as the music sounds.

Howard's piano is always rumbling on, the orchestra's heraldic anthem gathers around him and Henry Lowther reappears, this time on trumpet, enforcing the long slow theme. Anthem is the word, an anthem surrounding the squealing voice of McPhail, shining through. And the violin's shimmering shred-

ded bow. Such density of sound. Barry, bass in hand, tucked into his shoulder, conducting, demanding eye contact, suddenly in there, his powerful self, with Evan Parker and Paul Lytton making a trio that are a legend in themselves. Phil Wachsmann, whose persona is that of a serious socialist scholar, becomes the conductor as Barry is otherwise occupied. The stimulator, the encourager, not just simple punctuations or a mere emphasis, but an ongoing inter-meshed structure. Poof!, a drop of the arm, Phil walks back to where we are looking over his shoulder.

Herb Robertson, Barre, Lytton and Howard become a free jazz quartet, even this could have been a concert, but then there is the trumpet of Jon Corbett. Here, it's here, the twisting squeak of the mute insertion, over here I am, into this shape. Not to distract. Barry Guy is not just composing, conducting and playing the bass in an ordinary way, for he has developed another bagful of tricks involving other objects. Drum sticks, brushes, and yes a scrubbing back brush with a long wooden handle. Never could quite reach, I guess his arms are not long enough. Segue into another detail. Uncountable all these details. Tomlinson jumpin' about, dancing the fool,

this, first real chance we've had to strut our stuff. Now hear this! Trevor Watts melodic alto and the stately tuba re-introduce the long melody line with Rutherford being the only independent voice left alone for a small trick before the gathering of sensibilities, in these final moments, ascends the steppes to the gentle plateau of Henry Lowther saying beautiful flugelhorn goodnight. Double Trouble (Intakt CD 019)

It starts again, the music, at the Glass Slipper, two sets. Is it possible to want more? The sound of the orchestra will just keep ringing in our heads. Now is the time to search out some fine food and a glass or two of wine. Then past midnight we will be readjusted.

The splinter group from the orchestra is under the leadership of tenor saxophonist **Simon Picard**. A chance for a blow. And that's what it is. With a rhythm section of Paul Lytton and Barre Phillips, the three horns of Picard, Paul Rutherford and Henry Lowther, after concentrating on the composed music for the past two days, simply let it all out. Not to be described as a relief exactly, but loosen yer belts, knock back an ale and free improvise boogie. Yeah!

SUNDAY • OCTOBER 4TH

There has been a small impatience in the air today, the need to hear the LJCO again is feeling obsessive. A musicdrug. Such a wonderful uplifting of the spirits that we all arrive very early at the venue. Still amazed.

STUDY - Open. A reservoir. When the description solo bass is applied to Barry Guy, some clarification is needed. Connected as the instrument is to amplification, with only the assistance of a volume pedal, his already prodigious technique gained an additional series of extras. The pedal was used to produce a wowing overlap, small crossovers of sound catching in each others breath, merging to begin an oscillating drone that enlarged to the complete orchestra in a slow hymn-like liturgy. A meditation perhaps. Subtle cloistered hues, himself appearing as the monk. Barre's bass continues the chant. Whispers around hidden corners of Gothic then to the giant pipe organ that an orchestra can be. Softly, even eerily, hooded so the face is not clearly seen, floated across, then up into higher, once more heraldic, acclaim. A meditation for sure, but to what end? More and more it lifts, higher still it soars, lifting, lifting more than spirits. The ancient message of the drum, the signal, a separate language among peoples, this form of metal objects, prods, injects a new nervous vitality. And now only the two basses again, seeming to be throwing the gauntlet, only to join in a most delicate accord. Pretty, even, but still a joust. The reservoir is apparent, has now occurred, separated itself from the mass, the two basses still central to the whole idea, brittle metallic rhythm, the struck, thrown, even banged together metalophone. Quick and brittle, entwined with the late additions of flute and violin. A delicate, though jarring conversation. Can't stay back long though, can't hold this power too long in reserve. Swooping, diving, holler-blatt. Quick just dart. The game's been played, everybody back together then. The symphony returns in a sober slow walk into silence. Study (Not on record).

HARMOS - I don't remember the intermission, for I have waited patiently for this composition to be performed, as I have some familiarity with it. The CD (Intakt 013) I have played over and over until the song of it sings familiar in my mind. Harmos - coming to-

gether- a long hymn. ONE SHARP BLASTING CHORD and the jokesters Malfatti and Tomlinson leap out with their gut buckets full of tricks, until the beautiful song of harmony sedately draws in the two pranksters, until they too are enamoured by the beauty and clarity of Trevor Watts alto leading voice. What a beautiful melody, hauntingly simple, not sad or alone, just a touch of that, for even these emotions I feel, are felt in joy. The moment when the tears are held just behind the eye, the tremor in the blood trills. Such joy. The dance slowly expands, with Henry Lowther and Trevor introducing a series of brilliant duets. Rutherford & Phillips, Corbett & Dunbar, Robertson & Wachsmann. I want to say this one is brilliant, that one, and that would be true and simple, if they were not all of them this. Everyone had a shining moment. Solo tuba, a jazz quartet with Pete McPhail's alto singing songs of Dudu, the mighty Evan with Barry Guy and Paul Lytton. At the turn of Simon Picard a joyous march begins, not strut or military like, not a march at all, but a parade. A village faire. A joyous celebration no more no less. That's all. And we have come to that song again, singing in my head. A small sadness begins to form in me at this song of friends in harmony, the great joyous cry signals that the music, at least for now in Vancouver, has come to an end. A most happy farewell. Thank you. Harmos (Intakt 013).

It feels as though it's all over, that the fantastic array of creative players has finished. Time to go home. But not so. There is still the trio of trombonist Konrad Bauer with Peter Kowald bass and Gunter Sommer drums, at the Glass Slipper. And that's tonight. The trio Iskra 1903 with Guy, Rutherford and Wachsmann at the Western Front, tomorrow in the late afternoon. And a grande finale of Evan Parker's trio with Guy and Lytton, the final moment, again at the Slipper.

Walking as always on the thin line, a wobbly rail if you insist on any description at all, could have the most dire of consequences. Not even a glance to the left, or anywhere for that matter, could be considered. No hesitation or inadequate decisions. Perfection to always be the goal. But how to make the decisions as to what qualities would amount to this perfection. How to focus on such a

solitary vision and also include the others around us who may not have similar ideas as to this somewhat conclusive thought. To put ones self above others, even in a casual aside, is too arrogant a thought, and indeed in opposition to the whole philosophy that is purportedly being presented.

The artist in any discipline, walking as always on the thin line, is too daring, most assuredly, in what is considered normal everyday life, to be even peripherally accepted into any serious decision making situation. More in fact to be considered a threat rather than a visionary. So to what end is the usefulness of art.

A wobbly rail if you insist on any description at all. What could this mean, is it simply another hip catch phrase? Look! What do you see? Hear? Hear the birds above the roar of urbane traffic noise. So what is sound? How and at which moment can it become music. And so, at least in your imagination, you have invented art. An art. There is some detail that differentiates sound into various experiences. Aggravation. Stimulation. Pleasure.

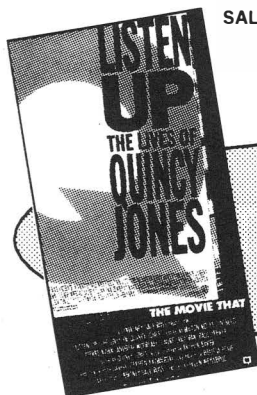
Not even a glance to the left, or anywhere for that matter, could be considered, and yet without the outside input, to be called historical reference for convenient categorisation, what would be the source of the information that fills you so full. An inner spirit beyond what scientific theory calls the brain. More delicate, and even more intricate than mere description. Beyond imagination.

No hesitation or inadequate decisions, perfection to always be the goal to reach out and touch. Where is the sound; not exactly a question you understand, just the mind looking in and talking to itself. Inquisitive. Rhythm, they always promised rhythm. Identifiable rhythm. The rhythm of the heart beating oh so fast in love, slow to sleep, no more the beat of the jack hammer, or the old Russian wind up pocket watch you could buy in the east before the wall came down. No consequences past the slim slice of whole called Pleasure. What more could one expect from an art anyway. Now, that's the truth. Who want's Aggravation, and I'm much too tired for Stimulation. Ticktockticktock. □

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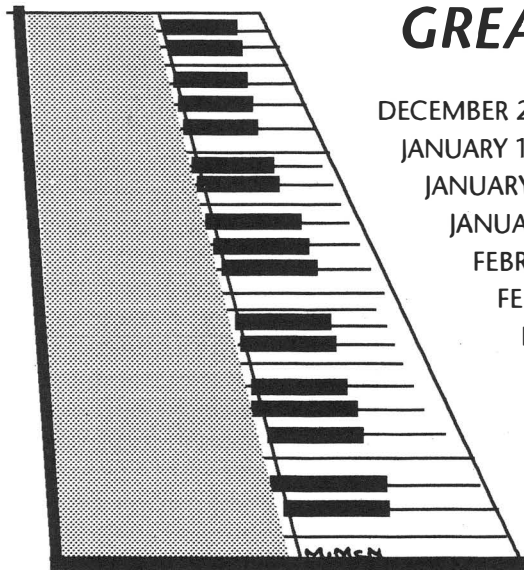
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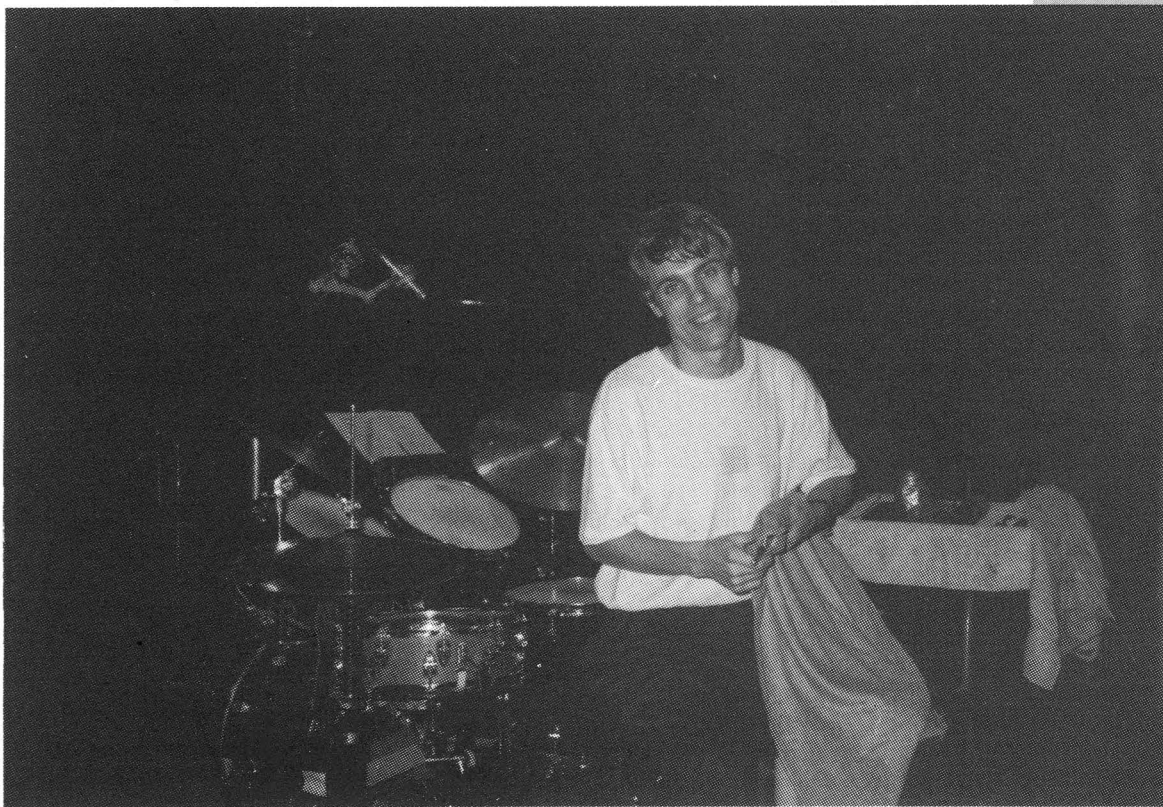
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GERRY HEMINGWAY SPECIAL DETAIL

I'VE BEEN PERFORMING WITH ANTHONY BRAXTON'S QUARTET. It's a great group with Marilyn Crispell, Mark Dresser, myself, and Anthony. This has been essentially the same personnel since 1985, with one fluctuation along the way where David Rosenboom replaced Marilyn for one tour, other than that, its been this group all the way. Now we're beginning to see documentation back from 1985, the Leo releases of the London concert and now also the Birmingham concert. There is as well the book, *Forces in Motion*, written about that tour.

A CONVERSATION WITH
STEPHEN VICKERY



It's a pretty interesting book. I think since that time, there has been a lot of growing interest in this ensemble and rightfully so because the chemistry is really remarkable. Every night something new and wonderful and frightening and powerful seems to occur. It has that experience that I always look for in music which is that the music lifts you up and into something else, where the experience is not simply a performance but

rather something that transcends into some other level. Something happens in the connection on-stage, a certain lift occurs in the momentum of the performance. With that band, it seemed to happen every night, you know it just doesn't do things in a light way. Anthony takes his music very seriously, he continues to develop newer works, newer structures, new ideas, to add to a lineage of remarkable music that he's been doing.

PHOTOGRAPHY BY
**BILL SMITH AND
ELLEN FULLMAN**

GERRY HEMINGWAY

My quintet recording *Special Detail* on the hatArt label (CD6084), was recorded with two musicians from Holland, Ernst Reijseger on cello and Wolter Wierbos on trombone, and two American players, Don Byron on reeds and Ed Schuller on bass. I cannot say enough about this group, this recording, and the whole tour that led up to the recording. For me it was an ideal situation, the recording and the concert. We did a recording for a day and a half, then gave a concert in the same space. We combined the live recording and the studio sessions from those two days, and it was at the end of a tour. Everybody was really up, the work that everyone put in was tremendous. I'm a happy guy. So the quintet continues. I'm getting it documented on a regular basis though unfortunately the previous recording I did was in 1985 (*Outerbridge Crossing/sound aspects*). That came out in 1987, so it has taken me five years to make another recording, and it's been a continual struggle. It's also been a continual struggle to get the band real tours. I have no management for this group except myself, so it's all reliant on me to make things happen at this point. I hope that will soon change. The more work I can get for the group the more I can develop that part of my music with it.

The other project I've done is with a group that has an on-going history, about two years now, with pianist Georg Grawe and cellist Ernst Reijseger. This is a collective trio that Georg initiated, and we perform completely improvised music together. Normally, improvised music has been a part of what I do, and a method for my writing and my way of investigating things. It's also totally integral to what I do in my writing. I've never made a serious affair out of performing improvised music but this group, it just fit like a glove. Something about what's going on between the three of us, as well as the chemistry between us, and the interest we share, we're all attuned to formal things. To make improvisation is one thing where you have moments its great, you know there'll be some fabulous moments, but to create pieces that have real form, that take you through a linear experience, and at the end of it, you think, oh, yes! I really went somewhere, something happened. I sensed that a beginning had a relation to an end, that the forms were unique in shape, not all just one thing, same beginning, same end with this thing in the middle. No! This group thinks in a magical kind of way, about creating programmatically in the course of an evening, very interesting forms to its pieces. I wouldn't refer to them strictly as improvisations because that might be misleading to somebody who is familiar with improvised music. I think they really work as pieces, when I listen to them back, I think, wow, when I can write that... (laughs) I wish I could write that, but with this trio, something is really happening there. There's one CD out at the moment (*Sonic Fiction/hatArt*) and we have about five more different CDs in the can. However hatArt will take a little more time before it releases any of the other ones because they will wait for more sales of the first one.

I've been stepping up my activities as a composer, which has been my goal all along. The most exciting news in that area is that I received a commission from the Kansas City Symphony to write a piece for myself and orchestra, and this, for me, is a lifelong dream. I've always wanted to do this, now that I'm actually going to do it, I'm completely terrified but that's O. K.. That's the fun of it. I've been seeking out

other commissions as well, for smaller groups. These are interesting and fun in and of themselves, but they're also learning experiences for me. I finished a piece for Don Byron, who has a chamber ensemble called Semaphore; they premiered my piece "Circus" in February 91. I also did this piece with Episteme, the Anthony Davis ensemble, a wonderful ensemble. The other big commission I'm dealing with is for a piece called "Arcane Troubadour" (premiered Oct. 91) for the Amsterdam October Meeting. It was a ten piece group, essentially an extension of the instrumentation in my regular quintet.

The title "Arcane Troubadour" refers to whom the piece is dedicated, Warne Marsh. I was very lucky that I had the chance to play with Warne. I've always had strong feelings about Warne Marsh, he was just very special, and that one time I got to play with him, not a particularly important gig, not for him at least, but for me it was a very, very powerful experience. Just listening to this guy... I was devastated. I can't think of any more suitable word than "inventor". The man could just invent ideas as easily as anyone else would eat a sandwich; no sweat. I try to go ahead and model myself after that kind of thrust he had in his playing. If I could attain that, I'd be a happy guy.

I've been performing now as a duo for a couple of years with Earl Howard who is very, very important to me. He's been a great inspiration, a teacher in a way. He's taught me a great deal about electronic music. I was interested in electronic music long before I met him, and was doing mostly tape music on my own, but he gave me a lot of information and insight into how to develop an electronic music that resembled in a way what I was coming to intuitively in acoustic music. Earl guided me with information and technology and so forth. Since that time, I think I've really learned a great deal and I think I have actually found a real blending of what I do in terms of acoustic music with the electronic form. For a long time, that had meant working in "musique concrete" which is the obvious transition between the two, but now I work more purely in the electronic form. In fact, in the orchestra piece I mentioned earlier, in addition to playing the trap drum set, I'll also have a keyboard and work "live" electronics at the same time as part of my arsenal of sound.

I wanted to ask you about your association with Ray Anderson. Will BassDrumBone play together again, or will there be more recordings released?

The situation with BassDrumBone is this: the group is on hold for a period of time, and that was at Ray's initiation, because at the time when we stopped working together (spring of 1988), it was because Ray needed to push his own music and his own group forward, and BassDrumBone was in a sense competing with all our individual projects. People would take it in a minute, it was a trio after all. Ray has a quartet, I have a quintet, Mark Helias has a quintet; so everyone wanted to book the trio because it was like getting three groups in one. We decided to make it unavailable for a period of time. Ray and Mark are two of my oldest friends, we go way back together, we have a great time when we play together, its a very happy communion amongst the three of us. When we first played, I had initiated the group originally just for a little concert for students of

SPECIAL DETAIL

mine up in Newhaven, Conn. when I was living there, and we threw together the thing in literally ten minutes of rehearsal. I was just getting to know Ray, I already knew Mark quite well, and the trio just fell together so easily. Whenever we rehearsed, it was like “hmm, uh, oh, yeah, alright”, it was like talking, and then we’d get to the gig and it’s like we had played together for six hundred years. Everything was very tight, very together. The communication was so good. In a way, the trio with Georg and Ernst represents a newer version of that same experience, its quite a different music, but I have the same sort of feeling about that group, it has such a special thing going on, that experience that I miss from BassDrumBone I feel that I get once again with the new trio. I would like to do BassDrumBone some more, I miss playing with Ray.

I think that people over time have grown to appreciate how good that group was. Those who got to hear it live know how much fun it was to hear. There was a lot of humour in what we did too. I think one of the funniest gigs we ever did was in Vancouver actually, the time that we played the Dumaurier festival out there. We had a whole section of the set that had the audience in stitches, I don’t know why, it just came very easily. It brought out a very humourful side in me. We’re waiting for an appropriate situation for us to get together and do some things, I don’t think we’re going to go at it in terms of big tours and all of this right now, but we’re waiting until things reach a certain level where we can come back to that and not have it be competitive with what we currently do. I think that time is coming within the next few years.

As a composer, how do you involve that intuitive language that you have with people like Ray Anderson or Ernst Reijseger in the writing? How do you use that when you are writing, away from the ensemble?

It’s my goal as a writer to create an experience for the player where their point of view, their ideas, their conception, have an organic relationship to my compositional and formal ideas. The way I go about achieving that is that I call upon the vocabulary that each one of these players has developed. I can refer to that vocabulary in a way that he understands, I could articulate it in words, I want this particular technique in this kind of way. I can define all those parameters. This is all written down but I would go into further verbal explanation to achieve our relationships. So then what you have in the end is each musician playing something that he invented but in a way that forces him to re-develop it into something else that becomes part of the piece, so that we’re actually thinking a piece. It’s no longer strictly a part of his sound alone, but it becomes part of the sound of the group. He’s invested in it because its an element of his vocabulary so he’s got a lot of places to go with it, he can offer a lot of his music into the music as a whole. I think that that’s the way for me. That’s the direction that I see for improvised jazz music and new music that is exciting. In other words, writers who are making music, I find the ones that interest me the most are calling upon each player’s individual personality to really come through in their music.

When you hear Braxton’s music, there’s never any question that it is Braxton’s music. There is a hell of a lot of our own music in there too. In a sense the group has a very collective feeling to it when it performs, there is a great deal of space for us to do what we want to do. Braxton leaves a lot of things open in that regard, so our ideas come through in terms of just open improvising. That’s how he achieves it. My concept’s a little bit different than that. With the kind of forms I work with, the player is constantly engaged in some aspect of the form. The player’s own improvisation is intricately linked to that piece, it couldn’t be sustained without it, in other words, I am writing for that player. The thing that interests me is where composition and improvisation meet. Where the experience of the listener becomes one of not being able to discern what’s written and what’s not, big questions begin to arise, and in a way, that’s almost the point. Where the people realize its just music in the end, I mean what the !#\$*?, so they’re reading?, oh they’re not reading?, who cares? It’s the music in the end that really makes the difference.

Has performing with a composer like Braxton had an effect on your composition process, has it caused you to change direction as a composer, would you have to shed his influence to bring out a different angle in your own writing?

No, I don’t think so, I’ve become quite used to jumping between many, many different experiences, rather rapidly sometimes. I suppose it does effect me on some level, but there is a lot of me in each one of these bands, any of the people I work with, use a lot of who I am in their music, so I don’t feel like I have to change so much. I’m dealing with their pieces and all the technical requirements of those pieces, but there’s still a lot of chance to do what I do that is me.



GERRY HEMINGWAY

Now as to whether or how it effects my own music, well, of course, each one of these experiences has had an impact.

From when I began working with Anthony Davis, I hate to say it, its getting to be almost twenty years ago now, he had a big impact on me. He was the person who motivated me to write music in the first place, he and Leo Smith, the two of them were very inspirational to me. They both lived in Newhaven where I came from. They had a big impact on me in terms of making me jump into the idea of even writing music, of it being an important thing to do, because they looked at it as a way to define and create a musical world, and it was important to come to that by way of writing and composing. They really took it seriously. Leo introduced me to the music of Harry Partch, Ellington, Jelly Roll Morton, Louis Armstrong, and all these people. Anthony was listening to a lot of Mingus and Miles, lots of stuff. That was a very early formative stage. We were in the process of imitating this composer and that composer, trying to make pieces that sounded like this guy or that guy, just to figure things out, and as we began to grow, we began to become more individual about the things that we wrote. It's taken me a long time I think, but my music has finally come to a point where it really reflects who I am, in a pretty clear way, in terms of my writing. The way that I clarified who I am in my writing was, at a certain point after I'd written a lot of ensemble music already, to pull back and do solo music exclusively.

Around the years 1978 to 1981, all the writing I was doing at that time was just for myself. I began to really see what's me in all of this, what's my vocabulary, what it is that I'm doing, and I began to codify that, look at it, and learn to be articulate about it. The next step is to learn to understand it in other people, so I could draw them into my experience in terms of making music.

One of the groups that I work with that I haven't mentioned so far is called Tambastics. This is with Robert Dick on flute, a piano player who I don't think many people know outside the New York area although he has performed outside the New York area for sure, his name is Denman Marohney. He's a specialist of inside the piano, and Mark Dresser. The four of us are all pretty developed in the area of extended techniques, all the ways of making sounds, and new kinds of sounds on the instrument. I make pieces that are highly instructional where I really call upon Robert to use a very particular kind of flute technique in this section, and I get really articulate about those sorts of things. That then becomes the ensemble music that most closely relates to what I've done as a solo composer, because as a solo composer, I really took my vocabulary, organized it, looked at it, and found ways to create pieces that I thought made real sense as compositions. I was trying to transcend the notion of what improvised drum solos often are, this linear experience that goes from one thing to another. I wanted to make drum pieces that had harmony to them, which seemed like a novel idea at the time, but I worked out all these techniques that had continuous sound in them, so that I had a chance to layer sound, one against

another, so that a sort of harmonic core could emerge. With that harmonic core, I could find other ways to relate material, other than rhythmic and melodic ideas. In this way we could find new kinds of relationships between the elements in the music. That led me to a whole other way of thinking about things, and a whole other way of approaching the instrument. The way I've written and the way I've come to understand how to write things down and communicate them with other players has affected the way I approach improvising and playing. I don't get to practise as much as I used to because I travel a lot, I've got a home life, and all these other things that are going on out in the world, yet my playing continues to develop. I don't hear it falling backwards, in fact I hear it going forward, and that's come out of the writing.

The kind of writing I've been doing for the quintet which is the most traditional of my writing, resembles more of what I did with BassDrumBone than what I am doing with Tambastics, it's kind of a middle ground. All the parts of my music are in there, and the group is fluid enough to do all those things. All these other experiences like Braxton, I mean I come away from a Braxton tour, of course it has an impact on me. Braxton is truly an inspirational figure. He makes me rethink things some times, the kind of things he's exploring are exciting to me. The influence, yes, it creeps in there, I suppose.

The more you learn how to hear things, the more it becomes a natural thing in your music. The experience of listening affects the fluidity of your ideas, the more you can hear. I think my playing is improving in some way, or growing some way, because I'm able to hear more when I play than I could before. We were talking about this in a workshop, people were asking, "What do you think about when you play?". Well, I don't think about anything. In fact, if I start to think, I'm in trouble. When you stop and think, well, what is really going on?, it's this really complicated experience of taking in information and putting out information at the same time, and making all these connections in communications. Really being able to hear what another player is developing, thinking about, where they came from, where they're going, keeping track of two players at once, keeping track of your own part, that's a lot of things at once that your brain is dealing with, but that's the music, that's what it's really about. That's what any music is about in the end. It's about the communication either between you and the audience, or you and the other players and the audience. That's what makes music become something other. That's my goal, to make music that has that kind of impact. That something happens in the performance that makes people just stop for a second and go, shit, I'm actually living, this is happening and I'm here, and I'm not thinking about the babysitter. When I go to hear music that's what I hope to experience. □

Steve Vickery is a writer and bassist residing in Toronto.

The original interview was conducted on June 29th/1991 in Toronto, and has been prepared for publication by Sheila Macpherson.

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NEW MUSIQUE

REVIEWED BY
KEVIN WHITEHEAD

KONRAD BAUER & PETER KOWALD
PHOTOGRAPH BY BILL SMITH
WOLTER WIERBOS
PHOTOGRAPH BY GERARD FUTRICK

BEFORE MY 13 DAYS IN CANADA BEGAN OCTOBER 1, I'D NEVER HEARD OF CHARLOTTETOWN—that says it all about the attention the U.S. press pays Canadian affairs. In Quebec especially, a week later, apocalyptic rhetoric was in the air, and the referendum was on the table: Would the tenth Festival International Musique Actuelle Victoriaville be the final FIMAV? Perhaps inspired by the great city of Chicago, town authorities have been urging programmer Michel Levasseur, the Mayor of FIMAV, to remake his increasingly well-attended and hailed festival into something different and dumber. Levasseur and company, having already decided to take a deserved break next year before returning with a spring festival somewhere in Quebec sometime in the spring of '94, passed out questionnaires to the audience: Should the next FIMA be held in Vic'ville, Sherbrooke or Montreal? But wherever this outcats' Brigadoon turns up next, Levasseur assures us, FIMA will survive.

There's been lots of discussion—even a fruitless post-Victo critics' colloquium in Montreal in 1990—about what *musique actuelle* is. Quite simply, it's whatever Levasseur decides to book. There's no common ground among the grunge noise of the Bavarian hardcore band *Sovetskoe Foto*, the bland blithering of the Lars Hollmer Looping Home Orchestra (imagine the Penguin Cafe Ork with Kraftwerk's rhythm section), the Maarten Altena Ensemble's admirably constructed and executed composed/improvised structures, and the gospel-flavoured jazz duologues of cellist Diedre Murray and bassist Fred Hopkins, all heard at FIMAV '92.

By his own admission, Levasseur is no great fan of jazz-style improvisation, but he's not so foolish as to neglect it (though American jazz accounted for only three of 25 sets). As Elliott Sharp pointed out at a press conference—French Canadian music festivals seem addicted to these gatherings—improvisation is the composer's tool, a wellspring from which composition flows, adding that “improvisation brings composed music to life.”

Improvisation was vindicated with a vengeance by this listener's and an informal straw-poll's top-rated set—the Konrad Bauer trio at the church Ste-Victoire. It's not just that Connie has one of the most beautiful trombone sounds in the world. It's not even that Peter Kowald played some of the most exquisite violin (and ocarina) music on the bass I've ever heard. It's not just the world of rhythm Gunter Sommer evokes, painting huge, overlapping, symmetrical arcs of

sound—although that gets closer to it, touching as it does on the space and freedom each player allows the others as they interweave. (They played the ringing acoustics of the church, Bauer in one sequence swinging his horn in 90-degree arcs, blasting a note or phrase at each stop, exploring the echoes.) Connie played an acoustic solo in which isolated repeating phrases intersected and interlocked, the same sort of complicated stuff he's played before with a digital delay.

Like Han Bennink, Sommer is a throwback to the great showman drummers, pounding toms like Krupa, jumping in on jaw harp, harmonica or blaring folk horn, and singing/playing a weirdly kabuki-like solo. Of Kowald, suffice it to say he touched me more than any of the excellent bassists over five days of Altena, Hopkins, Barry Guy, Barre Phillips (with the London Jazz Composers' Orchestra, and an inert percussion-and-electronics gig with Alain Joule), Lisle Ellis, and the Braxton quartet's Mark Dresser. The Bauer trio achieves the spontaneous coherence free play often aspires to: composition is a wellspring from which improvisation flows, too. At fest's end, this set was the likeliest and worthiest candidate for CD release on Victo.

ACROSS THE PROVINCES

VICTORIAVILLE & TORONTO

BARRY GUY'S 17-PIECE LJCQ is a levathan; it took them three sets to really warm up and get moving, but the fourth was worth the trouble. Their Saturday night show stalled on the misguided courtesy of featuring everybody on each of Guy's set-long compositions, "Double Trouble" and "Polyhymnia"—not every soloist has the clout of Guy, Radu Malfatti, Evan Parker or Trevor Watts. The next afternoon, "Study," played from a one-page score and building tension around one iridescent held note, had more chattering energy and made better use of orchestral resources. But "Harmos" was transcendent, lush with Mingusy ballad voicings, Norse thunder (Chapter 10: Unbeknownst to Sun Ra, the Vikings of Saturn had also made their way to Earth), and a more concentrated use of key soloists: Malfatti; violinist Phil Wachsmann (on an out-of-nowhere Hollywood fanfare—Wachsmann on Waxman?) and, finally and gloriously, Evan, his circular soprano gull-sailing over oceanic chords below. It was a solo you never wanted to end.

Altena's Victo set was the last on his North American tour—I'd also heard the Ensemble at New Music across America - Toronto the previous week—and their precision and clarity of vision made most every other reading band I'd heard in Canada sound like slobs. (Even by their standard, they were terrific at Victo.) The clanging chords at the heart of tenor saxophonist/bass clarinetist Peter van Bergen's "FO21" rely on a seamless fusion of Michiel Scheen's piano and Wiek Hijman's electric guitar—any imperfection of timing or intonation and the piece would collapse. Both performances I heard were dazzling. Van Bergen, trombonist Wolter Wierbos and deceptively anarchic-sounding drummer Michael Vatcher can give this complex shit a welcome, understated jazz feel, and blow away any hint of sterility, as on Maarten's up-and-down stairstepping "Prikkel." It's a gloriously good band.

ANTHONY BRAXTON ARRIVED THE NIGHT BEFORE HIS QUARTET CONCERT SANS MUSIC, rose early to write some, and then didn't use any of it, piecing together (not always complete) lines for himself from Marilyn Crispell's piano parts. They were good, and loose. No musician understands the flow of a set better than Braxton, heard on soprano, clarinet and contrabass clarinet—but whenever he picked up the alto, it was a blowtorch under the band. Crispell played the mightiest piano I've heard her play, thundering vortices ascending Tristano's "Descent into the Maelstrom." Gerry Hemingway was swinging, something he doesn't always do. The encore, with alto, was a spitfire "Impressions."

Last time I heard clarinetist/sopranoist Francois Houle, on-home turf in Vancouver in June, his band Et Cetera was experiencing growing pains, some new members not quite assimilated. No problems at Victo; his set confirmed he's one of the most significant new composers, bandleaders and clarinetists to emerge lately anywhere. He's a roots man, drawing implicit connection between dixieland heterophony (alto, bass trombone, tuba) and John Carter's billowing soundscapes on the same tune—their set climaxed with a fine cover of Carter's "Bootyreba at the Big House." Ian McIntosh trotted out a dijiridu for one number, but didn't need to—he'd already played some faithful dijirimusic on tuba, where his deft multiphonics bespeak his admiration for German tubuoso Pinguin Moschner. Bassist Paul Blaney (subbing for regular Joe Williamson) made a great rhythm section with busy but never obtrusive drummer Dylan van der Schyff.

Honoured guest Jean Derome, genial symbol of and catalyst for Quebec's new music scene, brought a septet playing music he'd written while in Europe with Fred Frith last fall: "a musical diary of the tour." Like all travelogues, it was about alien culture filtered through personal experience. There was a rambling avant-dixieland two-beat tune; a piece with a swing-band feel, with Krupa tomming from Pierre Tanguay; a piece that sounded like a John Carter arrangement of "Nature Boy"; a surprising variety of Caribbean (Quebo-Cuban?) rhythms, conveyed chiefly by the economical and warm-toned contrabassist Pierre Cartier. (Also in the band: Rene Lussier on electric guitar and daxaphone, basically a bowed block of wood; Robert LePage on clarinets and alto; Guillaume Dostaler on keyboards; Toronto trombonist Tom Walsh.) The set had the same mangled charm as the English translations in FIMAV's program.

Frith's mammoth "Stone, Brick, Glass, Wood, Wire" was more well-intentioned than successful. He assembled a disparate nonet—surreal to see Ikue Mori, who triggers drum samples often drained of rhythmic energy, sitting beside the explosive Han Bennink—including four women (Mori, pianist Myra Melford, trumpeter Lesli Dalaba, harpist/electric harpist Zeena Parkins), accordionist Guy Klucevsek, fresh from umpteen NMAA - Toronto gigs, and Montreal's Derome and Lussier. Fred held intensive rehearsals to whip them into a band and practice reading as scores photographs he'd taken while on tour. The sophisto Victo audience was a trifle starstruck, but Frith despectaclized the show by not projecting the photos to the audience, but then held one up for their inspection anyway, to avoid making not showing them a fetish. But once the music got started, most everyone melted into the background except Fred (on tabletop guitar), Han and Myra—their trio encounter was the set's highlight—and sometimes Dalaba, who's no Severinsen screamer, but waits patiently for openings and grabs them. But eventually I found myself wishing Fred would throw the photos away and just let them play; they rarely found their own rhythm.

THE NEXT DAY, FRITH AND BENNINK NOMINALLY DUETTED. Fred—George Burns to Han's Gracie—stayed out of Bennink's way and let him play some Greatest Schticks: playing the bandstand, spinning cymbals on the floor with much clangor, starting a paper fire inside his hi-hat, chomping it closed and then releasing occasional puffs out the side, smoke signals. Any fool can set fire to a drumkit; but Han almost made his blow smoke rings.

Quickies: In duet with tenorist/sopranoist Urs Leimgruber, Swiss drummer Fritz Hauser came on less like precisionist than funky cooker, smoking with his hi-hat in a different way, inspiring Urs' most passionate blowing of the three dates on their tour I caught. Sharp's Orchestra Carbon, TOO LOUD, nicely mixed soupy strings and screech/scronch guitar; the five-piece Carbon was so WAY TOO FUCKING LOUD I couldn't hear a note. The Paul Plimley/Lisle Ellis quartet, with Ornetty altoist/sopranoist Bruce Freedman, sounded good whenever doesn't-listen/can't-swing/won't-edit drummer Gregg Bendian didn't swamp 'em. They recorded for Victo the same weekend. Bill Frisell's trio plus horns (Curtis Fowlkes, trombone; Don Byron, clarinets; Billy Drewes, tenor-hefty alto) sounded good—"country and western Ellington," my mentor Irving Stone decrees—but even better in New York the following week, just before heading into the studio. The Last Poets, who've returned to performing on a dubious roots-of-rap rep, sounded very very tired.

If this was the final FIMAV, then Pierre Cartier's "Chansons de Douve"—settings of poems by France's Yves Bonnefoy—was the last show in the beautiful (if tough on butts) Eglise Ste-Victoire, and the only concert I heard on two Victo visits which sounded tailored to the church—a fitting way to realign its musical vibrations and thank the parish for its use. (There were many more townspeople at this gig than any others.) As sung by Angele Trudeau, Noella Huet and Cartier (playing electric bass), his compositions had a reverent, plainsong feel, ditto the fanfare, brass-heavy octet arrangements. (I heard doubtless unintentional echoes of Amy Denio's vocal harmonies and Jethro Tull's modal vamps too.) Admittedly, the two-hour set could easily have been trimmed by 30 minutes. Yet for this listener it was very moving, not least because its echoes of Celtic folk musics underscored the shared characteristics of Canada's English and French roots.



No one asked me for my opinion, but: Canadians, I spent 24 days in your country in the last few months, and while always mindful of its cultural diversity—B.C. feels as different from Ontario as Ontario from Quebec—it feels like one country to me, one I'm fond of. Bon chance.

"ARE THERE ANY OTHER FESTIVALS LIKE THIS?" "YEAH, WE JUST HAD ONE IN TORONTO LAST WEEK."—A FRENCH JOURNALIST TALKING WITH NMAA - TORONTO CO-PRODUCER BRUCE ROSENSWEET, IN VICTORIAVILLE.

Fair enough. For over a decade, the annual traveling New Music America fest has promoted the same trans-generic, dissonant-to-the-dithery mix as FIMAV. This year 16 North American cities including Toronto and Vancouver held New Music across America mini-fests the first four days in October.

At Toronto's Great Hall, the most notable guest improvisers were valve trombonist/pocket trumpeter/soprano saxophonist Joe McPhee, whose three appearances included a nicely detailed performance as improvising soloist on Altena's "Rij" with Toronto's ambitious but undisciplined third-stream orchestra Hemispheres (next time you tune up before a gig, tune up!) and Dutch violinist Maartje ten Hoorn, who participated in "Double-Sens," a sort of elementary game-piece conceived by Joane Hetu and Danielle P. Roger of the Montreal band Justine, in which players' and dancers' entrances and general tactics are cued by dealt cards. Were this article even longer, we'd go into the rise of gaming and visual cues in general—Altena's band liberally used the latter too. Ten Hoorn, McPhee, Lisle Ellis (here with the quartet) and Zeena Parkins formed a nice if unlikely ad hoc quartet, improvising around an open framework sketched out by Maartje, an ex-Altena sidewoman whose dry tone, witty ideas and impeccable bowing and intonation were a tonic at a fest where flawless technique was in short supply. Guy Klucevsek certainly pulled his weight—this was one accordion-heavy festival—but Toronto's versatile Tiina Kiik, heard

with the Polka Dogs, the not-quite-settled new chamber ensemble Arcana and other combinations, deserves to get as many calls for modern squeezebox gigs as he gets.

An impromptu four-hand piano set by Plimley and new star Lee Pui Ming, who'd met only hours before, was exhilarating and funny—there were a lot of moments when they barely got their slamming hands out of each other's way. Jazz and postminimalism met in the Halifax octet Upstream, coming on like Terry Riley In C one minute, sorta swinging the next. But like other NMAA bands, their noble aspirations were undermined by too much noodly writing.

Two suggestions to most of the non-jazz composers whose works I heard at either festival: enough with the bowed vibraphone bars already; if you listened to more improvised music, you'd spend less time painstakingly devising and notating the sort of spare atmospherics the Art Ensemble of Chicago has been warming up on stage with sets for 25 years. In either city I heard lots of notated pieces reinventing ideas and techniques jazz musicians had come up with first and executed more gracefully. Among pieces by younger Canadian composers, most to my taste was Allison Cameron's "The Chamber of Statues," a quiet, spooky piece for sextet—a high-tension-wire drone with jagged outcroppings. I'd openly praised it in Toronto—ask the Globe and Mail's incorruptible Mark Miller—before meeting the composer at FIMAV, which she was covering as journalist for Musicworks, and discovering she's a well-informed fan of improvised music. Figures.

Very special thanks to Mark Miller for logistical support and instant coffee in Toronto. □

New York correspondent Kevin Whitehead has been a Coda contributor since 1980. He compiled the discography for the North American edition of The Jazz Book by Joachim Berendt and Gunter Huesmann, published by Lawrence Hill, and is jazz critic for National Public Radio's daily show "Fresh Air."



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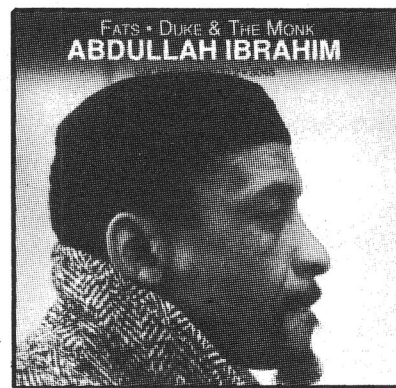
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IF YOU'RE A JAZZ CONNOISSEUR, YOU SHOULD KNOW that he was one of the keyboardists on Miles Davis' *Bitches' Brew* or that he was once referred to as the "John Coltrane of The Organ". If Rock is your thing, you might remember him as the guy who played outer-space keyboards behind John McLaughlin on his first American LP and traded riffs with Jimi Hendrix in a jam released on *Nine To The Universe*. In any event, allow me to reintroduce you to Larry Young, the most inventive organist of the 1960s, whose total Blue Note output has been made available in one extraordinary Mosaic boxed set.

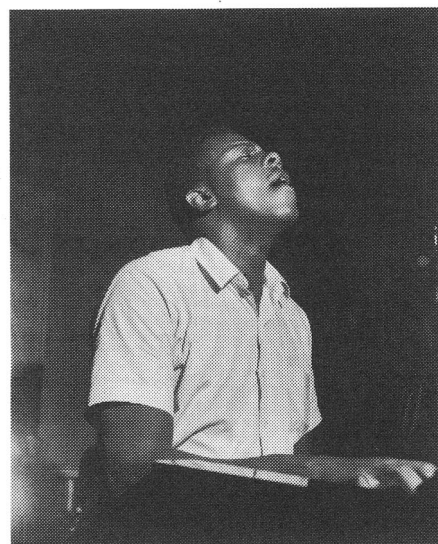
T rue to form, the good folks at Mosaic have resurrected important works of another jazz legend with great sound fidelity, previously unreleased candid photos, and an attention to detail that is admirable among jazz labels. Available on 9 vinyl records or 6 compact discs, Mosaic's set issues this music in the original lp sequence, in chronological order, and with the original liner notes and a new appreciation written by Michael Cuscuna. In addition to reissuing music that has mostly been out-of-print for the past 15-20 years, Mosaic has allowed us to achieve a better understanding of a true innovator whose contributions have been underappreciated since his tragic death at the age of 37 in 1978. What becomes clear to us now is that Larry Young was an exceptional organist, bandleader, and composer who incorporated all the major ideas of mid- to late-1960s jazz into his works.

From 1964 through 1969, Larry Young recorded 9 albums for Blue Note, 6 as a leader and 3 as a sideman with Grant Green, the most adventurous mainstream jazz guitarist of that period. Young's Blue Note career had three phases, each evidencing a new set of developments. The first phase included all of his sideman appearances with Green as well as his first album as a leader, *Into Somethin'*, and is his most mainstream period. The next phase begins with *Unity*, includes the next two albums, and is Young's most consistently exploratory and assured period, with his playing, composing, and arranging principles shaping each album as never before in his career. The last phase covers Young's final lps for the label, *Heaven On Earth* and *Mother Ship*, and finds the organist in a more commercially-concerned mood on the former lp but then creating a strong, cutting-edge Electric Jazz session with the latter.

Before Larry Young worked for Blue Note, his was already a singular conception for jazz organ-playing. Classically trained on the piano, but with an early predilection for the music of Bud Powell and Thelonious Monk, Young converted to the organ while in his teens. Some five years later, Young was already recording for Prestige and beginning to forge a style that would align him with what was then called the 'New Thing': an at once more romantic and less sentimental, less blues-based and more spirituals-influenced jazz innovation of the early 1960s that fell between Hard Bop and the Avant-Garde in terms of both chronology and increased experimentation with form, rhythm, tonality, and harmony.

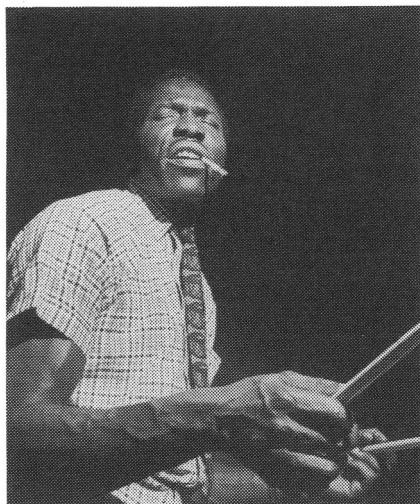
C ontrary to the practice of nearly all other jazz organists who began recording when he did, Young tried to understand, but not fall under the long shadow cast by Modern Jazz organ pioneer Jimmy Smith. Even on the fairly conventional Prestige sessions, Young already played with a lighter, more pianistic attack, with more harmonic intricacy, and less reliance on Rhythm & Blues effects than others who followed Smith. Young's chords also often seemed pipe-organ-like and his bass lines subtle and deep like one-time Monk bassist Wilbur Ware's, while most other organists exaggerated Smith's use of 'heavy' chords that rose in volume and bass lines that 'walked' the beat with few pauses or real variations. With a firm grasp of Smith's adaptation of Be-Bop to the organ, a distinctive sound, and an improvisational style already showing an understanding of Monk's and John Coltrane's harmonic advances, Young came to Blue Note in late 1964. That legendary producer Alfred Lion and the Blue Note staff were ready for him can be seen by recalling the names of those exponents of the New

Reviewed
By Elliot Bratton



Photographs
By Francis Wollfe

ELVIN JONES • GRANT GREEN



Thing the label signed in 1963-64 alone: Andrew Hill, Eric Dolphy, Joe Henderson, Tony Williams, and two of Young's fellow Newarkites, Wayne Shorter and Grachan Moncur III.

Larry Young's first appearance on Blue Note was on a Grant Green session of September, 1964 auspiciously titled *Talkin' About*, after the organist's tune in honour of Coltrane: *Talkin' About J.C.* With the cast of Green, Young, and Coltrane's drummer at that time, the great Elvin Jones, the album's title track naturally became its longest and most adventurous one. Sharing nearly equal solo space with Green on all but the ballads on *Talkin' About*, Young made a lasting impression on Alfred Lion... before that album was issued, Young would record his first album as a leader for him.

As the leader of *Into Somethin'*, Young was supported by Green, Jones, and legendary multi-reed player Sam Rivers, then making one of his first Blue Note appearances and playing my favourite of his 'axes' — tenor sax. Rivers, a versatile and very harmonically mature soloist, was a perfect choice for this album, as is particularly evident from his readings of Young's Monkish blues, *Backup*, and his impassioned solo on the previously unreleased alternate take of *Ritha*. Although Young's tunes are solid, even 'catchy' (viz., *Tyrone*), the only one that wasn't his proved to be the group's

most memorable excursion. On Grant Green's *Plaza De Toros*, Elvin gradually escalates the Moorish rhythm as Green then Rivers then Young get deeper and deeper into the Iberian past, the strange glamour of the bullfight, and the passion to survive conjured up by the song's title and design.

The next two Blue Note sessions for Young were both straight-ahead albums led by Green that kept intact the driving, empathetic rhythm section that they had formed with Elvin Jones. These lps, *Street of Dreams* and *I Want To Hold Your Hand*, were comprised entirely of standards concerned with the general theme of romance. Although these are the most "commercial" of the albums in this boxed set, both albums feature fine work by Green and Young and their value is enhanced by the presence of added guest stars Bobby Hutcherson on *Street of Dreams* and Hank Mobley on *I Want To Hold Your Hand*. On *Street of Dreams*, the plane where all four musicians meet is one where everything swings with subtle intensity. For *I Want To Hold Your Hand*, the proceedings are more varied, and Young has an outstanding statement in *At Long Last Love*, where his solo not only begins as a perfect extension of Mobley's but also builds to a high that's the icing on the cake for this rendition of the 1938 Cole Porter tune. (By the way, the dates given above the liner notes to these albums have been mistakenly transposed in the Mosaic booklet: *Street of Dreams* was recorded on 11/16/64 and *I Want To Hold Your Hand* on 3/31/65.)

The album *Unity*, from November, 1965, was a breakthrough session for Larry Young. The album was the product of the coming together of musical and spiritual forces that allowed the 25-year-old organist to solidify his identity as both a leader and soloist for the first time. Earlier in 1965, Young had formed a bond with one of his musical idols, John Coltrane, and had also converted to Islam, taking the name Khalid Yasin (which he rarely used in his career). He and Trane often played duets in the studio at the latter's Long Island home and their similar intellectual interests led them into lengthy discussions on religion, mysticism, and the belief that musical creativity should involve a spiritual quest.



For *Unity*, Young called his friend, the late, great trumpeter Woody Shaw, Shaw's bandmate in Horace Silver's quintet, tenorman Joe Henderson, and, of course, Elvin Jones. Young both performed and arranged *Unity* with more authority than he had with any of his previous sessions even though none of its songs were his. His sound had become slightly fuller and more horn-like, his attack more fluid, and his ability to sustain high energy and ideas throughout a song more precise, like Trane's. *Unity* contains classic versions of Shaw's oft-recorded homage to J.C., *The Moontrane*, of Henderson's *If*, and a blazing version of *Softly, As In A Morning Sunrise*, the only standard on the recording. Perhaps inspired by Jimmy Smith and Art Blakey's great organ-drums duet, *The Duel*, Young engages Jones in a wild and sparkling rendition of *Monk's Dream*.

The artistic success of *Unity* no doubt gave Young the confidence to undertake his next, most experimental album for the label, *Of Love and Peace*. With a sextet that included two drummers, this 1966 work went further into the Avant-Garde. Highlights of this recording include a surprisingly exuberant treatment of Morton Gould's *Pavanne* and a spontaneous group improvisation called *Falaq* (Arabic for dawn) that builds in colour and intensity. Notable in the personnel for *Of Love and Peace* are Young's boyhood friend, tenor saxophonist Herbie Morgan, veteran Blue Note altoist/flutist James Spaulding, and trumpeter Eddie Gale, then a member of Cecil Taylor's demanding Unit and obviously on

LARRY YOUNG • SAM RIVERS



his way to negotiating the polyrhythmic layers of the *Ghetto Music* band he would soon record for the same label.

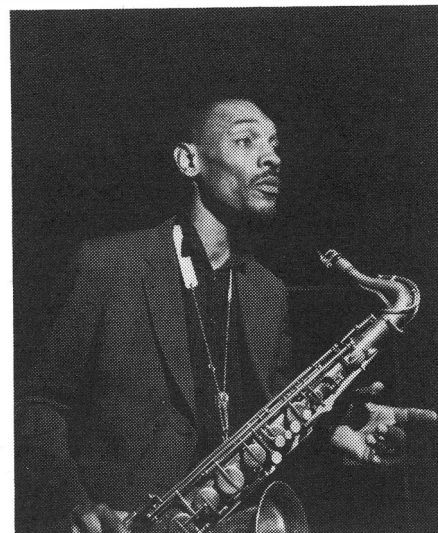
After more than a year's wait, Young recorded the more successful *Contrasts*. A singular unification of contrasting 1960s jazz styles, played by ensembles that ranged from duet to septet, *Contrasts* is a daring, soulful, and percussive date that stands as one of Young's best works. The opening cut, *Majestic Soul*, unites a rock-hard soul beat with African percussion and the futuristic waves of Young's earliest psychedelic keyboard work abetted by little-known guitarist Eddie Wright's dissonant Rock chords that sound a lot like John McLaughlin would sound when he came to America over a year later! *Evening*, also written by the leader, has a Hard Bop melody with a Bossa Nova feel yet also develops into a precursor of 1970s Electric Jazz grooves. *Means Happiness* dives back into the 'free' sound of Young's *Of Love And Peace*, and successfully achieves a mood reminiscent of that on Coltrane's last work, *Expression*, also recorded in 1967. This session also marks the introduction of drummer Eddie Gladden into Young's sphere, and they share a rewarding duet on *Major Affair*. (When listening to this lp, note that the Mosaic booklet is in error regarding the guitarist: he does play on both *Means Happiness* and *Tender Feelings*.)

Heaven On Earth, a 1968 session not released until the following year, is also an album of different attitudes, but one that is fairly conventional and uneven compared to its imme-

diately predecessor. This album's best side is by far its first side, which is comprised of three originals by Young. *The Infant* is a rousing and funky track that's a perfect opener. Alto saxophonist Byard Lancaster and the omnipresent tenorist Herbie Morgan shout effectively on this number, and George Benson, then jazz's newest guitar sensation, also takes his best solo of the date here. *The Cradle* finds Young and Gladden in a more subdued yet very empathetic duet, and the drummer's cymbalwork owes much to the influence of Tony Williams. The longest track on *Heaven On Earth* is *The Hereafter*, which develops along lines of shifting moods and dynamics as in Miles Davis' own early-1968 lp, *Miles In The Sky*. Interestingly enough, Benson also was present at Miles' session barely a month earlier.

Like buried treasure, *Mother Ship*, the organist's last album for Blue Note, remained unreleased until 1980, when Young, who would have gained the most critical appreciation from it, had been dead for two years. Had it been issued at around the same time as Miles' early-1969 releases, *Filles De Kilimanjaro* and *In A Silent Way*, it would have been obvious that Larry Young was the first electric keyboardist to lead an Electric Jazz date equal or better than Miles'. *Mother Ship* also shows us that Young was a master who could take his organ on flights that Miles' keyboardists of that period (Hancock, Zawinul, Corea) could only dream of.

As with *Unity*, *Mother Ship* is a quartet album with a strong supporting cast that Young nonetheless leads with complete authority towards the realization of his vision. All of the lp's compositions are his, and Young's solos also stand out as the most powerful, despite the presence of such as the late, great trumpeter Lee Morgan, Herbie Morgan, and Gladden again on the drums. Young's playing here has moved in a new direction in which the extreme capabilities of his instrument are also used to great effect. Young employs psychedelic vibratos, Sun Ra-like multiple scalar runs and chordal clusters and, for the first time, pedal drones and 'pregnant pauses' in his bass lines that add to the mystery and drama of this Electric Jazz classic. Herbie Morgan does his best



work on this lp, consistently wending his way through Young's electric garden like a more direct, bigger-toned Wayne Shorter. Eddie Gladden similarly plays in a style at times nearly indistinguishable from that of Tony Williams, and Lee Morgan, in a rare electric date, is occasionally reticent but shines on both *Trip Merchant* and the funky *Street Scene*.

It seems inevitable, that after *Mother Ship*, Larry Young would go on to join the Tony Williams Lifetime, record with McLaughlin and Hendrix and Carlos Santana, and be hired by Miles for *Bitches' Brew*. The mystery is: Why was Young unable to establish himself as a bandleader in the forefront of Electric Jazz? In his appreciation, Mosaic's Michael Cuscuna offers that part of Young's problem may have been that he was led to false expectations by the 'star' associations he made post-Blue Note and diluted his music in an effort to reach those highs. No doubt the demise of the original Blue Note label and the aesthetic corruption of the American Jazz industry in the 1970s added to Young's frustration. Yet it is ironic that now, 14 years after his death, the brilliant message Larry Young put forth on these Blue Note sides can be heard, talked about, and read about on continents he never visited, due, in part, to the greater depth and clarity of sound of CDs that have improved his original recordings. If only he could have imagined it and others could have really listened to him then. □

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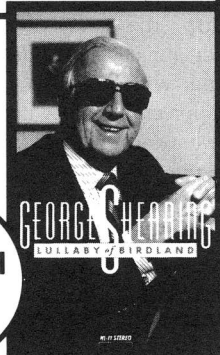
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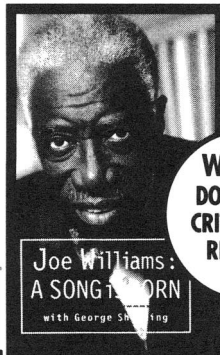
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NOTES FOR AN AFRICAN ORESTES

A VIDEO REVIEW BY STUART BROOMER



PHOTOGRAPH OF GATO BARBIERI BY CHARLES STUART

There's nothing quite like a screaming tenor saxophone allied to a comprehensive theory of history.

A 1989 video release that shouldn't be overlooked is Pier Paolo Pasolini's **Notes for an African Orestes** (*Mystic Fire*, Box 9323, S. Burlington, VT 05407, USA.) (75min.)

It's notable for both a potent soundtrack and brief appearance by Gato Barbieri and as a document in the history of jazz and its relationship to the "history of ideas."

Filmed in 1970, the film is literally a notebook in which Pasolini wanders Africa's then emerging states, seeking images, actors and locations with which he can retell Aeschylus's Oresteian trilogy, in which Orestes, a bronze age Greek Hamlet, seeks justice for murdering his mother, Clytemnestra, and her consort, Aegisthus, following upon their murder of Orestes' father, Agamemnon. For Pasolini, the myth's political relevance to Africa arises in the goddess Athene's decision that Orestes must be tried by men rather than gods, leading to the first human

tribunal and the responsibilities and possibilities of democracy. It follows that African nations are emerging from both theocracy and colonialism.

The film is accompanied throughout by Barbieri at his most intense; it's the equal of some brilliant performances with Don Cherry and Abdullah Ibrahim from around the same period.

Midway through the notebook/film, Pasolini (his voiceover dubbed into English) decides that the Orestes should be sung, not spoken, and its principal roles should be assumed by African-Americans, who must be at the forefront of any third world revolution, and, of course, the music should be jazz. This leads to a filmed segment of Barbieri (as typical African-American) and an unidentified bassist and drummer playing with two singers performing English translations of Aeschylus. The vocals are wildly tuneless, pitched somewhere between Schoenberg's "speech singing" and a kind of free jazz scat, a sort of rehearsal of a rehearsal. Highly recommended. □

CODA WRITERS CHOICE 1992

FAVOURITE RECORDINGS OF THE PAST YEAR



RANDY WESTON

PHOTOGRAPH BY GERARD FUTRICK

John Norris • Publisher Toronto • Ontario

Harold Ashby • I'm Old Fashioned • Stash
Nick Brignola • It's Time • Reservoir
Buck Clayton • Baden, Switzerland 1966 • Sackville
Bobby Gordon/Keith Ingham/Hal Smith • Trio • Jump
John Hicks • Friends Old & New • Novus
Myra Melford • Jump • Enemy
Ken Peplowski • The Natural Touch • Concord
Ralph Peterson • Ornettology • Blue Note
Joe Temperley • Nightingale • Hep
Jesper Thilo • Featuring Hank Jones • Storyville

Bill Besecker Buffalo • New York

David Murray • Special Quartet • DIW
Max Roach • To The Max • Bluemoon/MR
Various • Weird Nightmare, Meditations On Mingus • Columbia
Bobby Previte • Music Of The Moscow Circus • Gramavision
Bobby Watson & Horizon • Present Tense • Columbia
Ray Anderson • Everyone Of Us • Gramavision
Geri Allen • Maroons • Blue Note
Kenny Garrett • Black Hope • Warner Bros.
Steve Coleman & 5 Elements • Drop Kick • Novus
Errol Parker Tentet • A Night In Tunisia • Sahara

Dave Booth Toronto • Ontario

Antoine "Fats" Domino • They Call Me The Fat Man • EMI Box
Elmore James • King Of The Slide Guitar • Capricorn Box
Ann Peebles • Full Time Love • Bullseye Blues
John Lee Hooker • Mr. Lucky • Virgin Pointblank
Various • Jubilation-Great Gospel Performances Vol. 1 & 2 • Rhino
Smoky Prior • Too Cool to Move • Antone's
Rod Piazza & The Mighty Flyers • Alphabet Blues • Blacktop
Joe Hill Louis • The Be-bop Boy
with Walter Horton & Mose Vinson • Bear Family
Roots N' Blues • The Retrospective 1925-1950 • Columbia/Legacy
B.B. King • King Of The Blues • MCA

Elliot Bratton Brooklyn • New York

Joe Henderson • Lush Life: The Music Of Billy Strayhorn • Verve
Abbey Lincoln • You Gotta Pay The Band • Verve
David Murray • Shakill's Warrior • DIW/Columbia

Bill Smith • Editor

Hornby Island • British Columbia

Joseph Jarman • Song For • Delmark
Marty Ehrlich • Emergency Peace • New World
Andrew Cyrille Quintet • My Friend Louis • DIW/Columbia
Tom Cora • Gumption In Limbo • Sound Aspects
Myra Melford • Jump • Enemy
Di Donato, Sclavis & Angster • Trio De Clarinettes • FMP
Thelonious Monk • Live At The It Club • Columbia
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Randy Weston • The Spirits Of Our Ancestors • Antilles
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AECO with Cecil Taylor • Thelonious Sphere Monk: Dreaming Of
The Masters Volume 2 • DIW/Columbia
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Don Byron • Tuskegee Experiments • Electra/Nonesuch
Andrew Cyrille Quintet • My Friend Louis • DIW/Columbia
Joe Gallivan • Innocence • Cadence
Gerry Hemingway/Ernst Reijseger • October Meeting 87 • Bimhuis
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Artie Shaw • The Last Recordings • MusicMasters
Sun Ra • Love In Outer Space • Leo
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Duke Ellington • The Dukes Men Volume I • Columbia/Sony
Duke Ellington • Jubilee Stomp • Bluebird/BMG
Billie Holiday • The Legacy • Columbia/Sony
Billie Holiday • The Complete Decca Recordings • GRP
Count Basie • The Complete Decca Recordings • GRP
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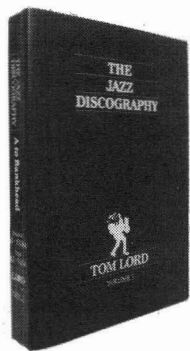


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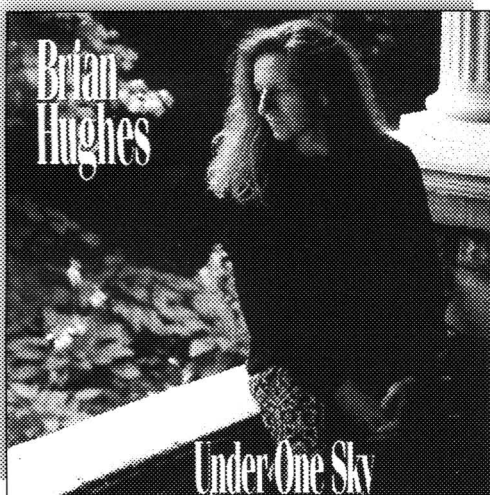
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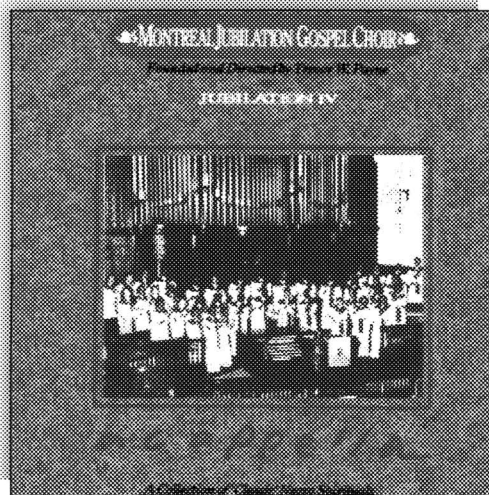
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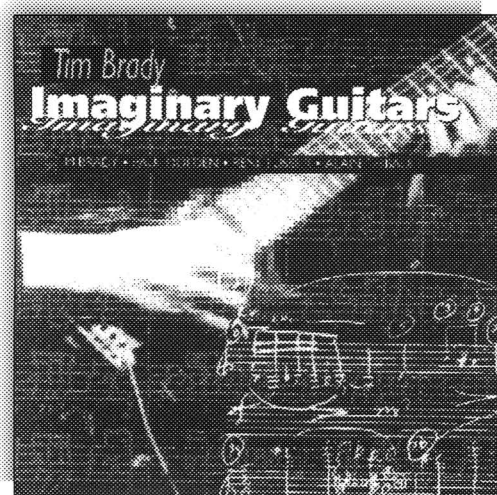
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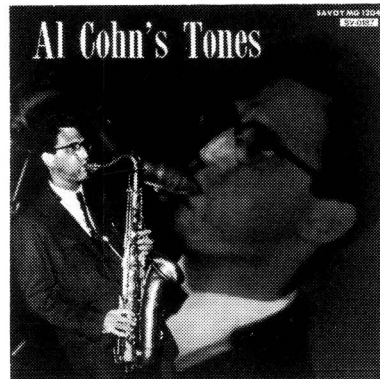
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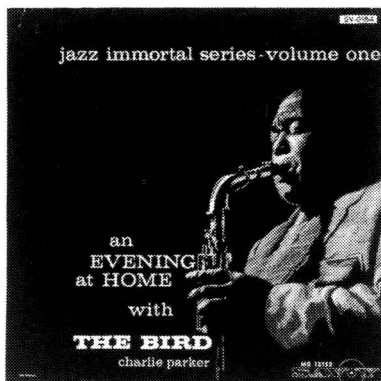
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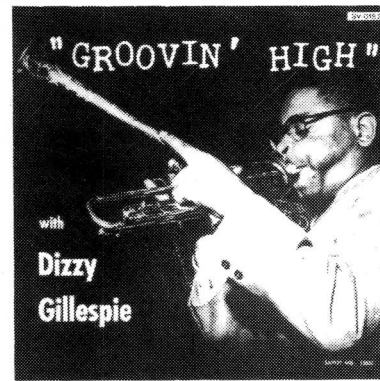
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