

OCTOBER 21, 1976

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the contemporary
music magazine

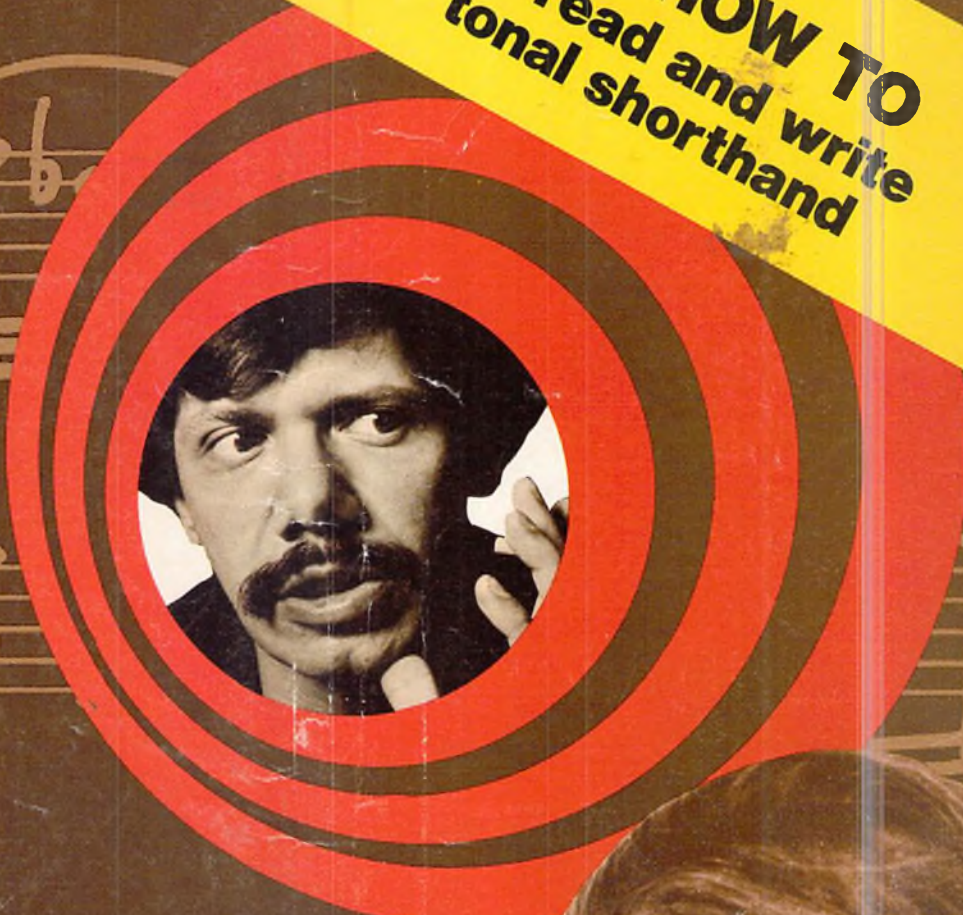
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Looking back on it, so much of what has happened in my music is in the "how" and "why" I went to Berklee.

Early on, in Seattle, I began singing with a gospel group and started fooling around with a lot of instruments, but the one I preferred was the trumpet. Clark Terry came to town and was a tremendous influence on me. And so was Ray Charles. He got me into arranging.



The time soon came to go academic and learn the fundamentals. I had earned two scholarships: to Seattle University and to Berklee.

I went to Berklee because I wanted to be close to Bird. What I'm saying is that I needed two things: learn the fundamentals and keep to roots.

I took a train from Seattle to Chicago to Boston and got a little pad across the street from the Hi Hat where all the cats used to play. Stan Getz was across the street. Joe Gordon was working in town, and so was Charlie Mariano (he was going to Berklee, too) and Nat Pierce. I took ten subjects a day and gigged every night, making \$55 a week. It was beautiful! It was what I wanted to do: learning music all day, and playing all night.

So, it was in Boston, at Berklee, that I really learned the tools of my trade. It never was a mechanical, nuts and bolts thing. The atmosphere at Berklee made you apply theory to practice, and shape roots into written ideas. I learned by doing. I worked at Berklee the way I have worked since: concentrate on the music, knowing how far the players can extend your ideas, and not having to fumble for a tool in getting your idea on paper.

Some things do change: Berklee is now a full four year college with many more students and faculty; and the Hi Hat, my old pad, and the \$55 are long gone. But I know that what you get from Berklee hasn't changed. I can hear it in the music played by the best of the new studio players and jazz musicians. I recognize Berklee in the Keith Jarretts, the Gary Burtons, the Pat LaBambas—my fellow alumni.

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Contemporary composition is emphasized in this issue by way of three differently talented music writers: Chick Corea, George Crumb, and Alec Wilder. Their work, individually and collectively, add to do what performing musicians describe simply as "good music."

Let's start with Wilder, not in deference to his age but because he's so seldom mentioned first in any context. His good friend Marian McPartland has written an accurate word picture of this complex, Calvinistically honest musician. She describes Wilder's public personality as that of a "curmudgeon" (def.—*an irascible often old man*) which definition is typified by his own Statements on page 16. But no composer should be judged on his rhetoric, only by his complete creative product. Wilder's bombast sounds as if he hearkens for some bygone idyllic day; his music sounds like a commitment to today. An example of Wilder's contemporaneity is provided by Ms. McPartland on page 49 in comparing a Wilder piece with one of Chick Corea's.

Neither Chick Corea's public face or rhetoric is a true measure of his musical maturity. Not just because that "kid pianist with Miles Davis" is now 35, but because Corea knows now who he is and for whom he writes. His current work shows that he no longer writes music as a "conscious reflection of composers and musicians that I liked," such as Satie, Bach, Coltrane, Weill, Debussy, and Horace Silver. Corea has grown out of the groove into which a performing composer can find himself: writing principally for one's own instrument. He acknowledges "that is very different from the way I compose now. Now I compose specifically for the instruments that are going to be playing the music. If I hear a trumpet line, I write it for the trumpet." The chick has hatched.

George Crumb's public reputation as an avant gardist should not be held against him. His music demonstrates his concern in reaching an audience with a "powerful statement", rather than with the oddity of form or instrumentation. As a trained academician, he explains that new types of music—particularly electronic—are "retraining us to hear things differently. As a result our ears are more sensitive to . . . tone colors . . . and the use of glissandi and microtones." As a professional composer, he practices what he teaches: "With the advent of electronic music, it used to be said that here's something that's not limited in any way. Of course, that's a mistake; nothing ever was limited, except for the composer's imagination."

(Personal note: I can't finish this brief discourse on contemporary composers without paying respect to the great Oliver Nelson who died last Oct. 27. Some of his best work has been lovingly collected by Bob Thiele in a 2-LP album, *Oliver Nelson: A Dream Deferred* (Flying Dutchman CYL2-1449).

Polls close by midnight, Oct. 10 for the 41st annual **down beat** Readers Poll. The final ballot, for those who have not yet voted, is on page 51 of this issue. Do it now.

Next issue: An insightful look at Woody Herman on the occasion of his 40th anniversary as a band leader; interviews with Albert King, legendary bluesman, and Von Freeman, the underpraised Chicago tenor saxist. **db**



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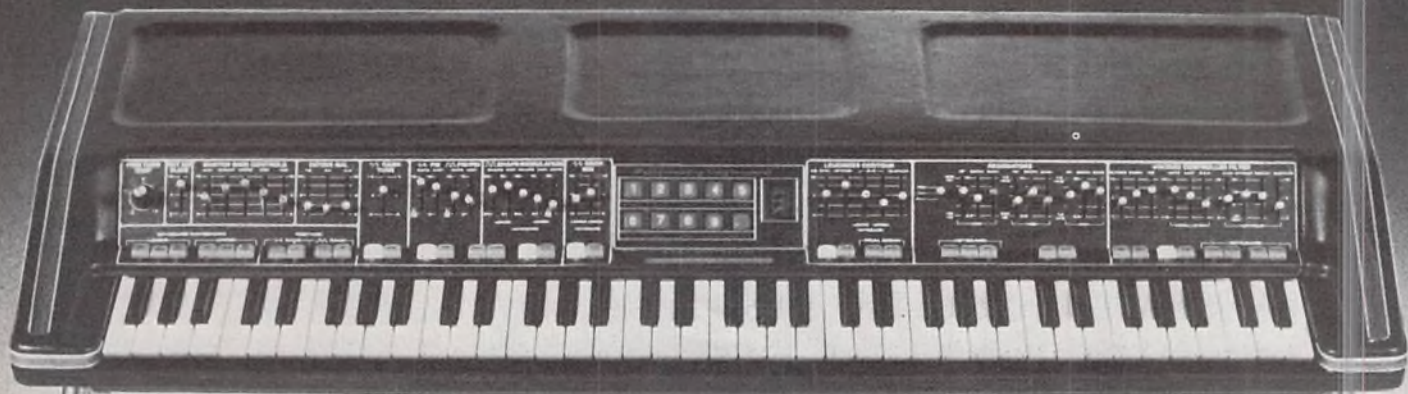


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Information Please

I am working on a discography of black jazz musicians from then to now to be published . . . upon completion. I would like very much to hear from musicians as well as jazz collectors who may be able to supply me with as much information as possible, eg. discographies, out of print records, catalogues, etc. Any info will be greatly appreciated.
 Johnny L. Cunningham Camden, Ark.

Benson Feedback

George Benson should change his name to Dr. Benson for he has surely mastered his instrument. I think Benson has shown everyone that he can play pop, blues, jazz and

anything else that he thinks he might want to play, which is more than I can say for the strictly jazz musicians who now criticize George for what he's doing. I'm inclined to believe that their harsh criticism stems from envy. . . .

Funk comes from within and some of the best jazz musicians in the world don't have it. Keep steppin', Dr. Benson!
 Donald Eldridge Jefferson City, Mo.

George Benson has capitulated to the forces of fast cash and loose musical morals. The next thing you know he'll be starring in black exploitation films. Masquerade? Indeed it is.
 Randolph Murchison Houston, Tex.

Mel Makes Bride

I would like to take this opportunity to thank the critics responsible for voting me "winner" of the current **down beat** Critics Poll.

As a long time reader of **db** I am not ashamed to admit to a not-so-secret desire for a niche among the select roster of past poll winners. In this respect, till now, I have always been a "bridesmaid," never a "bride." I am happy and grateful to be so honored.
 Mel Torme New York, N.Y.

Heroic Philly Joe

Sandy Davis is to be commended for her perceptive and comprehensive interview with drumming eminence Philly Joe Jones (**db**, 9/9). Hearing Philly play a seemingly off-handed yet meticulously constructed four-bar break has long been one of my favorite things. To read his reflections on his own life and the lives of those important to him confirmed all my preconceived notions about the man. He is a hero.
 James Isaacs Boston, Mass.

Easytongue Does It

I appreciate Stan Getz's comments (**db**, 8/12) on his own axes. I really respect his consideration for sweetness of tone. . . . I also play sax and have used metal but prefer rubber for exactly the same reasons as Stan. I also use a less open lay (about a 3), and it works even better.
 Maybe I'll be criticized for being corny, but believe me, an easytonguer plays more consistently in tune and a lot faster than a person with a rough, uncontrolled tone.
 Perry Mykleby Temple, Tex.

Litweiler Cheer

The *Waxing On* series has been a most welcome addition to the record review section. John Litweiler's article on the Blue Note reissues was an excellent example of what a record review should be all about.
 Warren Rawlings Kansas City, Mo.

In Connie's Defense

In Arnold Jay Smith's review of the Newport Jazz Festival (**db**, 9/9), he refers to Connie Kay as "a good laid-back drummer at best." Then Smith cautions Kay to "never undertake two-beat items such as *That's A Plenty*. Finally, Connie is charged with having "made *Sing, Sing, Sing* into a jungle piece, never wavering from the floor tom-tom."
 These remarks are very disturbing to me. . . . Connie Kay is universally recognized as one of the world's premier jazz drummers. It's ridiculous to think that Kay, who handled his responsibility effortlessly in the MJQ for 20 years, can't play dixieland. Recently he has been playing at Eddie Condon's and fits the dixieland band's style like a glove. . . .
 Smith (also) missed the beauty of Teddy Wilson's reunion with Benny Goodman. He describes it as "familiar stops in nostalgia-ville." Anyone familiar with the classic Goodman-Wilson collaborations of the '30s would recognize that Wilson and Goodman are always changing their styles subtly. Never does their music submerge into "nostalgia." It's as valid now as it was 40 years ago.
 Lorne Schoenberg Fairlawn, N.J.



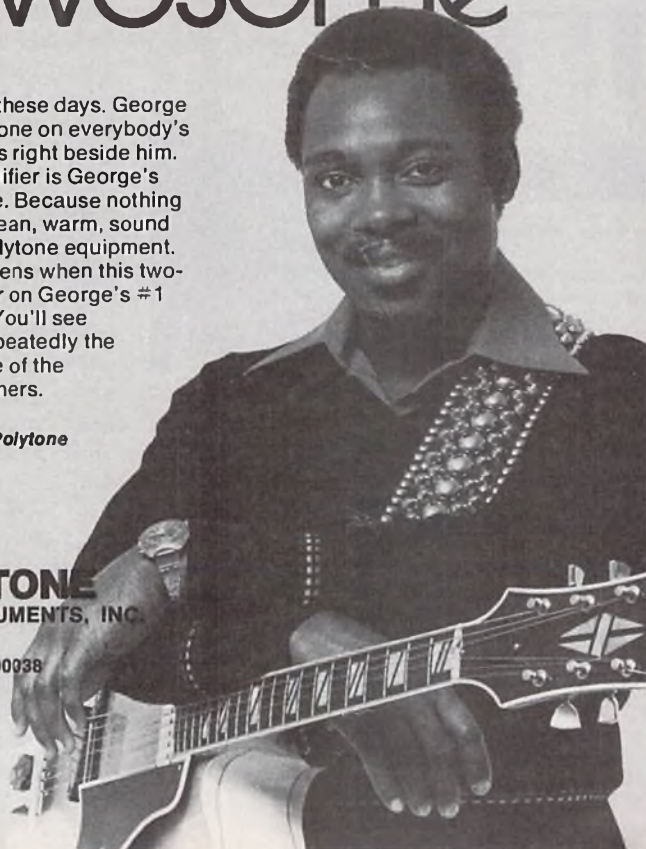
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Soundstage Vocalese



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Scat quartet in unison: l. to r. Thomas, Ross, Hendricks, Jefferson

CHICAGO—The atmosphere in WTTW Public Television's Studio A was one of anticipation. Nobody at the early afternoon taping knew precisely what to expect, probably not even the eclectic Ben Sidran who had played a major role in putting together this debut program for the third year of the widely acclaimed *Soundstage* series. "This is jazz," he said at the outset, "and it's going to be loose."

It was a special show—perhaps a first—a program dedicated to jazz singing, specifically the specialized art of vocalese—putting words to and singing jazz tunes and solos. Initially the idea of Sidran (who was in the studio directing and coordinating the action), the program would attempt to recreate the feeling, the sound, and the music of the Lambert, Hendricks and Ross Trio, the most legendary and still influential vocalese group in jazz despite the fact it disbanded almost 15 years ago. More than that, the program would explore some of the history and the art of jazz singing.

To achieve that end *Soundstage* producers (including former *down beat* associate editor Chuck Mitchell), brought to Chicago Eddie Jefferson, one of the founders of vocalese, Jon Hendricks, Leon Thomas, and Annie Ross, who has lived in London for almost two decades. It would be the first time in some 12 years that Ms. Ross had performed before an American audience and, by her own admission, the first time in years she had done any heavy scatting.

Backing this remarkable assemblage of jazz vocalists was a group of Chicago musicians picked by Mitchell, including drummer Marshall Thompson, bassist Jim Atlas, tenor saxophonist Von Freeman and pianists Larry Vukovitch from Los Angeles, Neal Creque and Marsha Frazier.

The taping was divided into segments with each singer per-

forming solo and then in various groups. Jefferson got it started with Eddie Harris' *Freedom Jazz Dance*, and from the opening chorus there was no question the music was going to be special. As Eddie moved into *Moody's Mood*, Annie Ross came from behind the camera to the edge of the stage; she was wearing a black floor-length gown and black shawl. Her brilliant red hair exploded around her head like a U.S. Steel blast furnace.

After taking on the difficult piano passage of *Mood* (first recorded by Blossom Dearie with King Pleasure), Ms. Ross commandeered the stage, singing the classics she'd penned the words to more than 20 years ago—Wardell Gray's *Twisted* and Art Farmer's *Farmer's Market*. It was as if she'd never been away. Her control was perfect, and she had no trouble hitting those distinctive high notes from the LHR days.

As the program taping continued to unfold, Hendricks joined Ross for an affectionate rendition of *Lil Darlin'*; Thomas, Hendricks and Ross performed *Center Piece*; Jefferson, Hendricks and Ross did *Cloudburst*; Hendricks alone sang his composition *Tell Me The Truth*, and with Leon Thomas he sang Coltrane's *Cousin Mary*; Leon did *Straight No Chaser* and Horace Silver's *Song For My Father*; all four performed a wild *Everybody's Boppin* and later a long, complex piece written by Jon Hendricks (and performed for the first time on *Soundstage*), tracing the history of jazz singing.

Following the taping some four hours later, the feeling between Hendricks, Ross, Jefferson and Thomas was so strong they didn't want to separate. The quartet ended up sitting in on a late night set with Ruby Braff at a local night club.

The program is scheduled to be aired the week of Oct. 25. Don't miss it.

potpourri

Bassist **Carol Kaye** and drummer **Spider Webb**, married a year ago, have abandoned all studio work in favor of their new group **Spider's Webb**. Carol plays guitar on their upcoming **Fantasy** album, and the band includes **Harold Land, Jr.** (keyboards), **Renaldo Jackson** (congas), and **George Spencer** (bass). The quintet has been honing their craft on the West Coast for several months.

The **Las Vegas Jazz Society** is now publishing a periodical called *Think Jazz*, edited by local blackjack dealer **Mike Newman**. Club president **Monk Montgomery**, long involved in the struggle to bring jazz to the Strip, is now doing a nightly jazz show on KLVAV from 6 to 7 p.m. Two new clubs have recently opened their doors to jazz patrons, the Colonial House and the Jazz Room.

Jim Pugh, lead trombone in **Woody Herman's Herd**, gets a few days off from the band October 28-29. Pugh will be guest soloist at the National Association of Jazz Educators' Clinic at the University of Wisconsin at Madison. Pugh's appearance is sponsored by King Instruments.

The first **International Jazz Festival of Japan** is being planned for February 15 to March 1, 1977. Sprawling from Tokyo to Osaka and surrounding communities, the event has already booked **Roy Haynes**, **Sadao Watanabe**, **Andy Bey**, **Lionel Hampton**, **Frank Wess**, **Ben Riley**, **Jackie Paris**, **Marvin Hannon**, **Hannibal Peterson**, **Hank Jones**, and several Japanese jazzpersons.

Washington, D.C. has a new jazz club under the direction of **Aian Dale** and **Sally Longhi**. The club is called **Sweet Chariot** and it recently debuted with **Elvin Jones** and **Betty Carter**.

Robbie Krieger, former guitarist for the **Doors**, has signed with **Blue Note**. Krieger's upcoming discs will be mainly instrumental.

Ron Carter has signed with **Milestone**, with his first album for the label due in early '77.

Miroslav Vitous is currently finishing touches on his new album. Sidemen include **Jaroslav Jakubovic** on horns, **David Earle** on percussion, and **Johnson** on percussion, and **Madison** on keyboards and vocals.

Teo Tapes Kimiko

CHICAGO—Teo Macero, who has left Columbia Records to blaze his own trails as an independent producer, turned up at P & S Recording Studios recently. He was cranking out an album for the Japanese pop market with Mercurial speed.

Teo, his glasses characteristically tucked in his thick black hair atop his head; occasionally did little dances around the mixing board as Japanese vocalist Kimiko Kasai tracked vocals over music recorded earlier and written and arranged by Richard Evans and Tennyson Stephens.

The recording had all the earmarks of a disco-sex-rock smash with jazz underpinnings, and Ms. Kasai seemed to be more than just a breathless, orgasmic Donna Summer.

On other fronts, Macero is eyeing a musicwriting project for a TV documentary series and trying to get a musical about the devil and assorted evil to Broadway. Old relations still carry on as Macero continues to produce Andre Kostelanetz and Miles Davis. If that sounds like a splitting of personality, Teo says, "I do anything."

Pittsburgh Festival

PITTSBURGH—The University of Pittsburgh has announced it's Sixth Annual Jazz Seminar, and as usual, it's a lineup loaded with talent. Saxophonist Nathan Davis, professor of jazz studies at Pitt, will again act as seminar director. Making rare Pittsburgh appearances will be Jimmy Heath (saxophone/flute), Elvin Jones (drums & percussion), and Clark Terry (trumpet). Also scheduled are Larry Coryell (guitar), Terry Pollard (piano) and Abraham Laboriel (bass). Laboriel, a virtual unknown from Central America, is touted by Davis as "one of the next real heavies on bass!"

Popular writer/arranger Don Sebesky will conduct a clinic on his forte, composition and jazz ensemble arranging. There will also be an audiovisual presentation on jazz history by Dr. Leonard Goines of the Smithsonian.

The seminar concludes Saturday evening at the Carnegie Institute Music Hall with a grand finale concert featuring all of the masters. The Third Annual Award for Excellence in the Arts will then be presented to Clark Terry. Previous recipients are Sonny Rollins and Sonny Stitt. The seminar opens Thursday, October 21 and runs through Saturday, the 23rd.

San Diego Rundown

SAN DIEGO—The India Street Art Colony bulged with an overflow crowd during this city's recent jazz festival. The event was originally conceived as a publicity attraction for the accompanying art fair, but the two day free festival (now in its third year) has become enormously popular in itself.

This year's event was climaxed by seasoned jazz bands like the Joe Marillo Quartet, the dixieland aggregation called Cottonmouth D'Arcy's Jazz Vipers, freaky avant-gardists Daliphone, and a funky sextet known as The Group. The variety of San Diego jazz is now being matched by the quality, and the

results can be found in an improving club scene. If the money here (none) proved inadequate, the exposure for jazz has been invaluable.

There were several unexpected high points at this year's festival. An acoustic street band from Cardiff, Dance of the Universe Orchestra, ripped off a fine jazz set that demanded two encores. Leader-guitarist Peter Sprague subsequently announced that the band plays on Sundays at 5:30 on 15th Street in Del Mar. Making an ostentatious debut was 14-year old drummer Dennis Markrel, who did a non-stop solo set (40 minutes).

Blisterstring Jimmy

CHICAGO—The all-for-business bluesman Jimmy Dawkins celebrated his third Delmark release, *Blisterstring*, with a recent live set at the Northside Chicago club Wise Fools Pub.

Before a select audience of writers and radio people sipping libations and knocking on cheeses, muscular, thin-lipped Dawkins sang about the realities of urban ghetto life. His *Welfare Line* blues disparaged the infusion of politics into decisions concerning aid to the needy. Dawkins' guitar work was powerful and original; he played as though determined to right social ills with music.

Though a winner of the Grand Prix du Disc of the Hot Club of France, and the recipient of criti-

cal acclaim here as well, Dawkins has yet to make a solid impression on the record buying public. Once a regular performer in Chicago's west side bars, the guitarist has been concentrating on clubs that attract predominantly white audiences, as well as college concerts.

Delmark Records, seldom given to lavish promotional efforts, did their best for their most serious young bluesman; Dawkins was relatively attentive and hospitable to his listeners, and the crowd was appreciative, if restrained. The bluesman seemed to beam with pride when his father, who traveled from the Gulf Coast town Pascagoula, Mississippi, was introduced to applause and took a bow.

Guys And Dolls Revised



MAX EISEN

Guys And Dolls co-stars Ken Page and Christopher Pierre

NEW YORK—When you have a good thing, don't change it. Right? Wrong! Frank Loesser's *Guys And Dolls* is about as perfect a Broadway vehicle as ever there was. It was a stroke of musical genius to replace the all-white, mostly Jewish-oriented cast with an all black cast. What was once Damon Runyon's race track tout-laden, gambling hustler strewn sidewalk of New York City, with all its Yiddish-isms and vocal inflections, has physically changed so that the blacks on the stage were not merely emulating life, they were reflecting it.

The play is as lighthearted as it was in 1950, with all roles being the same as they were then. Norma Donaldson is more Carol Channing than Vivian Blaine in her Adelaide performance, but the "Noo Yawkese" shines through lovingly and naively. As Nathan Detroit, Robert Guillaume is fitting, torn between running a crap game ("The Oldest Reliable Floating...") and his 14 year engagement to Miss Adelaide that threatens to terminate in marriage.

The second pair, Ernestine Jackson as Sister Sarah Brown

(even the name didn't have to be changed), and James Randolph as Sky Masterson, possess the better voices. Miss Jackson got some of her training in *Raisin*, where she won a Tony. Mr. Randolph is a night club performer with a good ballad-cum-blues huskiness to his pipes.

There was little to indicate that this was anything but an excellent revival of a superior show. Some of the smaller words were changed for updating purposes: Lindy's Strudel and Cheese Cake to Apple Pie and Strawberry Shortcake, Havana to San Juan, "Nogoodnik" in the tune *Sue Me*, to "Big Zero," and the like.

The big number is still *Sit Down, You're Rockin' The Boat*. Nicely Johnson is played by Ken Page and the gospel aspects of his "testimony" at the Save-A-Soul Mission continues to bring the house down. Each time the tune was reprised it became a little more revitalized, proving that a little tampering with the script could have made this a graduate version of *The Wiz*.

It's still easy-to-take fun, but don't expect to be hipped out of your seats. They hardly even slap palms, let alone grab thumbs.

WRVR UPDATE

NEW YORK—Radio station WRVR-FM, New York City's only all jazz radio station, and one of few 24 hour jazz stations in the world, announced recently that former olympic star and current New York Knick forward Spencer Haywood would host a two-hour jazz show each Saturday. The program, which airs from 3 to 5 p.m., began in late August, with Haywood making all airplay selections.

Steps have been taken by the station's management to upgrade their image, including "more music and less talk in be-

tween." The activities include live, biweekly performances at the Village Gate, which are broadcast over the facility. The host of that show is Les Davis, whose 7 to midnight run is among the most popular on the air. RVR also co-sponsors concerts that range from latin to jazz/rock, "if categorization is necessary," emphasizes Davis. "It's all music and it's audience-expanding."

The addition of Haywood is the latest step in a new publicity campaign to garner listeners and entice sponsors.

New Releases

Recent Atlantic wax includes *Your Mind Is On Vacation*, **Mose Allison**; *Gagaku & Beyond*, **Herbie Mann**; *Turn Of The Century*, **Gary Burton**; *Daddy Bug & Friends*, **Roy Ayers**; *Jazz Gala Concert*, a live West German set featuring **Gerry Mulligan**, **Stan Getz**, **Nat Adderley**, and **Grady Tate**, among others; *Spring Fever*, **Joachim Kuhn**; and *Concerto Retitled*, **Joe Zawinul**.

New ABC items include *Troubadour*, **J. J. Cale**; *Barefoot Ballet*, **John Klemmer**; *A Tab In The Ocean*, **Nektar**; *Let It Out*, **Kraan**; and *Two, Two, Fireballet*.

Watch for upcoming TK discs by percussionist **Ralph MacDonald** and saxophonist **Harold Vick**.

Prince **Lawsha** has started his

own label, **Birdseye**. The first release is tagged *Firebirds* and is a live recording highlighting **Lawsha**, **Ron Carter**, **Hubert Eaves**, **Kenneth Nash**, and **Roy McCurdy**.

Sackville Records has released a live duet set featuring **Joseph Bowle** and **Oliver Lake**.

Warner Brothers adds include *Chicken Skin Music*, **Ry Cooder**; *The Roaring Silence*, **Manfred Mann's Earth Band**; *Let The Rough Side Drag*, **Jesse Winchester**; *Jump On It*, **Montrose**; *Pass It On*, **The Staples**; and *Amigo*, **Arlo Guthrie**.

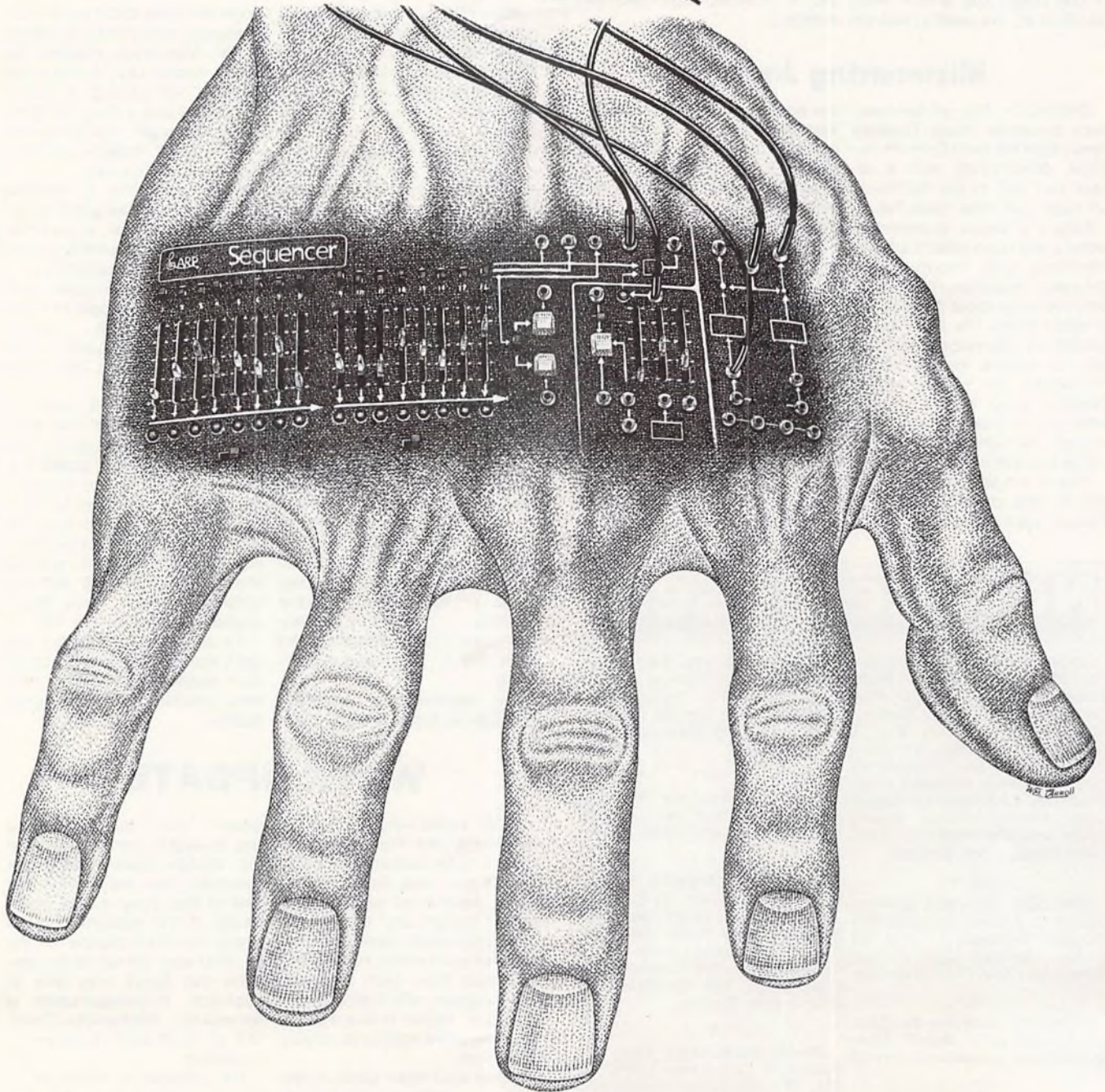
David Bromberg's first for **Fantasy** is called *How Late // Ya Play Til*. The double record set includes two live and two studio sides. db

down NEWS

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CHICK COREA

Soldering The Elements, Determining The Future

by Lee Underwood

Chick Corea is popularly known as the pianist and leader of Return To Forever, which, with bassist Stanley Clarke, guitarist Al DiMeola, and drummer Lenny White, became one of the most commercially successful and musically influential American jazz/rock fusion groups of the '70s.

Chick recently disbanded Return To Forever. With RTF bassist Stanley Clarke, he moved permanently to Los Angeles. He was in the process of establishing his new home, his new office, and his future musical direction when I dropped in to talk with him about his third musical role: Chick Corea is not only an exceptional pianist and leader—he is also a constantly evolving composer of undeniable stature.

He won the **down beat** Critics' Poll in the Composers TDWR category in 1973. He placed in the Critics top five in 1974 and '75. He won the Composers division of the Readers Poll in both 1974 and 1975. And, in 1976, he again placed in the Critics top five. (At this writing, the readers have not yet voted.)

"Composing is the first step in the whole production of living a musical life," said Chick. "A musician can compose while he is improvising, of course, but when you compose the other way you can abstract the music from the flow of life. You step back out of it and look at what you do while you're doing it."

"You can take time, pull it back, slow it down. You can break it right down, stop it, turn it back, edit things out, add new things, color it, and change it."

"You then put that creative flow in a graphic outline on score paper in what fortunately is a pretty commonly understood language among musicians."

"Composing is very exciting. It is probably the one time in music, aside from performing as a soloist, when you get to experience your own world thoroughly."

Until recently, all of Corea's composing has been for RTF and other small groups. This year's *The Leprechaun* album, his first solo LP in four years, indicated some of Chick's new directions. "I moved beyond the small group by writing for a string quartet, a full brass section, and a vocal choir as well," he said.

"As a composer, I presently lack orchestral output, so I think I would like to write a few movie scores, which will give me orches-

trating experience as well as experience composing for others."

According to Chick, there are two kinds of composing. The first is "composing with no idea of what musicians will play it. You have only the idea of the instruments and the way you want the music to sound. You write the piece, and then you find musicians who will do it exactly like that. This is very much the way classical music is done."

"The other way is the jazz improvisation way. The musicians get together with each other on a very intimate social basis. They try things out with each other and get the feeling of what kinds of ways they like to produce music. Then, with those feelings, styles, and attitudes in mind, somebody puts a musical structure together."

SELECTED COREA DISCOGRAPHY

As Soloist/Group Leader

THE LEPRECHAUN—Polydor PD 6062
PIANO IMPROVISATIONS, VOLS. I & II—
ECM/Polydor 1014, 1020

CHICK COREA—Blue Note LA 395-H2
INNER SPACE—Atlantic SD 2-305
NOW HE SINGS, NOW HE SOBS—Solid State SS
18039

IS—Solid State SS 18055
THE SONG OF SINGING—Blue Note BST 84353

Return To Forever (w/ DiMeola, Clarke, White)
THE ROMANTIC WARRIOR—Columbia PC 34076
WHERE HAVE I KNOWN YOU BEFORE—Polydor
PD 6509

NO MYSTERY—Polydor PD 6512

Return To Forever (w/ Bill Connors)
HYMN OF THE SEVENTH GALAXY—Polydor PD
5536

Return To Forever (w/ Purim, Farrell, Airtio)
LIGHT AS A FEATHER—Polydor PD 5525
RETURN TO FOREVER—ECM/Polydor 1022

Circle
PARIS CONCERTS—ECM/Polydor 1018/19
CIRCLE—CBS-Sony SOPL 19/20/-XJ

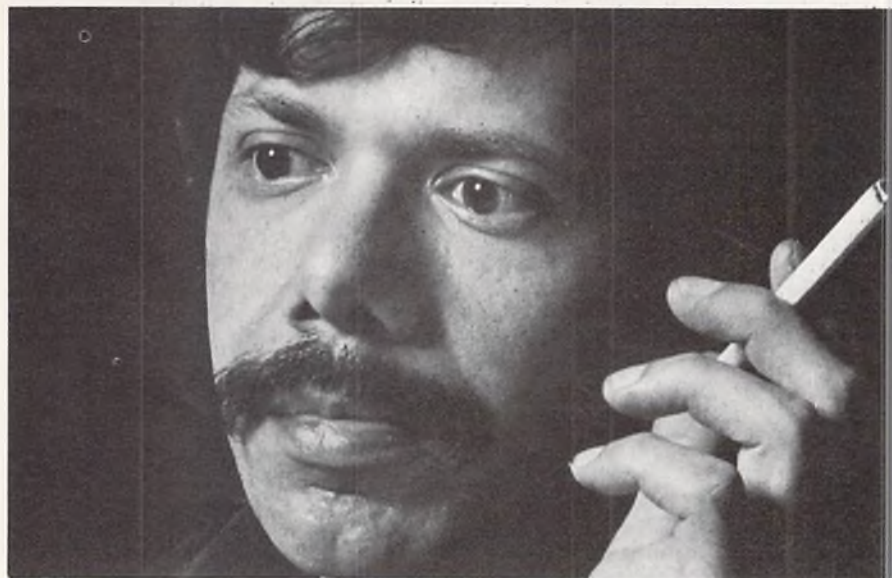
with Others

CRYSTAL SILENCE (w/ Gary Burton)—ECM 1024
ELVIN JONES LIVE—PMR 004
SKINS (w/ Mongo Santamaria)—Milestone
M-47038

THE CHICK COREA/BILL EVANS SESSIONS (w/
Stan Getz)—Verve VE-2-2510
LAWS CAUSE (w/ Hubert Laws)—Atlantic 1509

With Miles Davis

MILES DAVIS AT THE FILLMORE—Columbia G
30038
BITCHES BREW—Columbia GP 26
IN A SILENT WAY—Columbia CS 9875



JAN PERSSON

For Chick, the initial conceiving of the music is usually a quick process. "I can be looking at a tree, or not looking at a tree, and I will think of the music. I just imagine it."

"The actual sitting down at the piano or just writing the music on score paper is also relatively quick. Within a day or two or three, I've got some pretty meaty stuff."

"After that, however, the whole snail-paced machine of the world goes into operation, because the music does no good just scribbled down on score paper. There are the rehearsals, the organizing of the tours, the performances, and the recordings. That takes up a lot of time."

As a younger pianist, Chick Corea, now 35, was mightily influenced by Horace Silver. "Up until around 1959, I took all the Horace Silver records I could find and wrote down all of his compositions and solos." From Horace, Chick branched out and listened to Charlie Parker, Bud Powell, Joe Henderson, Bill Evans, and numerous others.

In 1962, he played with Mongo Santamaria, and in 1963, he joined Willie Bobo, gaining invaluable experience in both groups as a player of Latin music.

From 1964-66, he gigged off and on with Stan Getz, Elvin Jones, and with Herbie Mann's Latin groups. He also worked extensively with the trumpet player Blue Mitchell. "In fact," Chick said, "the first piece I ever got recorded was on Blue Mitchell's LP, *A Thing To Do*. I couldn't think of a name for the tune, so they called it *Chick's Tune*. It was a beboppy thing."

Chick's first record under his own name was *Tones For Joan's Bones*, recorded on Atlantic's Vortex label on November 30 and December 1, 1966. It has recently been reissued as *Inner Space* (Atlantic SD-2-305). It includes two previously unreleased cuts, *Gujira* (originally written for Willie Bobo's band), and *Inner Space*. It also includes *Windows* and *Trio For Flute, Bassoon And Piano*, both previously released on Hubert Laws' album, *Laws Cause* (Atlantic 1509).

Featuring Joe Farrell on reeds, Woody Shaw on trumpet, Steve Swallow on bass, and Joe Chambers on drums, *Joan's Bones* was, in the words of Ben Sidran's liner notes, "a fresh and ferocious post-bop album," which vividly illustrated the wide variety of Chick's influences from Latin, to free improvisation, to

straightahead bop, to highly structured classically-oriented melodic lines.

"At that time, I used to write music as a conscious reflection of composers and musicians that I liked," said Chick. "I would consciously say to myself, 'This is the feeling of so-and-so.' For example, *Straight Up And Down* is the feeling of John Coltrane; my arrangement of Kurt Weill's *This Is New* feels like Art Blakey and the Jazz Messengers; *Tones For Joan's Bones* and *Windows* were Bill Evans, the way he voices things; *Litha* is Coltrane's *Giant Steps*; *Inner Space* was directly inspired by Joe Henderson's writings; *Gujira* comes out of my love for the Latin tradition; and *Trio For Flute, Bassoon And Piano* comes out of my love for classical composers—Bach, Debussy, and Erik Satie.

"Now I don't do that so much anymore. I just write, and afterwards people tell me who they think it sounds like. I like it better that way. There is so much inflow that I have absorbed in my life that it doesn't sit there anymore as a quantity. It has made impressions on me, and it has helped me learn, but it doesn't sit there as a mental remembrance. I just go ahead and write."

During this early period, Chick wrote and improvised on set song forms with established numbers of bars which were repeated in cycles.

"And all of the composition around that time was based on piano playing," he said. "I would sit around and improvise. The arrangements and songs would come out of the way the piano was played. They were conceived as

down, just as if you were sitting down to write an essay. Afterwards, you then go over it and polish it up."

Chick then cut two records for United Artists' Solid State label, *Now He Sings, Now He Sobs* (SS-18039) and *Is* (SS-18055), both difficult to get, but reissued in part as *Chick Corea* on Blue Note (BN-LA 395-H2).

Recorded in June of 1968, *Now He Sings, Now He Sobs*, a bop-oriented collection of originals, featured Miroslav Vitous on bass and Roy Haynes on drums. Shortly after these sessions, Chick replaced Herbie Hancock in Miles Davis' band. There he cemented lasting friendships with Dave Holland and Jack DeJohnette. With Holland, DeJohnette, Woody Shaw, Bennie Maupin, Horacee Arnold and Hubert Laws, Chick entered the studio and recorded *Is*.

Is was based almost entirely on Chick's explorations into the world of free improvisation. "For me, it came out of John Coltrane's work on *Meditations* and *Ascension*, when he began to be freer and freer about the structure of his tunes.

"The use of free improvisation was a very personal experience for me. There was no real intention to communicate with an audience. It was like group therapy, just getting together and letting our hair down.

"In a world that seems at times to have more barriers than freedoms, the free improvisations said, in effect, 'To hell with all the barriers. Let's just play what we feel and see what comes out.' A lot of what comes out, of course, are frustrations and suppressed

BST 84353), after which reedman Anthony Braxton joined the group.

Circle lasted only a little more than a year and recorded only two readily available LPs, *Circle* (CBS-Sony SOPL 19/20/-X5), and a live album, *Paris Concerts* (ECM 1018/19). Circle made a considerable impact on avant garde connoisseurs.

The music was for the most part freely structured, highly dissonant, often chaotic, and based almost exclusively on the (not always) inspired spontaneous interactions among the musicians.

"We were definitely influenced by Paul Bley and Gary Peacock during that period, as well as by John Coltrane, Albert Ayler and Ornette Coleman. On the classical side, we drew from John Cage, Stockhausen and other modern composers.

"On the whole, however, I was moving from 'this sounds like that' to 'I like this sound' without reference points.

"In the middle of the Circle period, I started to pine for melodies again. *Paris Concerts* is live, and it is probably the best recording of the Circle period. If you listen to our rendition of *Nefertiti*, or some of the slower improvised pieces, you can begin to hear the melodies begin to form again.

"Although I was still with Circle, this is when I recorded the *Piano Improvisations* albums, leaving Circle soon afterwards. I had begun to discover that I had a musical flow that could happen without the encumbrance of other influences. The first time I made music clearly from a present-time source-point for myself was *Piano Improvisations Vol. I & II* (ECM 1014 and 1020)."

Of all of Chick Corea's varied approaches to music, the two improvisation albums leap out as classically-oriented acoustic piano landmarks.

With the exception of *Song For Sally*, *Song Of The Wind*, *Some Time Ago*, for which he had preconceived themes, and *Trinkle Tinkle*, composed by Thelonious Monk, and *Masquellero*, composed by Wayne Shorter, all of the four sides were improvised on the spot.

"That was when I discovered myself," Chick said. "It was a very happy time for me. I discovered that I could just sit down and create a musical entity in a second. I'd sit down, go rrrrrrr!, and a piece of music was there. So I played off that newfound ability. Manfred Eicher would turn on the tape. I would play, and that would be it!

"Also, I was beginning to put structure and melody and harmony and rhythm back into my musical form. But this time the music was determined by *me*, not by Joe Henderson, John Coltrane, Bach, Satie, or whoever.

"It was a finding-of-myself period, and from there on, I came to love structure and composition, and I still do, more and more. That is when I made a solid decision to evolve in my music as a composer."

With a smile on his face and a copy of L. Ron Hubbard's *Dianetics* in his back pocket, Chick Corea moved forward rapidly. Previously, he had directed his musical energies toward the goal of aesthetic perfection. L. Ron Hubbard opened his eyes to the concept of art-as-communication, a dynamic philosophy for which Chick has been a frequent and articulate spokesman.

The changes happened quickly. Chick told Chuck Berg (in *db*, March 25, 1976), "I decided to put some group music together in 1971. So I started writing some music, and the first piece I wrote I entitled *Return To For-*

"Composing is very exciting. It is probably the one time in music, aside from performing as a soloist, when you get to experience your own world thoroughly."

piano vehicles. If I wanted horns, I would just have the horns play one of the piano lines.

"That is very different from the way I compose now. Now I compose specifically for the instruments that are going to be playing the music. If I hear a trumpet line, I write it for the trumpet.

"During this phase of my music, it was difficult to stop the flow long enough to put it down on music paper. If you're playing on the piano, and you have a flow going, and you have a melody you're beginning to create, you can do one of two things: you can either spend a lot of hours playing it over and over again until the melody and arrangement can be played the same way—it becomes a 'piece.' Then you maybe write it down. Or, the other way, a more exact way, is to write it down as each phrase comes up. You then continue.

"The second way is a little bit harder, and you have to know more about the technique of music notation, because if it's going to take you a half hour to notate a 15-second phrase, you've lost the flow of the piece. You've forgotten where you were going. The inspiration is very filmy and flittery. It goes by in an instant.

"Tape recording while you play is okay, except if you're rambling and practicing you still have an hour of tape to mess around with while you pick and choose notes and phrases out of it.

"Today, I find that the most exact, direct-line way of composing is to just go immediately from what I hear in my mind directly to the score paper, without the via of the piano. Hear the music and write it right

anger. It is yelling, screaming, getting it all out. I think that is what that music reflects. Everybody yelled and screamed. Then after awhile nobody cared. We returned to a form of communication that somebody could understand.

"In the apparent chaos of all the group improvisation on *Is*, however, there is one little 52-second gem that I rather pride myself on. It's just me, and Hubert Laws on flute, and it is called *It* (not included on the Blue Note reissue). For the other music, the instructions were, 'Just play'—no theme, nothing, just 'Start!' *It*, however, is just a little tune, fully and completely composed. It is honed and precisely done. It is the crystal idea of a moment. It has a beauty and a stability that goes a long way."

With Miles Davis, Chick played on *In A Silent Way*, the revolutionary *Bitches Brew*, and *Miles Davis Live At The Fillmore*. "There's also a record called *Black Beauty*, done in Japan, that began to reflect what Dave Holland, Barry Altschul, Anthony Braxton and I would be doing later in the Circle group—a free form thing.

"Miles is a very strong lyricist, although during the time that I was with his band, he became more of an abstractionist. I was very much into abstraction, and I wanted to do it even more than we were already. So near the end of the Miles thing, 1970-1971, Dave and I decided to form Circle in order to continue and develop that way of playing."

With Holland and Altschul, Corea recorded a predominantly free form trio album in 1970 called *The Song Of Singing* (Blue Note

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ALEC WILDER: *The Compleat Composer*

by Marian McPartland

Alec Wilder's music has been a part of my life for many years. As a teenager, long before I left England for the United States, I listened to his now legendary *Octets*—comprising harpsichord, clarinet, bass clarinet, bassoon, oboe, bass, drums, and flute—and was intrigued by the fascinating combination of classical melodies, graceful and light, that were played with a jazz beat. The pieces had style, elegance, and wit. Some of them were tender, some humorous; all had imaginative, sometimes puzzling titles—*Jack, This Is My Husband; The House Detective Registers; The Children Met The Train; It's Silk, Feel It*; and so on. All were short, and perfectly put together. The melodies were so intricately woven between the various instruments that it was hard for me to pick out the main themes on the piano; I would just listen to the records and let my imagination run riot.

Gradually I absorbed more Wilder music from the BBC. *I'll Be Around* was a song that became popular in England, and *While We're Young* was another. I never saw the sheet music. I just soaked up the melodies from hearing them. I've always gravitated towards harmonically intricate tunes with tender, romantic lyrics, and these songs had them. Later, after I came to the United States, I learned more Wilder compositions. Then, while we were at the Hickory House in 1953, I recorded *I'll Be Around* in a baroque style with harp and cello, for Capitol. I never knew Alec had heard it and liked it until years later.

We first met at the Hickory House in the 1950s, but it was just a brief meeting; and years later, when I was playing at The Apartment, I saw Alec sitting at the bar quietly listening. After the set I slipped onto a stool beside him and we chatted. He had a record of the Swingle Singers under his arm, and several books, which I later came to know were standard equipment with him. "Gosh, I'm dying to hear that record," I said enviously. "Take it, dear," he said. He pulled out a fountain pen (a real pen with a nib!) and autographed it. I went home thinking how generous and pleasant he had been. I've since found out he likes to share things—books, ideas, stories, and even his friends!

A year or so later I saw him again. I was in the airport in Rochester. Alec was there at the bar, deep in a book. I wanted to say hello, but didn't dare. He looked forbidding and austere, and he had no idea I was watching him. As I boarded the plane, he was already seated (in first class), still reading, still, to me, quite unapproachable. I went on back into the coach section.

I didn't see him again for several years, until I was playing at the Rountowner Motel in Rochester, New York—Alec's birthplace. Someone mentioned Alec was in town. I impulsively called his hotel and left a message—"Please ring me, and let's get together." The next day I heard from him, and we arranged to meet that night for dinner. Alec is a great conversationalist and very humorous. He laughs a lot, and he made me laugh as we discussed music and musicians, songs we like, gossip, our mutual friends. It was delightful.

16 □ down beat



LOUIS OULIZER

"It is inevitable that any of my opinions, especially the negative ones, will be viewed with a degree of condescension due to my age.

"Unless a man carries a feedbag reticule slung over his shoulder, wears his hair like Samson, sports railroad engineer jackets, and considers anarchy freedom, his opinions are viewed with bored contempt.

"Of course, if he has been stamped with the Good Housekeeping Seal along the way, the New Society is slightly more afraid to dismiss his attitudes.

"My life's work is accepted in large measure only by the old and the young. The middle-aged self-proclaimed musical elite dismiss it as traditional, and therefore suspect.

"I am interested in only those manifestations of art which, in my estimation, emerge from a profound need to create and an absolute insistence upon a professional point of view. And since I believe that we are living in the heyday of the amateur, I am less inclined to laud their fumbling experimentation than I would if I were convinced that such fooling efforts stemmed from deep-rooted conviction and creative compulsion.

"The areas in which my weary eyes once again begin to brighten are the music centers; the schools and colleges where the young are overwhelmed by the miracle of music, the discipline of study, the revelations resulting from learning the ethos of interdependence and the infinite rewards implicit in a sane and selfless submission to the demands of musical performance, interpretation and comprehension.

"Those who turn to music in order to make money and achieve notoriety are as contemptible as old ladies' purse snatchers and about as much a part of creation.

"The supermarket Wagners who horns woggle the public into accepting their mongoloid 'creations' are as grotesque as the illiterate 'philosophers' and 'sociological prophets' who whine in assonant rhymes and rummage-sale melodies of the sins of the establishment.

"The vibrato-less, beady-eyed pseudo-folk singers who, with wretchedly acted-out false modesty, sing of the wind and the rain, the caterpillar and the butterfly, are as specious as the bespangled latter-day 'troubadors' searching for a God who wears whiskers only at Christmas in front of department stores.

"I admire those professional musicians who give much of their time and energy to opening the ears of the young to the miracles of honest, forthright jazz, and I admire all those who refuse to be traduced and warped by fashion, by license, and by the clod-stepping march of the barbarians."

Alec Wilder

Then the band got ready to play. It was a Hawaiian group. Alec's face took on a pained expression as the musicians tuned up. I started to giggle. "Let's get out of here," we both said at once. He signalled wildly for the check. I never thought two people could gobble down dessert, gulp coffee, and tear out of a restaurant so fast. "I hate that damned Hawaiian music," he said.

He came to hear my trio at the Rountowner. He evidently liked what he heard, for he kept coming back night after night. Sometimes he brought faculty members from the Eastman School, or his close friend, photographer Louis Ouzer. One night as he was leaving he said, "I'm going to write a piece for you—I'll bring it in this week." I was pleased, but didn't really believe him. I forgot all about it until the next time he showed up at the Rountowner. He airily tossed me a sheet of music, on which was written, "Jazz Waltz for a Friend—a small present from Alec Wilder."

I was delighted, and I couldn't wait to play the piece. It had a haunting melody which had a way of turning back on itself that I found fascinating. It was deceptively simple to play, yet hard to memorize and to improvise on. Many of Alec's pieces are that way, but they are rewarding, for as you delve into them and explore their intricacies, you find fresh ways to go. *Jazz Waltz For A Friend* became a part of our trio repertoire, just as Alec became part of my audience from then on.

I returned to New York, and soon after, Alec checked into his "home" of 40 years, the Algonquin Hotel, and called to tell me he had another piece for me. It was a slow ballad, and

Young, I know that he'd rather I played something like *The Wrong Blues*. But satisfying Alec and pleasing a night club audience at the same time isn't always possible.

When I was playing at The Cookery, he was there nightly to listen and give me moral support, and, occasionally, criticism. He is fascinated by improvisation, yet sometimes when someone takes harmonic and melodic liberties with his songs, he gets irritated. I've had to listen to many a tirade about this, and many times I've argued with him: "If you want a sheet music performance, it won't be jazz playing." But he insists on his point that at least the first chorus of a tune should be pretty much as the composer wrote it. "Then improvise," he says. He was terribly pleased when Paul Desmond said to him not long ago that "the perfect chorus is the song itself."

Incidentally, it isn't only his own songs that Alec worries about. He is as much a watch dog about the songs of other composers. And he is as deeply concerned with the correctness of lyrics as with the notes of a song. He has written the lyrics of some of his own songs (*I'll Be Around*, for example) and for the melodies of others (*Where Is The One*, with music by Edwin Finckel, beautifully sung by Frank Sinatra). His best-known collaborator has been William Engvick, who wrote the words to *While We're Young, Who Can I Turn To?*, *The April Age*, *The Lady Sings The Blues*, and, more recently, *I See It Now*, and the deeply moving waltz *Remember, My Child*. Alec has said that a song needs to be sung to make it truly come alive and Bill's lyrics prove the point. They remain fresh and evocative, mar-

tries to be cheerful, all to no avail. The only thing to do is to wait till the storm blows over.

Somehow through all these changes of mood, which Alec seems hell-bent on sharing with his friends, the friends all hang on, ready to sweat out the line squalls, sit through the slough of despond, and prepare to revel with him and share the gales of laughter and witty remarks that usually follow one of these gloomy spells. His old friend George Simon, after waiting out one of these moods, once remarked, "I nominate his personality as the one most likely to split."

In 1974 he was the subject of a fascinating profile by Whitney Balliett in *The New Yorker*, which brought him as a person into focus in a very special way. Whitney describes him in his own unique fashion:

"Wilder is a tall man with a big head and small feet. He was wearing a sports jacket, gray slacks, and loafers, and they had a resigned look of strictly functional clothes. He has a long, handsome face and receding gray hair that flows out from the back of his head, giving the impression that he is in constant swift motion. His eyebrows are heavy and curved, and when he has finished making a point—often punctuated by his slamming his fist down on the nearest piece of furniture—they shoot up and the corners of his mouth shoot down. He has piercing, deep-set eyes cushioned by dark, doomsday pouches—diamonds resting on velvet. His face is heavily wrinkled—not with the soft, oh-I-am-growing old lines but with strong, heavy-weather ones. He has a loud baritone voice and he talks rapidly. When he is agitated, his words roll like

"Unless a man carries a feedbag reticule slung over his shoulder, wears his hair like Samson, sports railroad engineer jackets, and considers anarchy freedom, his opinions are viewed with bored contempt."

he called it *Why?* Different in tempo and feeling from the first one, it nevertheless had the Wilder stamp of bittersweet harmony, and the bass line ascended in half-steps. Alec loves bass lines—"I'd sacrifice melody, anything for a good bass line," he says—and many of his songs, notably *It's So Peaceful In The Country*, show this obsession with a constantly moving line. His idol is Bach, a clue to his devotion to uninterrupted momentum in the left hand.

New tunes kept coming thick and fast. I couldn't keep up. There are still some I haven't memorized. Alec's output of music of all kinds is prodigious. Having seen the speed and complete concentration with which he composes, I can understand how he gets so much work done, including the great number of classical works he has written—woodwind and brass quintets; pieces for French horn, tuba, flute, wind ensembles, piano; suites and sonatas. The list is endless, the combinations are varied. I have a record by bassist Gary Karr and Bernie Leighton—*Suite For Bass And Piano*. The second movement in this suite is so hauntingly beautiful that I tried to persuade Alec to make a pop song out of it—put lyrics to it. "Oh, no, I can't tamper with it—it's all done. I can't go back to things once they're finished," he says tersely.

He continually writes new pieces and never looks at them again. He hates to hear people talk about the *Octets*. "Doesn't anybody know I've written thousands of pieces since then?" he asks impatiently. He's eager to hear his lesser known works performed, for though he listens courteously when I play *While We're*

vels of taste and care for language.

In the years since I first met him, I've seen marvelous new developments taking place in Alec's life and his work. Perhaps the most important and far-reaching event was the launching of his book, *American Popular Song*, in 1972. Edited and with an introduction by writer James Maher, this is a unique and valuable work; and even if Alec had never composed a popular song, he could be very proud of the book (which, incidentally, is already treated as a "classic" in England). It is a searching, detailed, knowledgeable, and often critically humorous analysis of songs by the great composers—Kern, Berlin, Arlen, Rodgers, and so on—and it is a godsend to students of popular music and laymen alike, as well as a joy to musicians, who can refresh their memories when searching for fresh songs to play by a quick glance through its pages. (Typically, Alec has not mentioned any of his songs in the book.) While not always agreeing with his opinions, one has to respect his convictions and his unequivocal directness in stating his likes and dislikes. For a man who insists he is timid and insecure, Alec comes on strong, but with authority and style.

Emotionally, he is very complex. He makes wild swings from an almost childlike gaiety to deep depression. The word "curmudgeon" might have been invented for him. When he is in one of these low moods, it is as if a mistral were blowing. Raging, swirling clouds of pessimistic observations are uttered in a doomsday voice. He speaks morosely of the "great toboggan slide" of "our darkened world." One

cannonballs around the room. He laughs a lot and he swears a lot, in an old-fashioned, Mark Twain manner, and when he is seated he leans forward, like a figurehead breasting a flood tide. A small, serene mustache marks the eye of the hurricane."

Alec's conversation, his comments on people and events, are spoken with a larger-than-life intensity, in a resonant baritone that cuts through crowd noise in any room. He could be arrested for noise pollution in the restaurants he patronizes. He could have had a great career in radio. In fact, radio shows he and I have done on WBAI in New York and TV shows in Rochester on Channel 21 have always been highlighted by the clear strong quality of Alec's voice, his quick wit, great gusts of laughter punctuating eloquently phrased anecdotes and stories, his way of verbally underscoring points with his magic marker voice.

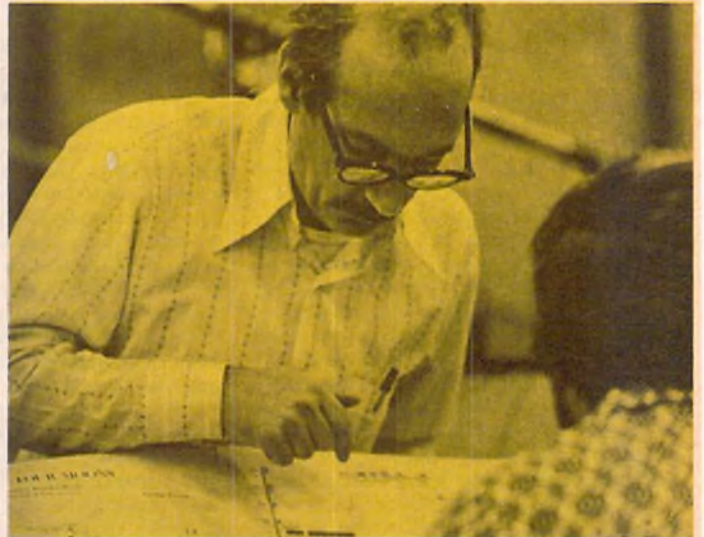
He constantly grumbles about being "forced" into the limelight by being on a television or radio show, yet he comes across on both media with great charm, a strong personality, with vitality and humor. One has to know him to understand why he gives himself such a hard time about these things. In actual fact, he is a closet ham—but once he's out on stage, he's really on.

To illustrate the point, two years ago he wrote me a piece to perform with the Duke University Wind Ensemble, *Fantasy For Piano And Wind Ensemble*. He came along, since he wanted to hear the orchestra play the piece. "Now don't you get me up there to talk during

GEORGE CRUMB

Makrokosmic Cartographer

by Kenneth Terry



Does George Crumb have a sense of humor? After listening to some of his soul-searching avant garde music, one is inclined to think not. But that impression fades quickly as Crumb tells a roomful of music students how he came to choose the instruments in one of his works. "There's no real substitute for the kabuki blocks," he says with a roguish smile. "There's a crack of doom in those blocks."

Later on, the Pulitzer Prize-winning composer displays a score whose staves curve around in a circular design. This is *The Magic Circle Of Infinity*, a section of Crumb's *Makrokosmos I* (for amplified piano). Its pictographic "eye notation," a legacy from Bach and the medieval composers, is pretty to look at, but clearly useless for performance purposes. "It has to be memorized, of course," Crumb remarks, raising his eyebrows. Then, as the students laugh, he turns the page to reveal a score in the shape of a spiral galaxy. "That was a hard one to draw," he recalls. "The little notes look like stars, you know."

Is this eccentric University of Pennsylvania professor really the intense midnight poet who wrote *Ancient Voices Of Children*? Could he be the rare modern composer who has won over not only critics but a public that usually turns a cold shoulder to the avant garde music? It seems almost incredible. In his brown, three-piece suit and horn-rimmed glasses, with his graying hair and slightly bent grin, this man could blend into a faculty meeting like a lemon slice in a bowl of punch.

While he plays his academic role, however, strange new ideas are rumbling in Crumb's imagination. A banjo caressed with a bottleneck slide begins to sound like a Japanese shamisen; echoes of Gregorian chants reverberate in a soprano soloist's tribal crooning; and off in the distance, piano strings are being plucked "serenely, hauntingly, echoing (like an Appalachian Valley acoustic)."

Crumb's allusions to folk music, as well as his use of such "hillbilly" instruments as the banjo, jews-harp and musical saw, can be traced to his childhood in Charleston, West Virginia. But his background doesn't explain why his work incorporates so many non-Western materials and instruments. Nor does Crumb's thorough classical training jibe with his avoidance of counterpoint, which has permeated Western music since the Renaissance. What is it that has prompted him, in company with several colleagues, to break away from the historical line of development?

"Maybe it's an instinctive awareness that we're at a new point in the evolution of style," the composer theorizes. "And I think this is not purely a musical sign. It's sociological and it's part of the condition of the world now. Things are coming into focus from many disparate sources. The moon landing, of course, is only a symbol. But astronomy has given us the realization that the earth is tiny and small. At the same time, world cultures are becoming more tied together. We're aware now, for example, that other modes of music can be enormously subtle and highly articulate. I'm thinking particularly of Japanese, Indian and Balinese music. Through recordings, we've all become

familiar with these styles.

"The same is true of medieval and renaissance music, too. Suddenly, these things are really accessible, and they weren't, you know, when I was 20 years old. Back then, I hadn't heard a note of music before Bach. There weren't any recordings available, or in any case, I didn't have access to them."

During this period, Crumb was attending the University of Michigan, where he studied composition with Ross Lee Finney. Like Crumb's own work, the music Finney was writing then fuses chromaticism with traditional tonal elements. But Crumb denies that his teacher influenced the development of his style.

"Finney was valuable for teaching craft and for helping students to develop technical competence. But he never stressed stylistic things. And of course at that time I hadn't found myself stylistically.

"Back in the '50s, my music sounded very much like Bartok. The influence of the Viennese composers (Schoenberg, Berg and Webern) came a little later, but I never really wrote 12 tone music."

It wasn't until 1962, Crumb says, "that I felt I started writing more on my own." That was the year in which he completed *Five Pieces For Piano*, the first of several works that combine conventional keyboard techniques with inside-the-piano effects. Some of these were pioneered by John Cage in the '40s, but Crumb draws a sharp distinction between that composer's approach and his own.

"Most of my work doesn't involve anything like prepared piano, which in Cage's works means actually preparing the strings with bits of nuts and bolts and what have you. I do sometimes lay a glass rod or a light chain across the strings, and in part of *Makrokosmos III*, you know, they're covered with sheets of paper. But 95% of inside-the-piano effects in my music are produced by the hands themselves in contact with the strings, and without preparation."

Asked if there aren't still infinite possibilities on the keyboard itself, Crumb replies, "Oh, I think there are, you know. I can imagine whole works that would be on the keys. These inside-the-piano techniques are just possibilities that interested me; and more than that, I was intrigued by the synthesis of the keyboard with the inside effects."

As the composer readily admits, it wasn't easy to integrate the two media. In the embryonic *Five Pieces*, for example, keyboard passages and inside-the-piano sounds follow one another in a disconnected sequence that makes them seem incongruous together. Where the pianist sustains bass chords with the pedal while plucking pairs of strings, the approach begins to make more sense. But that technique is still fairly primitive compared to the harmonics and various types of pizzicato which the performer must coax from the strings in *Makrokosmos I* (1972). Here it is hard to tell where the "outside" notes end and the "inside" ones begin. Combined with the shouts, groans and whistling specified in the score, these effects turn the solo pianist into a kind of one man band.

The composer's latest effort along this line, *Makrokosmos III (Music For A Summer Evening)*, takes the next logical step beyond its

"I think we're living in a time that maybe over-emphasizes the intellectual aspect of music . . . I couldn't really care whether a work was totally serial, or was 12 tone or completely intuitive, as long as it makes a powerful statement."

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RECORD REVIEWS

Ratings are:

***** excellent, **** very good,
*** good, ** fair, * poor

McCoy TYNER

FLY WITH THE WIND—Milestone M-9067: *Fly With The Wind; Salvadore De Samba; Beyond The Sun; You Stepped Out Of A Dream; Rolem.*

Personnel: Tyner, piano; Ron Carter, bass; Billy Cobham, drums; Hubert Laws, flute, alto flute; Paul Renzi, flute, piccolo; Raymond Dústé, oboe; Linda Wood, harp; Stuart Canin, Peter Schafer, Daniel Kobialko, Edmund Weingart, Frank Foster, Myra Buckley (or Mark Volker), violins; Selwart Clarke, Daniel Yalc, violas; Kermit Moore (all solos). Sally Kell, cellos; Guilherme Franco, tambourine (track 2). Arranged by McCoy Tyner. Conducted by William Fischer.

For any artist with as clearly defined, strongly individual and steadfastly uncompromised a vision as McCoy Tyner's, longevity must eventually become a major problem. His performances literally glow with the brilliance of his personal stamp, even to the point of blinding those on the sidelines; each work conspicuously carries his all-encompassing style, and runs the risk of breaking down under the load. The style becomes so recognizable that it can obscure the content; the music can all begin to sound the same, and the true innovators and originals (like Tyner) must guard often against slipping off their chosen paths and into the waiting rut. This is a problem not encountered by chameleons and others with less commanding voices.

Tyner has met this challenge for versatility throughout his career, working in solo and quartet formats and creating albums for larger ensembles too, including brass and orchestral complements. Just last year he changed the setting, employing Ron Carter and Elvin Jones on the spectacularly successful trio LP *Trident*. *Fly With The Wind* is even more spectacular, centering on Tyner's often stunning arrangements for chamber orchestra, but somewhat less successful.

There's no use pulling punches. The main thing preventing McCoy's unqualified triumph on this album is his drummer. Cobham has done the impossible: ceaselessly rampaging on his giant dynamo of a trap set, he has actually stolen the thunder from McCoy's piano whirlwind. Cobham, a superb listener, has often been the perfect accompanist; his photon-fast, hypersensitive reactions to a soloist are awesome in their fecundity. But here, he never stops. Superbusy polyrhythms clutter and cloud nearly every bar of his energetic acrobatics, and end up getting in the way of the music. Why neither Elvin Jones, whose sensitively-scaled aggression was such a joy on *Trident*, nor the underexposed Eric Gravatt, McCoy's current drummer, was used is the sad mystery of this album.

Cobham's miscasting is all the more obvious since almost everything else works so well. McCoy's chamber orchestra features harp, oboe and flutes, and the writing—partic-

ularly the expressive secondary melodies in the cellos—is varied and alive. (It figures that the cello, the most virile of the strings, would benefit most from McCoy's arrangements.) Sometimes, as on the title track, the strings muscularly punch out the broad, strong theme; or else, as on the starkly, bewildering reharmonized standard *You Stepped Out Of A Dream*, they are used to counter Tyner's theme statement, and then to punctuate and structure the improvisations. In any case, as might be expected from Tyner, the orchestra is always an active participant, rather than the supportive featherbed of limp-wristed solos that constitute the typical "jazz-plus-strings" affair.

McCoy concentrates on the soft sounds of harp and oboe in the album's only real nod to his more peaceful side, the sumptuous *Beyond The Sun*. His solo style is gestalt—one doesn't listen for smoothly-honed solos in any conventional sense of melodic development, but rather to the overall shape of a solo delineated by speed, strength and choice of intervals. Soloist Laws, firmly ensconced in the mainstream tradition, adds another dimension with his assured, incisive sound—particularly on the deep-toned alto flute—weaving packed, jam-styled lines filled with lyrical ideas. Carter is more idiosyncratic, and less frankly inspired, than he was on *Trident*. But a drummer with more understanding of the sound and sense of McCoy Tyner—the man *and* the music—is the only real gap between this fairly enlightening experience and the record it might have been.

—tesser

STAN GETZ

THE BEST OF TWO WORLDS—Columbia PC 33703: *Double Rainbow; Aguas De Marco; Ligia; Falso Bahiana; Retrato En Branco E Prieto; Izaura; Eu Vim Da Bahia; E Preciso Perdoar; Just One Of Those Things.*

Personnel: Getz, tenor sax; Joao Gilberto, acoustic guitar, percussion, vocals; Heloisa (Miucha) Buarqua de Hollanda, vocals; Oscar Castro Neves, guitar, arrangements; Albert Dailey, acoustic piano; Clint Houston, bass; Steve Swallow, bass; Billy Hart, drums; Grady Tate, drums; Airtó Moreira, Ruben Bassini, Ray Armando, Sonny Carr, percussion.

Two Worlds is a superbly tasteful reunion of Getz and Gilberto after far too long a separation. Again we sense the close affinity between the tropical rhythms and sounds of Brazil and the harmonic-melodic sensibilities of the American improvisational tradition. Yet the statement that there are two worlds present in this album takes on a second meaning, hence the split rating. The four stars are for what is present in the grooves: the two stars are for what is so agonizingly, and ultimately disappointingly, *not* present.

What is *not* present is a true and satisfying representation of Stan Getz, 1976. In fact, when one gets halfway through the second side, particularly when Gilberto leads off yet another tune, one really wonders whose album this is. Getz produced the session and should be praised for his willingness to take a cooperative backseat, but certainly his ardent fans cannot be satisfied with such little Getz, especially when his albums are so rare to begin with.

Except for two tunes penned by Gilberto (*Falsa Bahiana* and *Eu Vim Da Bahia*), Antonio Carlos Jobim composed everything. The sleeve includes English lyrics to the first two—*Double Rainbow* by Gene Lees, who used to frequently grace the pages of *down beat* in the '60s, and *Waters Of March*, trans-

lated so beautifully by Jobim himself. The album is a sensuous, light Latin-jazz-folk marriage with Gilbert and Heloisa Buarque de Hollanda trading off Portuguese and English lyrics. (In one tune, *Izaura*, they toss stanzas back and forth and even tackle the refrain simultaneously though still singing in their respective tongues.) Gilberto adds a nice guitar solo in *Joao Marcello*, where he artfully demonstrates the South American folk style with its simple harmonic progressions built upon a contrasting rhythmic base. And the album's finale is a welcome reprise to all the rain forest melodies, Hollanda soaring on Cole Porter's *Just One Of Those Things*.

Yet where is Getz in all these proceedings? He solos three separate times in *Ligia*, his only real showcase. The rest of the time he's employed as a sequential foil for Gilberto's voice and guitar. Also noticeable is the way the rhythm section becomes more assertive and confident the minute their leader takes to his horn and how they seem to disappear among the trees when Gilberto leads. In fact, in *Bahiana* it seems that Getz becomes a little impatient with Gilberto's almost lethargic rendering, as he sharply gooses the tempo with some strong blowing. And the rhythm section is right there with him.

There are many who will find *Two Worlds* a minor masterpiece and will be totally satisfied with it. But after *Captain Marvel* (where the Corea tunes possessed more depth and Tony Williams dominated the proceedings), many will find Gilberto's upfront presence equally obtrusive. *Two Worlds* is a fine album, but not a fine Getz album. It is barely a Getz album at all.

—townley

KEITH JARRETT

ARBOUR ZENA—ECM-1-1070: *Runes (Dedicated To The Unknown); Solara March (Dedicated To Pablo Casals And The Sun); Mirrors (Dedicated To My Teachers).*

Personnel: Jarrett, piano, composer; Jan Garbarek, tenor and soprano saxes; Charlie Haden, bass; strings from the Stuttgart Radio Symphony Orchestra conducted by Mladen Gutesha.

In his orchestral recordings for ECM, Keith Jarrett continues to move away from improvised music. In fact, Jarrett opened his recent appearance with string orchestra at the Newport Jazz Festival with a sternly intoned admonition: "This is not a jazz event. It is just an event." His music must therefore be subjected to criteria other than those usually applied to jazz-oriented improvisation.

In the three compositions included in *Arbour Zena*, Jarrett's string writing seems dictated by several formulaic strategies. There are static unison tremolos which provide frozen glistening backdrops for the ascetic solo statements of Jarrett, Garbarek and Haden. There are occasional melodic lines played in unison by the entire string ensemble. There are also passages in which one of the soloists is assigned a line in unison or in close tandem with the strings. And, there are a few passages which employ rather basic contrapuntal procedures.

The solo segments, which are apparently mostly written out, gain strength largely through the individuality and vitality of the three principal players. Jarrett is an accomplished pianist whose 19th century romantic disposition ranges from fragile arabesques to Sturm und Drang furiosos. Garbarek's blend of wood and metallic resonances gives his sound a chilling, icy solemnity. Haden's

Leave your shoes at the door.



The response to John Klemmer's *Touch* marked his arrival as a popular recording artist and brought him rave reviews. Like that album, his *Barefoot Ballet* is a set of seductively quiet and peaceful tracks—further explorations of what he calls “the sensual flow of sound.”

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brooding lines take on additional intensity due to the bassist's liberated rhythmic sense.

Unfortunately, the overall impression of *Arbour Zena* is one of sameness and repetition. What was fresh and vital in Jarrett's *Luminessence* (ECM 1049) has now become perilously close to self-parody. While beautifully recorded and performed, it should become increasingly clear that Jarrett's compositional palette is in need of new hues. Even his injection of Spanish ambience into *Solara March*, an admirable attempt to break from his usual approach, falls short. The little sing-song melody, the basic motif of the composition's concluding section, is not only out of context with the opening episodes of *Solara March* but also more apropos to the obligatory fiesta scene of a south-of-the-border romance than to either Pablo Casals or the sun to whom the piece is dedicated. —berg

OSCAR PETERSON

IN RUSSIA—Pablo 2625-711: *I've Got It Bad; I Concentrate On You; Hogtown Blues; Place St. Henri; Green Dolphin Street; You Stepped Out Of A Dream; Wave; On The Trail; Take The A Train; Summertime; Just Friends; Do You Know What It Means To Miss New Orleans; I Loves You Porgy; Georgia On My Mind; Lil' Darlin'; Watch What Happens; Hallelujah Trail; Someone To Watch Over Me.*

Personnel: Peterson, piano; Niels Pedersen, bass (tracks 5-16); Jake Hanna, drums (tracks 9-16).

Although this is a perfectly satisfying memoir of a typical Oscar Peterson recital, it lacks the sense of discovery and challenge that startled the ear so abruptly in the Peterson/Gillespie and Peterson/Basic collaborations. Side one is the solo set, with erudite and finished readings of *I Concentrate On You* and *I've Got It Bad*. Pedersen, a bassist of exceptional technique and responsiveness, joins the pianist on side two for the most absorbing portion of the program.

Peterson is a musician of such far-ranging rhythmic capacity that a full rhythm section often seems like an uninvited guest during his sets. Yet the rhythmic life of a performance comes from its ability to surprise the listener, the contrast between the expected and the sudden entrance of the unexpected. The pulse is the expected, and the contrast is sharper for its persistence. Pedersen, like Ray Brown before him (often along with a guitar), provides that pulse in the precise shadings that best serve the twists and turns of Oscar's logic.

Jake Hanna on drums completes the trio on sides three and four. The performances are fine and superbly crafted. But then that's nothing unusual for one of the most complete musicians performing today. —mcdonough

JAN HAMMER

MAKE LOVE—MPS-BASF MC 20688: *Make Love; Waltz For Ivonna; Bracing; Domicile's Last Night; Malma Maliny; Goats Song; Responsibility.*

Personnel: Hammer, piano and organ; George Mraz, bass; Cees See, drums.

*** 1/2

OH YEAH?—Nemperor NE 437: *Magical Dog; One To One; Evolve; Oh, Yeah?; Bambu Forest; Twenty One; Let The Children Grow; Red And Orange.*

Personnel: Hammer, electric piano, synthesizers, timbales, vocals; Steven Kindler, acoustic and electric violin, rhythm guitar; Fernando Saunders, bass, piccolo bass, vocals; Tony Smith, drums, lead vocals.

When Jeff Beck recently toured with the Jan Hammer Band, only a handful of his expectant audience realized beforehand that the eminent guitarist was tagging along, respecting Hammer's choices in personnel and

material, and for the first time since his association with Rod Stewart, sharing the stage with Jan's mutually rousing talent. What must have begun as a gamble ended as a double blessing, for Beck not only benefited immeasurably from Hammer's exhortations, but also helped Jan to reach a wider audience than would have been possible on his own. And Hammer is an artist whose time has surely come, one of the foremost, fertile minds in the mutable fusion field.

Hammer's increasing commercial viability was likely the key incentive in BASF's decision to release *Make Love*, a live recording presumably from his pre-synthesizer days in trio format. I say "presumably" because BASF has seen fit to afford no information about when the session was taped, only that it was recorded at the noisy Domicile in Munich, where the crowd's din occasionally drowns out the musicians. Still, in the intimate club atmosphere, the reserved performances included here would be perfectly acceptable, though unexceptional. The Jan Hammer of *Make Love* is a musician heavily indebted to the bluesy, mid-'60s persuals of Herbie Hancock, Jimmy Smith, and Ramsey Lewis. Few of the mannerisms that so clearly define Hammer's modern style—the fiery, arcing phrasing, the slurring, exclamatory attack—are in evidence, and, as a result, the record is of only minor musical or historical importance.

Oh, Yeah?, Hammer's third effort for Nemperor and his first with a group, is his most mature and compelling statement to date, ceaselessly propulsive and uncommonly colorful. The pliant rhythm section proves to be the ideal instrument for Hammer's unflagging energy and diversity, and in violinist Stephen Kindler, Jan has found a compatible, adroit foil, sparking the joyful spontaneity missing from his post-Mahavishnu Orchestra recorded work. Indeed, with *Oh, Yeah?* Hammer comes closer to capturing the verve of the original Mahavishnu Orchestra than any of his former colleagues' recent product, which underscores how indispensable he was to their collective, innovative sound.

From the alternating bombastic and serene imagery of *Magical Dog* to the arcane, sinewy introduction to *Bambu Forest*, Hammer effectively manages to vary the fabric of the arrangements and texture of the instrumental voicings, often in the minute span of a wink. He never crowds nor obscures the sound, even when double-tracking violins over a compound of corpulent keyboards. With the sole exception of the perfunctory vocal tracks (*One To One* and *Let The Children Grow*), *Oh, Yeah?* is a resounding confirmation of Hammer's enduring relevancy. And yet, as good as it gets, it is a cautious sketchbook compared to the band's live show. If Nemperor and/or Epic fail to release a live Beck/Hammer album, it will be one of the year's more serious omissions. —gilmore

CECIL TAYLOR

LIVE AT THE CAFE MONTMARTRE/NEFER-TITI, THE BEAUTIFUL ONE HAS COME—Arista-Freedom AL 1905: *Trance; Call; Lena; D Trud, That's What; What's New?; Nefertiti, The Beautiful One Has Come; Lena* (second version); *Nefertiti, The Beautiful One Has Come* (second version).

Personnel: Taylor, piano; Jimmy Lyons, alto sax; Sunny Murray, drums.

More important than any technical revolution heard in Cecil Taylor's recordings of the last two decades is the spiritual force within

him that burst free making him one of the most unique and influential creators in jazz history. His music is always in the process of transition with energy erupting, an energy that was upsetting (or pleasing) listeners long before he was able to manifest it in its most complete form. It was to free this energy, and not merely to reject conventional chord structure and 32-bar form, that Cecil developed his personal piano style. Form followed function.

This double-record set, recorded live at Copenhagen's Cafe Montmartre in late 1962, documents the strain and power of change as a new mode is born from an old one. This was the year he worked with Albert Ayler (not present for this date), both in New York and Europe. They affirmed for one another the correctness of their direction and advanced the process of creating the new music. Sunny Murray plays energy drums throughout, while Cecil only a few times returns to a chordal style, as on *What's New?*, which asks a question conventionally. The unconventional, yet traditional, answer comes in *D Trad* with some great blues piano from Cecil.

Jimmy Lyons' playing is most connected with older styles here. He is caught halfway between Bird and Ornette and uses the techniques of both men to navigate from note to note, sometimes displaying the clean runs of Parker and at others the smears of Coleman. He plays a cubist fragmentation of bebop; the vocabulary is bop, but the syntax is new thing. His interpolation of *All Of Me* and *Singing In The Rain* into *What's New?* is reminiscent of Parker, yet also suggests a collaging of different strata of popular music. On this tune Cecil contrasts his percussive style with Lyons' statement of the melody, but during his own

solo he returns to a more harmonically oriented use of the keyboard.

The primary structural method is the reworking of short phrases over and over again from multiple points of view. In doing this the players are very traditional because they engage in conversation. Cecil plays the same phrases and rhythm patterns that Sunny and Jimmy play and as the music rolls along, the trio evolves a loose overlay of similar ideas. Connections are left out and the music proceeds through physical, dancelike leaps. These leaps are not there for the purpose of being difficult, nor are they difficult. They are metaphorical symbols for the leaps that our synapses make when we learn something new. Likewise, they aid us in making those leaps and therefore further true gnosis (fully realized, esoteric knowledge).

The titles chart the path. The *Trance* opens the door to the *Call*. There is a movement from old to new that is also a return to the old and a culmination in the arrival of the beautiful one, significantly, an African woman. Along the way, beautiful music. —*steingroot*

LOU RAWLS

ALL THINGS IN TIME—Philadelphia International PZ 33957; *You're The One*; *You'll Never Find Another Love Like Mine*; *Time*; *Groovy People*; *Need You Forever*; *From Now On*; *Pure Imagination*; *This Song Will Last Forever*; *Let's Fall In Love All Over Again*.

Personnel: Rawls, vocals; orchestra, unidentified.

I dig Lou Rawls. Like Tony Bennett, Frank Sinatra and Nat King Cole, Rawls is a polished performer with exceptional musical and dramatic range. By stamping even the most mundane material with his distinct imprima-

tur, he sets each tune before us anew. His Yuletide greetings (*Merry Christmas Ho! Ho! Ho!*—Capitol ST 2790), for example, are unbeatable during the eggnog season.

For his debut under the aegis of Kenny Gamble and Leon Huff's Philadelphia International label, the direction is decidedly easy-listening, middle-of-the-road. That, however, is not a bad place to be when the magic of Rawls is figured in.

Working with smoothly crafted charts from the pens of Bobby Martin, Jack Faith, Richard Rome, and Dexter Wansel, Lou purrs, cajoles, pleads and shouts according to the mood. On *You're The One*, for example, his intentions are stated with a warm and urbane masculinity over a swinging big band backdrop. Strings and horns poignantly underscore *From Now On* as his rich baritone plays the supplicant; a similar setting effectively supports his plaintive entreaty, *Let's Fall In Love All Over Again*. My own favorite is Leslie Bricusse and Anthony Newley's *Pure Imagination* in which Lou movingly implores us to sojourn with him to mysterious mystical realms.

While the tunes and treatments contained herein are not what I normally seek out, Lou's consummate professionalism makes *All Things In Time* a softly swinging and unabashedly romantic diversion. This is solid commercial music that needs no apologies. —*berg*

MICHEL LEGRAND

MICHEL LEGRAND AND FRIENDS RECORDED LIVE—RCA BGL 1-1392: *The Friday Fugue*; *Once Upon A Summertime*; *One At A Time*; *J&B*; *Splittons*; *The Saddest Thing Of All*; *Pieces Of Dreams*.

Personnel: Legrand, keyboards, vocals; Joe Beck, guitar; Randy Brecker, trumpet; Ron Carter, bass;

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Grady Tate, drums; Phil Woods, alto sax; Laury Shelley, vocal (track 7).

★ ★

Michel Legrand belongs to that school of illegitimate musical hybrids, a classically-trained, mechanical technocrat who tries to play jazz. An essentially analytical, clinical technique gets in the way however, and the end product is a fairly sophisticated, pretty form of cocktail, sweet and saccharine. Take out the one or two blue notes and you'd have a good tape loop for the local "beautiful music" station.

As a pop composer, he's not bad; his jingles stick in the mind, and are extremely attractive to hokey movie producers who wow Des Moines audiences by overdubbing Michel's soapy sop over a kitschy cinema love story. To call his melodies nice would be very accurate; to call them inventive would be, at best, a gross exaggeration.

On this latest release, Legrand, like some herd master at the Kleberg Ranch in Texas, has taken several head of normally ferocious musical beef and turned them into submissive, milk-and-cream producing Elsie the cows. Perhaps, as Ron Carter said on the liner notes, "it's always a challenge to play songs that are now written for improvisation." Yet considering Carter's decrepit disco ambience of late, one wonders if too many critical plaudits have turned him into a bassist reluctant to handle challenges.

Friday Fugue finds Carter kicking off an up-tempo departure from an opening chamber music prelude. His "walking" consists of nothing more than toe-tapping scale-thumping, a staple trick of every bassman from the trio at the folk club to the NBC *Tonight Show* orchestra. Ron has obviously eschewed the double-stops, picking, and bowing that have won him poll honors.

Others are equally bland. The greatest alto

sax tooter on this third stone from the sun, Mr. Woods, has opted for a straight, rote reading on *Summertime*. For someone who has recently issued two great new releases in his own right, this posture smacks of verbatim subservience. Brecker, with his B-plus college jazz band key-gliding bleats on *The Saddest Thing Of All* (and it just might be that), makes like he's buckin' for the Chuck Mangione "I Have A Degree In Jazz So I'm A Heavy Artist" award.

And then there's Michel. His voice is soft and evocative; his rendition of *One At A Time* is sure to be a smash with the Eydie Gorme-Steve Lawrence crowd. Yet, in the jazz realm, his contributions are next to nil. This album lists at \$6.98. Go to the Hilton piano lounge, pay a two dollar cover charge, and save yourself five bucks.

—shaw

BOB JAMES

THREE—CTI 6063: *One Mint Julep*; *Women Of Ireland*; *Westchester Lady*; *Storm King*; *Jamaica Farewell*.

Personnel: James, keyboards, arrangements; Gary King (tracks 1, 2, 5), Will Lee (3, 4), bass; Harvey Mason (2, 3, 4, 5), Andy Newmark (1), drums; Ralph McDonald, percussion; Eric Gale (2, 3, 4, 5), Hugh McCracken (2, 3, 4), Jeff Mironov (1), guitars; Grover Washington, Jr., tenor and soprano sax, tin whistle; Eddie Daniels, tenor sax, flute; Jerry Dodgion, Hubert Laws, flutes; Jon Faddis, John Frosk, Lew Soloff, Marvin Stamm, trumpets; Wayne Andre, Dave Taylor, trombones; Dave Bergeron, bass trombone and tuba; Frederick Buldrini, Harry Cykman, Lewis Eley, Max Ellen, Emanuel Green, Harold Kohon, David Nadien, Matthew Raimondi, violins; Al Brown, Manny Vardi, viola; Charles McCracken and Alan Shulman, cello; Gloria Agostini, harp.

★ ★

James has become a bonafide pop arranger. And like two past giants in his field, Nelson Riddle and Percy Faith, he not only scores with trademarked devices, but also has the knack of making good tunes slightly better. Such minor transcendence is his genre's finest hour; yet, on *Three*, it rarely happens.

Like his keyboard work, James' arranging embellishes more than it reinvents. Here it produces a somniferous *Farewell*, with Washington's tin whistle (remember *Aubrey* on *Soul Box*?) and James' electric piano stating an already modest melody over a diluted reggae beat. Yet *Women*, with a similarly hands-off arrangement (even much the same bottom) works; it's stronger basic writing, and James wisely lets it be.

In short, arranger James needs the challenge (or help) of good source material. His *King* and *Lady*, however, are little more than catchy riffs. So what's an arranger to do? By the same logic, the album's strongest track is *Julep*, an update of, yet compliment to, the classic Ray Charles big band version.

Riddle had Sinatra's voice, Faith had Sigmund Romberg's melodies to play with. James needs more *Feel Like Makin' Loves* to work on.

—rozek

ENO

ANOTHER GREEN WORLD—Island ILPS 9351: *Sky Saw*; *Over Fire Island*; *St. Elmo's Fire*; *In Dark Trees*; *The Big Ship*; *I'll Come Running*; *Another Green World*; *Sombre Reptiles*; *Little Fishes*; *Golden Hours*; *Becalmed*; *Zawinul/Lava*; *Everything Merges With The Night*; *Spirits Drifting*.

Personnel: Brian Eno, guitars, synthesizers, keyboards, percussion, tapes and vocals; Robert Fripp, guitars; John Cale, viola; Phil Collins, drums (tracks 1, 2, 12); Percy Jones, fretless bass (tracks 1, 2, and 12); Paul Rudolph, bass (tracks 1, 6, and 12); Rod Melvin, Rhodes piano (tracks 1, 6, and 12); Brian Turrington, piano and bass (track 13).

★ ★ ★ ★

DISCREET MUSIC—Obscure No. 3: *Discreet Music*; *Three Variations On The Canon In D Major By Johann Pachelbel*: (i) *Fullness of Wind*; (ii) *French*

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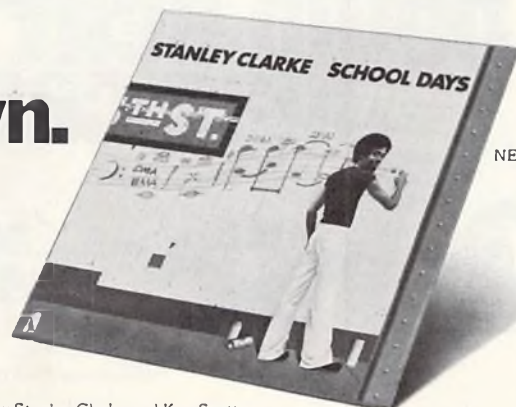
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Catalogues (iii) *Brutal Ardour*.

Personnel: Eno, synthesizer and tape recorders on *Discreet*. The Cockpit Ensemble, strings on Pachelbel variations (conducted by Gavin Bryars; arranged by Brian Eno and Gavin Bryars).

EVENING STAR—Antilles 7018: *Wind On Water*; *Evening Star*; *Evensong*; *Wind On Wind*; *An Index of Metals*.

Personnel: Eno, loops and synthesizer; Robert Fripp, guitar.

In the liner notes to *Discreet Music*, the enigmatic Eno describes himself as a "planner and programmer" of situations and systems that, once set into operation, could create music "with little or no intervention on my part." That's a rather atypical stance for a "rock" artist to assume, but then Eno's an atypical rocker, clearly an artist first, and a pop figure only in the extension of an artistic gesture. One of the original founding members of Roxy Music, Eno left that group in 1972 to pursue his own unfettered and uncompromising vision of the rock-art marriage. His classical background and avant-garde inclinations (he produced both Portsmouth Sinfonia albums and was an active admirer of LaMonte Young) have led him to work extensively with like-minded wayfarers John Cale, Robert Fripp, and Robert Wyatt, and his two previous solo efforts, *Here Come The Warm Jets* and *Taking Tiger Mountain (By Strategy)*, count among the most adventurous and compelling statements '70s rock has yet produced.

Of Eno's new releases, *Another Green World* comes the closest to paralleling the cohesive personality of his previous albums, although it lacks their demonic cutting edge (the brilliant *Sky Saw* is the one exception). Instead, *Another Green World* is an alternating series of beautifully teasing instrumental fragments and fully-realized songs. If at first its effect is some-

what disconcerting, repeated listenings reveal a careful—albeit intuitive—scheme at work. The best of the instrumentals bear comparison to Ornette Coleman's prescription (in *Skies Of America*) for music that can begin or end at any given juncture, a formula that necessarily belies traditional conceptions of progression and resolution.

Utilizing a corral of keyboards and tape loop systems, Eno builds broad, overlapping levels of interrelated chord structures and simple melodic motifs, which could (and do) repeat indefinitely. Movement is limited to a gradual addition and subtraction of layers, and Eno's tendency to favor such spacious harmonic support often negates the impression of chord changes, imparting a modal illusion. The vocal tracks are wonderful evidence of his more conventionally "musical" pursuits. Graced with a flair for full arrangements and contagious melodies, Eno obviously has a future as a pop songwriter any time he cares to exercise the option.

But Eno's less commercial interests command equal time. *Evening Star*, his second collaboration effort with King Crimson guitarist Robert Fripp, is devoted solely to pursuing the instrumental styles outlined on *Another Green World*. In this case, the framework is a succession of multitracked interactions, both plotted and flexible, between Fripp's tone clusters and unremitting sustains on guitar, and Eno's seemingly infinite capacity for programming tape loops via synthesizer. Like the recent music of Terje Rypdal, the overall effect is one of constant dynamic pressure, so evenly and relentlessly applied that the cumulative tension becomes a soothing agent, an activity that blends into inactivity. *Evening Star* is an entrancingly static unfolding process, a motion of mesmerizing waves and sweeps that detail the sound of stillness.

Eno furthers his ideal of passivity in *Discreet*

Music, a collection of two length pieces in which the artist's participation is negligible. He suggests listening to the title track (a dovetailing of "two simple and mutually compatible melodic lines of different duration," modified by the use of a graphic equalizer and a delay system) at virtually inaudible levels as part of "the ambience of the environment." The *Pachelbel Variations* on the second side, whose inspiration Eno derived from Jean Francois Paillard's interpretation of the original Canon, are a startlingly different and graceful treatment of the Renaissance classic.

In spite of his passive profile, Eno's contribution to the music of the '70s should not be underestimated. He has innovatingly straddled the disparate rock and classical disciplines more convincingly than anyone else, and with tangibly enjoyable results.

—gilmore

HORACE SILVER

SILVER 'N WOOD—Blue Note BN-LA 851-G: *The Tranquillizer Suite (I, Keep On Gettin' Up; II, Slow Down; III, Time And Effort; IV, Perseverance And Endurance)*; *The Process Of Creation Suite (I, Motivation; II, Activation; III, Assimilation; IV, Creation)*.

Personnel: Silver, piano, compositions, arrangements; Bob Berg, tenor sax; Tom Harrell, trumpet; Ron Carter, acoustic bass; Al Foster, drums; Wade Marcus, orchestrations. Backup personnel: Buddy Collette, Fred Jackson, Jerome Richardson, Lanny Morgan, Jack Nimitz, Bill Green, woodwinds; Frank Rosolino (tracks 5-8), Garnett Brown (tracks 1-4), trombones.

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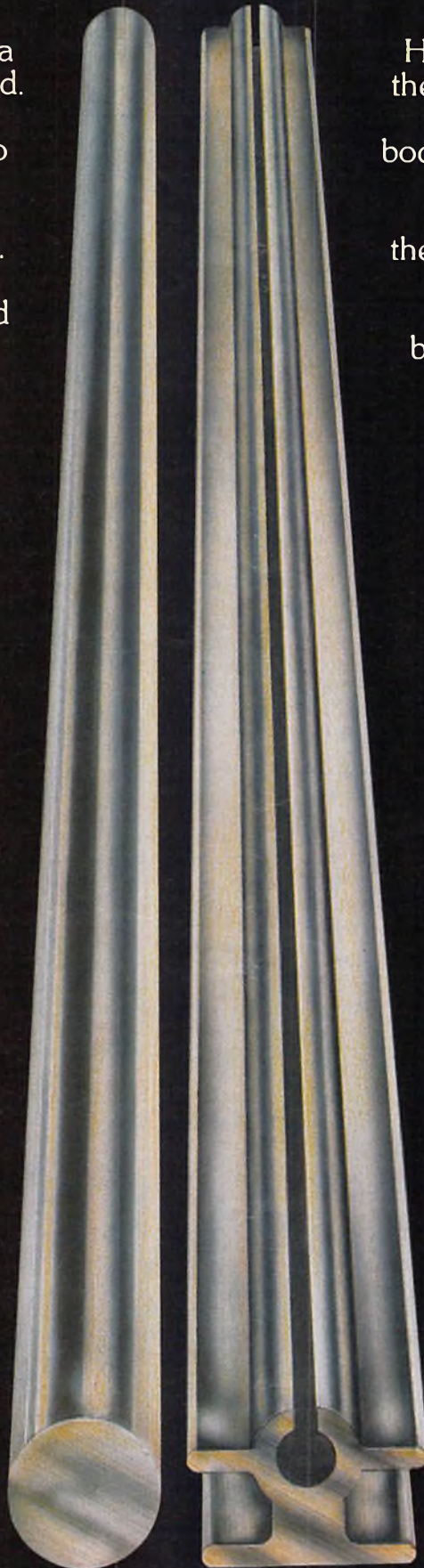
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 SMJ-6123 (RLP-171) Barry Harris at the Jazz Workshop

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of Silver's traditional quintet canvas. The strategem sometimes works, as in *Perserverance And Endurance* where the bass and bari sax effectively accent the undulating 7/4 pulse. In too many other sections, however, the neatly arranged and precisely played ensemble passages tend to dampen the hard-edged energetic drive associated with Horace's classic fivesomes. Among the muted elements are the sizzling neon-etched heads, the taut prodding of Silver's comping, and the bubbling inventive improvisations.

On each of the eight tracks there are solo spots for Harrell, Berg and Silver. While Harrell continues to mature as one of the most promising young trumpet voices, Berg's forays, while competent, are rather perfunctory. Silver is, well, Silver, except that his radiance is not as luminescent as usual.

On top of the soloists' problems in interacting with the added horns, the work of Harrell and Berg is subjected to poor engineering. Too often their efforts are overshadowed by the ensemble. Is this just a poor mix or is it the calculated strategy of a producer who wants to make sure there's plenty of basic rhythm up front for shell-shocked middle-of-the-rock listeners? A related difficulty involves the sloppy recording of Berg. Each time the tenorist reaches up into the high register, his sound trails away. The result is a perverted musical logic in which his dramatic climaxes are submerged beneath the ensemble's "support."

A more fundamental problem involves Silver's effort to work with conceptually larger forms. The title and program notes of *The Tranquilizer Suite*, for example, suggest confusion. Silver states that the *Suite's* purpose is "to inspire positivity, faith, courage." Why then the title with its drug-related connotations? Compounding this spiritual/chemical clash is Silver's use of Upper, Downer, Stabilizer and Energizer to describe each of *Tranquilizer's* four sections. As for correlations between program text and music, we get such profound linkages as a presto for *Keep On Gettin' Up* and a moderato for *Slow Down*.

Nonetheless, *Silver 'n Wood* includes much solid Silver—forceful melodic construction, pungent harmonic shifts, and supple rhythmic crosscurrents. Therefore, Silverites will lovingly embrace and explore this flawed yet provocative voyage. So, while the master is to be applauded for searching out new territories, hopefully he will soon steer a course for more bountiful regions. This, I trust, will not include *Silver 'n Strings*. —berg

CLIFFORD JORDAN QUARTET

NIGHT OF THE MARK VII—Muse 5076: *John Coltrane; Highest Mountain; Blue Monk; Midnight Waltz; One For Amos.*

Personnel: Jordan, tenor sax; Cedar Walton, piano; Billy Higgins, drums; Sam Jones, bass.

*** 1/2

As a document from an evening's gig, this latest disc from veteran Jordan stands up admirably. The clubroom becomes a clear image. A French waitress brings drinks to the table, perhaps they taste watered, but the music sounds fine, and the familiarity with which the musicians react to each other in this overseas bar bespeaks tight traveling companions. Jazz as an American team sport can be exported without losing any authenticity.

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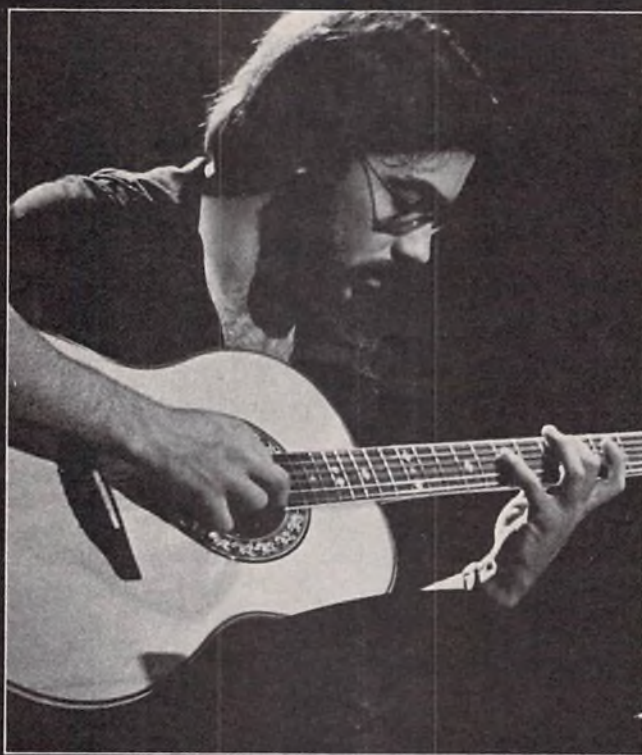
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and curlicues at the end. The tenorist listens to his sidemen, picking up a decoration introduced by the pianist and climbing with the rhythm section on *Mountain*, as though all four were connected by safety ropes. No one seems likely to slip.

Billy Higgins is so crisp on his cymbals that his snare work is in danger of being ignored. Jones counts out the 4/4, pretty much on tonal target, while Cedar tries to startle us again and again. On *Monk* he succeeds, raising the key on his solo a tone—and subtly resolving back to the original key through a tossed off passing note.

All four musicians are strong, but so well-matched they don't challenge each other, conversing sensibly within their own language. Walton's *Waltz* is ingenious and airy; otherwise, the compositions have the aura of being heard before.

That aura of *deja vu* results from the calcification of '60s ideas. Jordan's fat sound is bluesy—remember, he recorded his favorite songs of Leadbelly a while back. The blues offers variations on formalized musical expressions. Jordan's interest in Monk and Monkish variations, in Coltrane and his middle period ideas, is as far as his imagination and inner ear take him. For an evening in a club, that distance is far enough. —mandel

DAVID NEWMAN

MR. FATHEAD—Warner Brothers BS 2917: *Dance With Me; Groovin' To The Music; You Got Style; Ebo Man; Shiki; Promise Me Your Love; I Love Music; Mashoogannah.*

Personnel: Newman, tenor, alto, soprano saxes, flute; Jimmy Johnson (tracks 1, 7-8), Jimmy Young (tracks 2-3), Andy Newmark (tracks 4, 6), Nathaniel Gibbs (track 5), drums: Ron Carter, (tracks 1, 7-8), Anthony Jackson (tracks 2-3, 5), Bill Salter (tracks 4, 6), bass; Pat Rebillot, Clavinet; Arthur Jenkins, Jose Cruz (track 5), acoustic piano; Bill Fischer (tracks 1, 8), Cruz (tracks 2-3), Ben Lanzarrone (track 7), electric piano; Jonathan Dorn, tuba; Dom Um Romao, David Valentin (tracks 2, 3), Ralph MacDonald (tracks 4, 6), percussion; Richard Landry, Richard Peck, tenor saxes; Jim Bossy (tracks 1, 8), Burt Collins, Joseph Shepley (tracks 4, 6), trumpet; Buddy Morrow, trombone; David Carey, vibes; Stewart Clarke, clarinet, piccolo; Benjamin Carter, Bessye Ruth Scott, Yvonne Fletcher (tracks 3, 7), Deborah McGriff, Diane Cameron, Denise Flythe (track 2), William Eaton, Patti Austin, Deborah McCduffie, Frank Floyd (tracks 4, 6), vocals; Eugene Moye, Norman Carr, Kathryn Kienke, Tony Posk, Guy Lumia, Harold Kohon, Yoko Matsuo, Warren Lafredo, Julien Barber, Elliot Rosoff, Sanford Allen, Thomas Kornaker, Marie Hence, Harry Zaratzian, Selwart Clarke, Gene Orloff, Ariana Bronne, strings.

★ 1/2

David Newman is not one of the significant practitioners of the contemporary saxophone. He falls into the same sterile bag as Hank Crawford and Eddie Harris do: essentially a rhythm and blues-based honker trying to adapt his limited ideas to a "jazz" base. It is extremely debatable whether any of these three workmen ("artists" would be stretching the point) have contributed anything to the liturgy in their entire careers. (Yes, that includes Harris' overblown electric sax gimmick.) Newman is scarcely better with his on-going bars of dull, lifeless lines.

The uptempo numbers here are especially laughable. Crap like *Groovin' To The Music* (what an original title) reminds the jaded listener of a mediocre MFSB performance. The tinny, counterfeit African chants on *Ebo Man* make the skeptical auditor cackle with sardonic scorn.

And what of the "mellow" tracks? If there are any dunderheads who would swallow *Promise Me Your Love* as makeout music, they

should be consigned to a life of celibacy. Again a lush, arranged jet to nowhere.

Redeeming virtues? On *Mashoogannah*, Newman, who has been rumored to improvise at least three times a decade, actually strays from the arrangement for a few bars, threatening to play something interesting. Of course, he comes down to earth before anything meaningful happens. Yawn. —shaw

KENNY WHEELER

GNU HIGH—ECM 1069: *Heyoke; Smatter; Gnu Suite.*

Personnel: Kenny Wheeler, fluegelhorn; Keith Jarrett, piano; Dave Holland, bass; Jack DeJohnette, drums.

★ ★ ★ ★

Producer Manfred Eicher has a nearly faultless scheme for attracting attention to

"unknown" musicians, i.e., recording them with proven, recognizable, and resilient supporting musicians, thereby insuring critical and commercial consideration by way of association. The main problem, of course, with such an approach is that the backup may outplay or intimidate the leader, rendering his presence as peripheral. Kenny Wheeler is a polished fluegelhorn player and acclaimed composer who hails from England, where he played with John Dankworth, Graham Collier, the Spontaneous Music Ensemble, and the London Jazz Composer's Orchestra. In *Gnu High*, he displays a restrained style and even temperament, while sidepersons Dave Holland, Jack DeJohnette, and Keith Jarrett seem distant from his implied role as a stimulus for interaction.

Clearly, though, Wheeler is the shaper of

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the music, in the sense that he composed and states the themes of the three selections, focuses their mood, and signals the shift of movements within. His rotund, bright tone, smooth, rippling flurries, and bluesy, cool stride are reminiscent of mid-'60s Miles. Preferring to play in the uppermost register of his instrument, Wheeler attains a praiseworthy purity of sound, the kind of accuracy that elicits Gillespie as a comparison. But cleanliness, in this case, is too close to sterility. Wheeler's attack and dynamics are monotonously dispassionate, his coloring and sonority undilutedly dull. He has confused the virtue of facility with the vice of frigidity, and consequently his presence in the ensemble proceedings inspires little more than tenuous support.

Not surprisingly, it is Jarrett (in a recent *Melody Maker* interview, Keith disclosed that he did the session "as a favor for Manfred Eicher," and had never heard Wheeler until they met in the studio) who incites the telling response from Holland and DeJohnette, and whose solos tell the most. Indeed, some of his most engaging and provocative moments since *Köln Concert* occur in the middle of *Heyoke*, a dark, probing progression that splits into a contrapuntal action. Jarrett's use of undulating ostinatos and rolling tonic-subdominant chord patterns has become his signature, and in *Gnu High*, he is in full command of his resources, despite his haughty disclaimers about playing on other people's albums and his unrelenting espousal of divisive, purist-Spartan crap in the press.

Certainly Wheeler's talents deserve better than recording with musicians who are virtual strangers, regardless of their high-profile talent. He is a musician who performs best in larger, more familiar ensembles, and who badly needs the resonant foil of other horns.

—gilmore

COUNT BASIE/ ZOOT SIMS

BASIE AND ZOOT—Pablo 2310 745: *I Never Knew; It's Only A Paper Moon; Blues For Nat Cole; Captain Bligh; Honeysuckle Rose; Hardav; Mean To Me; I Surrender Dear.*

Personnel: Basie, piano; Sims, tenor sax; John Heard, bass; Louie Bellson, drums.

★ ★ ★ ★ ★

Basie continues a winning streak of superb LPs almost unprecedented among the peers of his era with this set, in which he's joined by Zoot Sims, who reaches levels of excellence unusual even for him.

It would be hard to imagine a more satisfying blending of elements. Bellson and Heard offer no cause for complaint. Louie plays with a brittle springiness, and Heard is firm but varied in applying the pulse. In *Honeysuckle Rose*, for example, he plays coyly with the time signature during Basie's first choruses, dropping into the straight four-four groove only during the bridges.

Zoot, who never puts down less than his usual level of heady craftsmanship, seems to surpass even himself as he gets caught up in the fireworks of *I Never Knew*. Even his most loyal partisans will be perhaps a little surprised by the gutsy determination and bravado he applies against this tiger. The rapport with Basie is supremely simpatico throughout, and especially engaging at the hummingbird tempo of *I Never Knew*.

Yet, it's Basie who steals the album in chorus after sly chorus. His melodic insights are irreducible. *Paper Moon* is a marvel, espe-

cially the second chorus. The little melody is distilled to its utter essence in an exercise in simplicity that would seem obvious if it wasn't so rare. Similar transmutations are performed on *Mean To Me*, *Knew*, *Nat Cole* and occasionally on *Honeysuckle*. And then there's the beautiful slow blues, *Captain Bligh*, in which the notes seem to stick like honey to his fingers. A very special album fashioned by a very special individual.
—mcdonough

CHARLIE SHAVERS

THE FINEST OF CHARLIE SHAVERS: THE MOST INTIMATE—Bethlehem BCP-6005: *Stella By Starlight; Ill Wind; Stormy Weather; Out Of Nowhere; Easy To Remember; Stardust; I Cover The Waterfront; Memories Of You; You're Mine You; Let's Fall In Love.*

Personnel: Shavers, trumpet; orchestra, conductor and arranger not identified.

★ 1/2

Charlie Shavers was one of the most versatile and sought after trumpeters on the New York scene during the '40s, '50s, and '60s. After establishing his credentials with Tiny Bradshaw and Lucky Millinder, Shavers in 1936 joined John Kirby's band for a productive eight year stint. Showcased as a soloist, Shavers also arranged and created the widely imitated front-line trumpet/clarinet/alto voicing that was largely responsible for Kirby's success. From 1945 to the mid-'50s Shavers gained increased prominence as a featured member of the Tommy Dorsey and Benny Goodman bands. He also recorded with Billie Holiday, appeared on CBS radio, and toured with Norman Granz's *Jazz At The Philharmonic*. With his name and talent firmly enshrined in the public's and critics' minds, Shavers frequently fronted combos of his own at the Embers and Metropole.

These reissued cuts, which presumably were recorded during the '50s, offer the warm and lyrical side of Shavers' multi-faceted musical personality. His sketches of these well-known standards are stated with conviction and taste. Unfortunately, his performances are reduced to saccharine mood music in the manner of Jackie Gleason and the Hollywood Strings because of overly ripe and confectionary string backgrounds.
—berg

WAXING ON

This Fantasy quintet is another installment of double album sets showcasing out of print material from Prestige and its sister label, New Jazz. A recent group of twofers—yet another collection has already been shipped—includes the first in a series of recordings that explore the music of Gene Ammons, as well as the release of recordings by Wardell Gray, Kenny Burrell and John Coltrane, Zoot Sims, and Oliver Nelson with Eric Dolphy. The Gray, Ammons and Sims material involves some of the musicians' first recordings for Prestige, much of it carefully remastered from the original 78s and 45s. All the sets have been intelligently annotated.

The Ammons sessions are an interesting study in the development of a musician whose big-tone tenor sound became as individual and personal as any in jazz. The twofers, *The Gene Ammons Story: The 78 Era*, covers two recording periods: the first three sides are 1950-51 dates, the remainder stemming from

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a couple of 1955 recording sessions. The bands from the early dates—the first Jug was to lead and make his debut recordings with— included Duke Jordan, Junior Mance, Bill Massey, Jo Jones, Art Blakey, Tommy Potter, and Jug's initial association with Sonny Stitt, found here playing baritone. It was a few years before the Stitt-Ammons tenor battle discs on Verve. These early recordings also include two rare Ammons vocals on *Sweet Jennie Lou* and *'Round About 1 A.M.*

Jug's playing on the early '50s sessions is close to his primary source, Lester Young, with a touch of Illinois Jacquet's sense of the dramatic. But by the 1955 dates Ammons is unmistakably himself, with his broad funk-colored lines and strong emotional sound.

His music reflects significant r&b influences as well as bop, and, as Bob Porter points out in his liner notes, the recording (utilizing the then-popular four horn front line) also shows some "near perfect" examples of large group arranging compressed into tight time frames with most of the cuts running under two minutes. Ammons remained a popular performer throughout his career, despite changes in public taste for big tenor, r&b based sounds.

The Zoot Sims reissue, *Zoot Case*, brings back Sims' first recordings for Prestige, which were cut during the same '50s period when Ammons was making his debut on the label. Zoot had recently departed Woody Herman's Second Herd—Ammons had taken one of the empty "Four Brothers" tenor chairs—and Sims' sound carried that Brothers quality dominated by Stan Getz. Once again, Lester Young is the primary influence.

The first two sides cover 1950-51 sessions and include *My Silent Love* (first issued as a 78) and *Zoot Swings The Blues and East of the Sun* from the 10-inch LP *Swinging With Zoot*. There is a long (8:35) first take of *Blues* and a second three minute take.

Side three features Kai Winding, Al Cohn, George Wellington, Percy Heath and Art Blakey in a session originally released as *The Brothers*. Although some of the playing is uneven, the Winding-Cohn-Sims sound is the harbinger of what was developing as the "West Coast Cool School."

While the last two sides put Zoot in the context of larger units, sides one and two are quartet dates with John Lewis, curly Russell and drummer Don Lamond on four tracks, with Harry Bliss, Clyde Lombard and Blakey on the remainder. Ira Gitler, who was closely associated with these early sessions, offers an informative first hand account in his liner notes.

Wardell Gray was an articulate, thoughtful musician who, it is said, was one of the few tenor players who could get Charlie Parker's attention when he played. He is a legendary—though to some a minor—figure in jazz, whose recorded legacy has been limited over the years. Part of the mystique may be due to his early and mysterious death in 1955.

The Gray twofer is a valuable release in that it includes some previously unavailable material. Side one is a 1949 quartet session utilizing the Parker rhythm section of Al Haig, Tommy Potter and Roy Haynes. It was on this date that Gray cut *Twisted*, a tune Annie Ross would later put words to and record with good commercial success. Included here is a second unissued take of *Twisted*, as well as previously unissued versions of Gray's *Southside* and *Easy Living*.

Gray was another player influenced, particularly in his phrasing, by Lester Young, but his pop-based approach did not take the cool road that Sims and Getz chose.

Among the recordings included on *Central Avenue* is a live, wildly-cooking session recorded at the Hula Hut in Los Angeles featuring Clark Terry, Sonny Criss and Dexter Gordon. The 1950 recordings include two long tracks, *Scrapple From The Apple* and *Move* (with Gordon). Also represented are the Gray band with Art Farmer and Hampton Hawes, a unit caught somewhere between bop, blues and West Coast Cool.

Of this particular group of reissues, the most exciting and too long out of catalogue are two New Jazz Oliver Nelson albums featuring Eric Dolphy. Originally released as *Screamin' The Blues* and *Straight Ahead*, the two sessions include Richard Williams on trumpet (*Blues*) and Richard Wyands, George Duvivier and Roy Haynes. They were made shortly before Nelson (along with Dolphy and Freddie Hubbard) recorded the classic *Blues And The Abstract Truth* album for Impulse. All except two cuts are Nelson compositions and show unique horn voicing and use of discordant harmonies within a fairly simple blues-based melody.

But most striking is the playing of Nelson and Dolphy, notable for both power and contrast; by the time these 1960-61 records were made both musicians were already established as major new saxophone voices. Dolphy was the freer, more agitated player who was showing everybody new ways to get from one note to another, while Oliver played long uncluttered lines that often built to dramatic climaxes. Both players were capable of creating explosive solos and the atmosphere is electric here, with each man drawing off the other's energy, particularly on the *Screamin' The Blues* album.

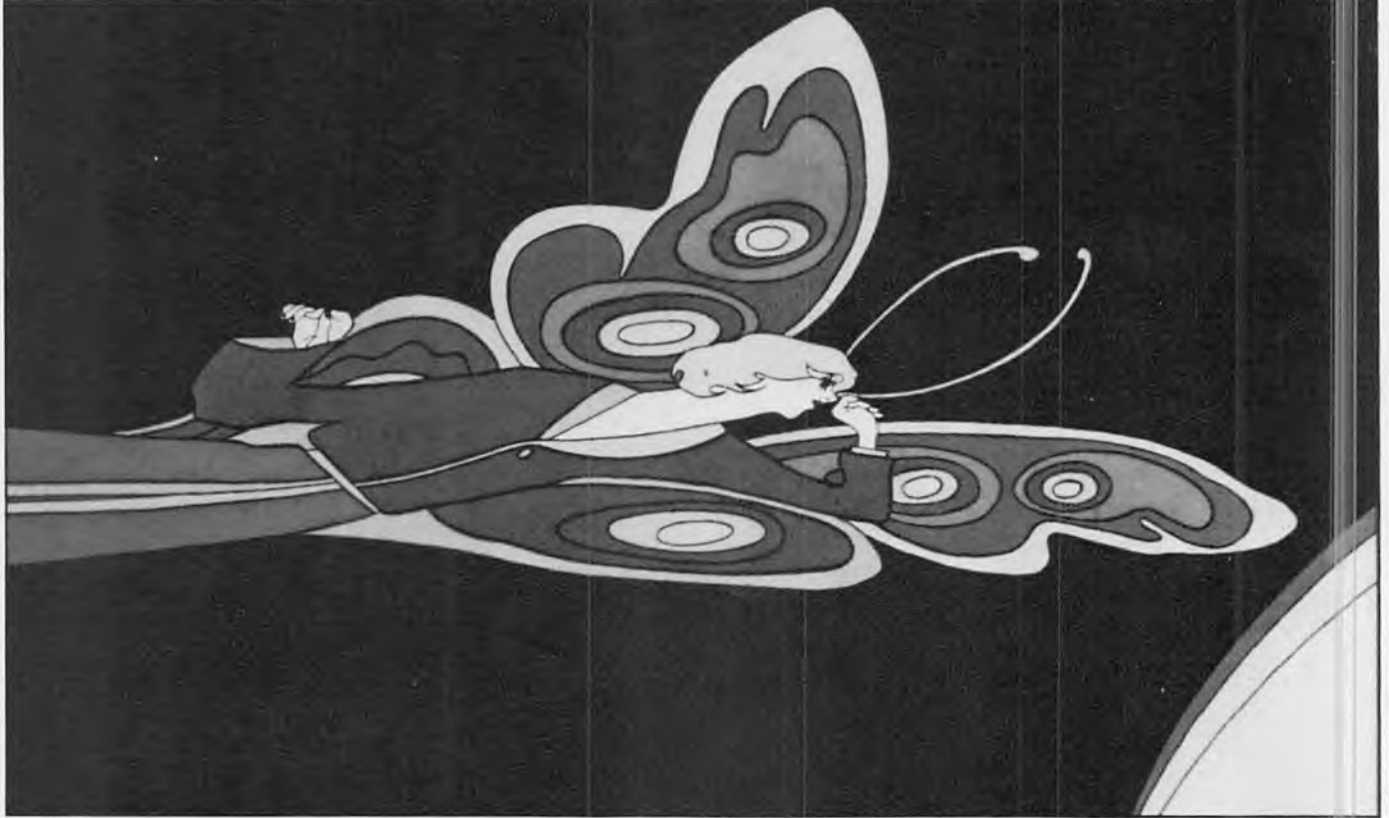
Of the same high caliber are the Kenny Burrell-John Coltrane recordings, first released on New Jazz in the late 1950s as *Kenny Burrell With John Coltrane* and *The Cats*. Like Nelson and Dolphy, Burrell and Coltrane were already established as major voices in jazz.

The first recording was made in 1958 when Coltrane was still with Miles Davis. One set features Paul Chambers, Jimmy Cobb and Tommy Flanagan, with a second session recorded a year earlier and adding trumpeter Idrees Sulieman, Louis Hayes and Doug Watkins. At this point Coltrane was approaching a transitional period, looking for a new way to express his music. He wasn't dealing with broad sheets of sound, but with rapid runs of notes freed somewhat from the underlying swing of the rhythm section. And on ballads like the lovely Burrell-Coltrane duet *Why Was I Born?* he could play with a beautiful lyric intensity that would be heard too infrequently in later years. On the other hand, Burrell plays in his customary steady, laid back style. He remains a master jazz guitarist.

—nolan

Gene Ammons, *The Gene Ammons Story: The 78 Era* (Prestige P-24058): ****
Zoot Sims, *Zoot Case* (Prestige P-24061): ****
Wardell Gray, *Central Avenue* (Prestige P-24062): ****
Oliver Nelson, *Images* (Prestige P-24060): *****
Kenny Burrell-John Coltrane (Prestige P-24059): ****

The Marcus Metamorphosis



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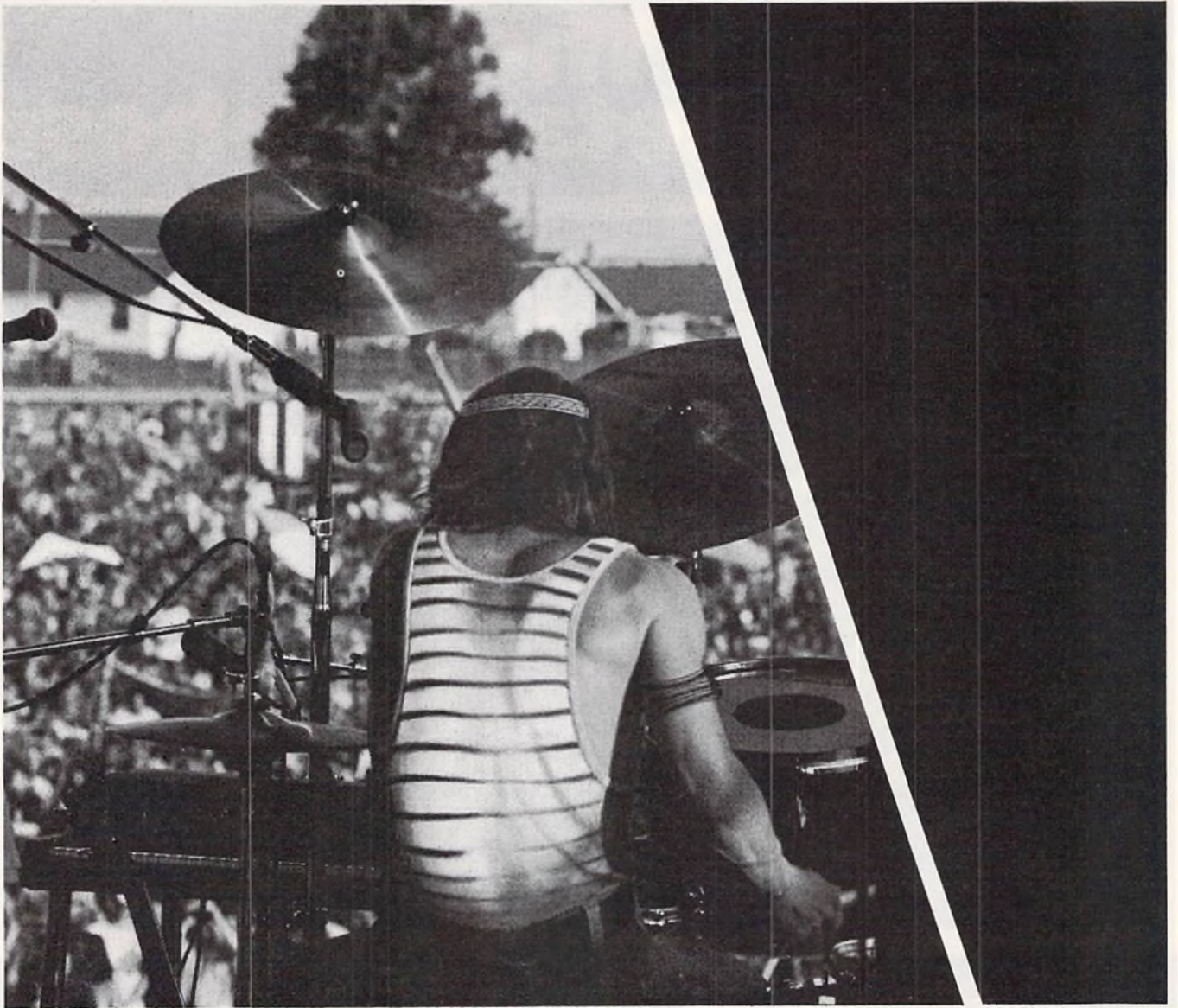
He's one of contemporary music's most popular arranger/conductors, known for his work with Stevie Wonder, the Temptations, Four Tops, Wilson Pickett, and many others. His hits include "For Once In My Life," "Runaway Child, Running Wild," and the Tops' "MacArthur Park."

Recently his projects have included the Miracles' "City Of Angels" album, Donald Byrd's "Places And Spaces," the Sylvers' "Showcase," and Stanley Turrentine's "Everybody Come On Out." And now he's outdone himself, on his own "Metamorphosis"—the finest expression of an artist born out of the bop era and growing ever since.

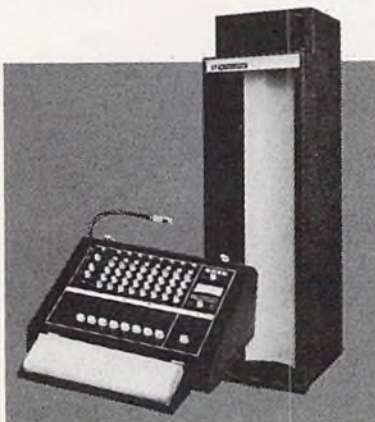
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BLINDFOLD TEST



George Benson

by Leonard Feather

George Benson first formed his own jazz combo in 1965 and not long afterward began recording under John Hammond's aegis for Columbia.

Though he had started out as a guitarist (his stepfather, a guitarist, taught him by exposing him to Charlie Christian records), Benson always doubled as a singer. In fact, he made his first records in 1954 (at age 11) as a vocalist on the long-defunct Label X.

Benson's interests were wide-ranging. While in his teens he played in a cousin's rock n roll combo, then had his own r&b group for a while. But Christian and later Wes Montgomery were his chief sources of inspiration.

His practice of including a vocal track on each album whenever possible paid off phenomenally this year with *Breezin'*, his first session for Warner Brothers, and the single hit *This Masquerade*. The LP went gold, and by the time you read this may have turned platinum; it has also helped the success of *Good King Bad*, his final set for CTI, recorded in 1975, and the re-issue of *The Other Side Of Abbey Road*, a 1969 A&M set.

This was Benson's first blindfold test. He was given no information about the records played.

1. HERB ELLIS, JOE PASS, RAY BROWN, JAKE HANNA. *Good News Blues* (from *Jazz/Concord*, Concord). Ellis and Pass, guitars; Jake Hanna, drums; Ray Brown, bass.

Swingin'! One of the guitar players reminded me of Joe Pass. Real fine player; and another one sounded like it might have been Herb Ellis; I don't know. At one point I thought it was Howard Roberts. It sounds like three or four star material, and it's the kind of thing that's closely associated with the jazz that we all know. . . . It sounds like some things that were taken from maybe the Jimmy Raney and Chuck Wayne things. The bass player sounded like Ray Brown.

2. WES MONTGOMERY. *Cotton Tail* (from *While We're Young*, Milestone). Montgomery, guitar.

I think that's *Cotton Tail*, and that's definitely Wes Montgomery. That was one of the first records that brought me back to jazz music. I think I was about 17 when this album was released. We used to buy records and sit down on Saturday mornings and just listen to guitar. That was our favorite thing. We couldn't wait until Saturdays. We worked all week on some r&b gigs, but on Saturdays we'd sit down and drink cheap wine. . . . and we heard this record when it first came out—it was in an album called *So Much Guitar*; and then we heard Hank Garland. . . . we said, well, country players are known for technique, so we picked up his album. We didn't know that he also had some good swing music. And those two records, with some new Grant Green albums and some Jimmy Smith records which fea-

tured some of our favorite people, like Thorne Schwartz and Eddie McFadden—those were like our favorite players.

This brought back memories. This album is one of the best guitar records ever produced, to me. It really has a lot of swing, very loose. . . . the melody the guitar player is playing by himself—he doesn't have anybody forcing him into a strict pattern. Now, that's the way I like to play. I don't remember who's in the rhythm section—it's been so long ago, but they sure were fantastic. It's definitely a five star record.

3. JEFF BECK. *Head For Backstage Pass* (from *Wired*, Epic). Beck, guitar.

Wow, that's definitely a jazz/rock thing. Sounded a little bit like Larry Coryell—I couldn't really tell. The fuzz kind of confused me. But it was interesting, and I've heard some other things in that same vein that. . . . I think it has what the audience is looking for when they go to hear the music called jazz/rock, and has the ingredients that make you want to do the bump, or whatever.

Sometimes I have an ear for that kind of thing. Most of the time I'm still procrastinating on things I heard in the '40s and '50s and early '60s, you know. I'm a great believer in swing music; but we get into everything because we realize the audiences today have been weaned on other things and we, of course, want to be aware.

This is a good cut though. I like it. I don't know who it is. In that context it would probably be a three star thing. Was it Jeff Beck? Jeff is a fine player—I've heard him do some beautiful things. Probably the fuzz aspect is the thing that kind of gets to me. It's not that it turns me off so much, but

it doesn't leave much room for the personality of the player.

4. PAT MARTINO. *Impressions* (from *Consciousness*, Muse). Martino, guitar; John Coltrane, composer.

That was definitely Pat Martino, and he's one of my favorite players, one of the first guitarists I ran into when I went to New York to join the Jack McDuff quartet in 1963. And can you imagine, now: I was finally in the big city getting ready to embark on a career as a guitarist. Didn't have very many things together, as I was in the very early stages of my career, and I went into a bar and I heard a 16, 17 year old guitar player who played just the way you hear him right now on this record, and I immediately thought of gettin' my bags and gettin' out of town. I said if this is an example of what it's going to be. . . .

But Pat was an exception. He's always been an exceptional player and very much devoted and dedicated to his instrument. He is a five star player, and I'm going to give him four on this album because I've heard him do some other things. . . . That's John Coltrane's tune, *Impressions*?

5. BOLA SETE AND VINCE GUARALDI. *Mambeando* (from *From All Sides*, Fantasy). Sete, guitar; Guaraldi, piano.

(Chuckles.) Kind of nice, huh? Romantic. I think of two players when I hear that kind of thing. I think of Laurindo Almeida—he's I think a little cleaner and not quite as forceful; and then I think of a guy I haven't heard from in a long time called Bola Sete. I would lean more toward Bola Sete. I don't know for sure, but I sure liked the song. I can't comment on the rhythm section. I'd like to hear more of that type of thing, with newer rhythms so that we can distinguish which is new and which is old, or things that have been done recently. None of it is old.

6. LAURINDO ALMEIDA. *Mozart In Samba Motion* (from *Latin Guitar*, Dobre). Almeida, guitar. Based on first movement of Mozart's *Symphony In G Minor*.

Wow, that sure was beautiful! I've always fantasized about playing semi-classical, or classical technique. This is a fine example of the kind of thing I would probably get into, because it has rhythm, and I'm very sensitive to rhythm. Now this sounds more to me like Laurindo Almeida. It has a very definite patternistic thing, but it's played very well and has good timing. Very nice.

I don't know the composition, but it's the kind of thing you feel you know when you hear it. This is a four star thing, I feel. It's the kind of thing I'd like to hear again and again. I'd give him five for the playing, but the particular tune, the way it was done, I'd say four stars.

7. TAL FARLOW. *That Old Black Magic* (from *Guitar Player*, Fantasy). Farlow, guitar; Red Norvo, vibes; Red Mitchell, bass.

Oh, that was so nice! It sounds like Tal Farlow, and if it's Tal Farlow it means that Red Norvo is involved somewhere there; I'm not sure. But I sure love that approach to the guitar, man. Kind of loose improvisation, good tone, and good imagination, wide harmony. Beautiful. Five stars. I don't know the bass player.

Tal Farlow has always been an innovator. I brought him back out in '67-69; I convinced him to come out and do some things. We did some concerts with Jim Hall at Lennie's on the Turnpike in Boston, and man, what a night! People were all on the rafters, and Tal just led us up over there. ♦♦

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Profile



DEE DEE BRIDGEWATER

by lee underwood

When L. Frank Baum wrote *The Wonderful Wizard Of Oz* in the year 1900, he probably did not envision a hip, slick, black 1976 musical version of his book that would be called *The Wiz*. Since its 1974 opening, *The Wiz* has swept the country, gathering rave reviews, seven Tony Awards (including Best Musical), and a Grammy Award for Best Original Cast Album.

One of those seven Tonys went to 26-year-old Dee Dee Bridgewater, who plays two small but musically thrilling roles. She opens the show as Aunt Em, singing *The Feeling We Once Had* to Dorothy (played by Ren Woods). Just before Dorothy closes the show, Dee Dee appears again, this time lavishly dressed as Glinda, *The Good Witch Of The South*, and she sings *A Rested Body Is A Rested Mind* and *If You Believe*. Dee Dee won the Tony last year because when she opens her mouth to sing, she generates instant goosebumps—Dee Dee Bridgewater is hardly a run-of-the-mill aspiring actress who happens to be able to carry a tune well enough to hold down a part in a musical.

Prior to joining *The Wiz* for its initial rehearsals in September of 1974, she had already gained a solid reputation as a jazz vocalist—first as Dee Dee Garrett, then as Dee Dee Bridgewater, vocalist with the Thad Jones and Mel Lewis orchestra.

"I love jazz, because jazz is my roots," she said. "But I took *The Wiz* to keep from being caught up and defined only as a jazz singer. I don't want to be limited to that. I want to combine it all.

"I have worked with many of the jazz greats—Thad and Mel, Roland Kirk, Dizzy Gillespie, Pharoah Sanders, Max Roach, Jerome Richardson, Clark Terry, Sonny Rollins, Norman Connors—and from 1971 to 1974, when anybody was recording and needed a vocalist for one or two numbers, I was the one who got called. Or whenever someone needed a vocalist for gigs, I got the gigs. The thing I treasure most is the respect I get from all of the jazz musicians. Now, however, I want to take all of my musical knowledge and apply it to a commercial idiom, that's why I'm doing *The Wiz*.

"You see, if I'm going to sing, I want to sing in the best places. Whatever I do, I want to do my best; I want to be known as the best; I want to attract the best; I want respect, and I want class. The women who showed me what elegance and sophistication are about were Lena Horne and Dianne Carroll—that doesn't mean I don't have a

tomboy streak, too!"

Dee Dee's father, Matthew Garrett, is a trumpet player and a music teacher. "I was born May 27, 1950, in Memphis," said Dee Dee. "Most of the jazz musicians who came out of Memphis knew my father. He taught Charles Lloyd, Booker Little, Phineas Newborn Jr., George Coleman, Garnett Brown, Frank Strozier, and a lot of other people."

The Garrett family moved to Flint, Mich. when Dee Dee was three and a half years old. As she grew up, she "always led a double life. The kids I hung out with were into Top 40, but I listened to jazz at home—Miles, Cannonball, Lena Horne, Gloria Lynne, Loretta Alexandria, Marge Dodson, Nina Simone.

"My idol was Nancy Wilson; to call her an 'influence' is an understatement, I sounded exactly like her. I could interpret any song exactly the way I knew she would, and my whole bedroom was covered with articles and pictures of her—I loved that woman.

"When my father took me to Detroit to audition for Motown, they turned me down because I still hadn't graduated from high school. 'Huh!' I said, 'I don't want to sing for Motown anyway, I'm gonna sign with Capitol, because that's where Nancy is!'"

While still in high school, Dee Dee sang with a vocal trio called The Irresistents. It eventually broke up because the other girls wanted to date the guys rather than rehearse the music. When she entered Michigan State University, she immediately started working with Andy Goodrich's quintet at college clubs and jazz festivals.

In the Fall of 1969, John Garvey, director of the University of Illinois jazz band, asked her to do a State Department tour of the Soviet Union with the band. "I packed my stuff, moved to Champagne, Ill., rehearsed with the band for a month, and toured Russia for six weeks. The next time I went to Russia was with Thad Jones and Mel Lewis in 1972."

Cecil Bridgewater was a trumpet player in the U. of I. jazz band; he and Dee Dee married in June of 1970 (they have since divorced) and went to New York, where Cecil worked with Horace Silver, then with Thad and Mel.

"Thad and Mel knew me only as Cecil's wife," said Dee Dee, "they didn't know I used to be Dee Dee Garrett. I was always being mentioned in down beat, and, as Garrett, I had quite a little following.

"When Thad and Mel were auditioning singers one day, I tapped Mel on the shoulder and asked to audition; when I explained who I was, Thad and Mel had me audition in front of an audience. I sang a blues, *Bye Bye Blackbird*, and *Who Can I Turn To* (in a trio setting with pianist Roland Hanna and bassist Richard Davis). Well, they fired the other singer on the spot and hired me.

"In the clubs with their terrible sound systems, that's where my voice developed its strength. I had to learn how to project over 17 instruments, fully orchestrated. When I started working with *The Wiz* in 1974, I quit working with the band."

In 1972, Dee Dee tied with Asha Puntl in down beat as Vocalist of the Year in the TDWR category. In 1974, she won the New Vocalist top spot. In 1975 she won the Tony Award for Best Supporting Actress in *The Wiz*.

She recently cut an album in Muscle Shoals, Alabama. It will be called *Dee Dee Bridgewater*, and the single will be *Going Through The Motions*. "The album is a combination of songs," she said, "which run from jazz to pop. I never want to leave the jazz idiom completely, but I do want to make my music accessible to a lot of people."

Until recently, Dee Dee lived in New York but the show-biz pressure became too heavy for her. She

quit *The Wiz* in April of 1976 and moved to L.A. "I decided that I must have my own time, that I must deal with who I am. I must be able to be alone."

When *The Wiz* came to L.A., however, she rejoined. "I intend to dedicate my immediate present and my immediate future to myself as an artist, to myself as a person, and to my 3-year-old daughter, Tulani. My major concern is establishing my own identity."

BRENT BRACE

by lee underwood

Brent Brace—drummer, composer, author, and leader of his own nine-piece group—knows that having a goal is essential. After all, how are you ever going to get anything if you don't want it?

In a world of super-speedy drummers, Brent says, "One of my goals is to be the fastest cat of all the fastest cats in the world. I practice for it—physically, mentally, and spiritually. I exercise, I eat well, I practice two hours a day—sometimes four or five hours—and I play four hours a night."

He was born 27 years ago in Detroit. His full-blooded Egyptian mother was a professional belly dancer in Egypt, and his father, now retired, was a research engineer who helped design the honeycomb panelings so Apollo mission spacecraft wouldn't burn up in space.

Brent began playing drums at age seven. "Dixieland was my first love," he said. "I loved it because it was a solo trip; all I did for the first three years was just beat on my drums, just playing what I heard and felt. When I was 13, I started playing the school dances and the Teen-Town get-togethers. Since then, I've had drums on the brain."

Today, Brent composes his own music—a high-energy blend of Indian and classical odd-meters, rock and Latin rhythms, jazz and soul solos, and classical-jazz-rock structures. "My music is a combination of all musics," he said, "all the elements of the past, combined into one modern conglomerate, with a modern conception."

His group includes Don Ellis, the nationally known trumpet player, on (2nd) drums; Milcho Leviev on piano; Charlie Black, Gary Herbig and Sam Falzone on reeds; John B. Williams on bass; Lee Pastore on congas; and Terry Gardner on timbales.

"My group is a kind of extension of what Don Ellis' big band was, only mine is a workable size—nine cats, instead of 20. It's an experiment in rhythms and melodies. The melodies are simple melodies people can definitely understand, but they relate to the rhythms, the odd meters—very complex rhythms. The forms are rock forms. As far as straight ahead soulful funk, I feel there's enough of that being done by other people.

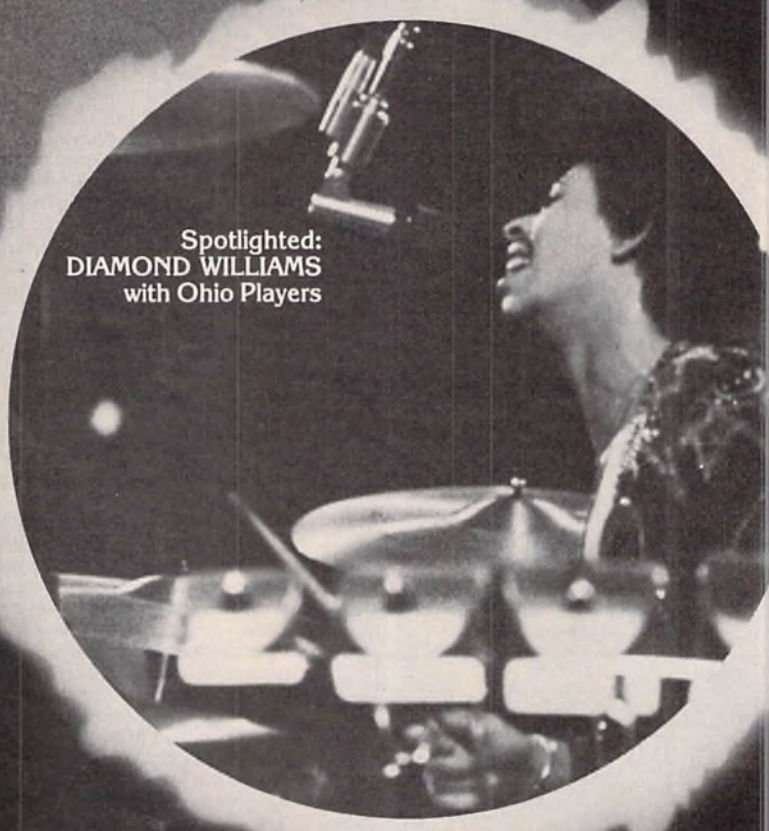
"I've played a lot of funk, but funk is only the groove; some of our things in seven, like *Latino Funk* and *Song Number Seven*, are so funky and get so off the ground, that people have come up and said, 'God, that's funky!'

"I just wrote a thing called *The 5/8 Stomp*. If it ever makes it, it will change dancing. It's funky, but it's not a straight ahead 4/4 thing."

Brent Brace suggests that odd time signatures are presently accepted primarily by a minority of musicians, because odd times in popular music are fairly new. "But they don't have to remain that limited in appeal," he said. "*Take Five*, for example, was a hit and brought 5/4 into popular consciousness. Now 5/4 is a fairly common time, and dancers can dance to it if the groove is there.

"Odd meters are just a *feel*, and Don (Ellis) and I do them because of *feel*. In popular music, the newest feeling is reggae, which is actually like a samba-Latin with a half-time beat. Other than that, 4/4 hasn't had a new feeling for years. It has had different feels, but nothing *new*."

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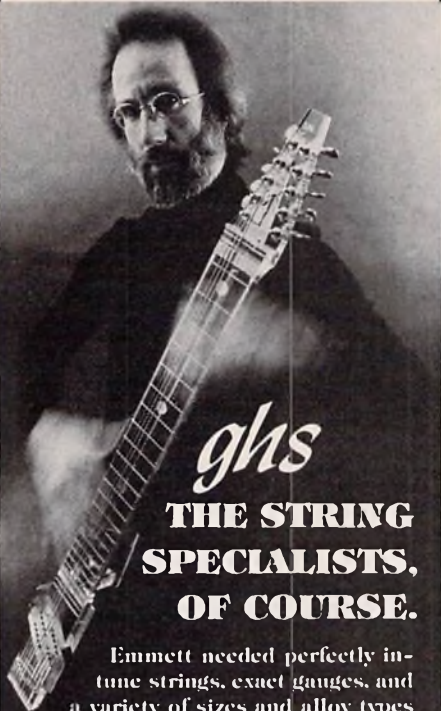
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"Melodic instrumentalists have key changes but a drummer doesn't; he has to play variations on four or three all the time, but I've already done that as a drummer. I like *new* feelings, hence odd meters."

As a boy, Brent was "astounded by Gene Krupa, Chick Webb and Baby Dodds." Later, he came to love Joe Morello's work with Dave Brubeck.

"Also, I liked Paul Horn when he came out with the *Jazz Mass* album, and I liked Gary McFarland's big band concepts. Buddy Rich and his Sextet was a *big* influence on me for many years, and still is for style, fire, and precision in playing the drums. Mickey Roker, Joe Chambers, and Elvin Jones were my two favorite drummers for their conceptions of modern jazz, and I've followed those three cats right down through the years."

Brent studied music at Long Beach City College and San Fernando State before touring with Don Ellis for 11 months, "just after the *Underground* album and just before the *Fillmore* album."

He was then drafted into the Army, but the service did not interrupt his music. "I played in the 60th Army Band in Fort Polk, La. for 20 months; did a piano gig in the Officers' Club; gigged weekends in nearby towns with black rock bands; and had my own band in the NCO Club every Friday night."

After 10 months with Judy Bell in and around Las Vegas after the Army, Brent quit and played casuals in Huntington Beach, Cal. while writing his advanced, professional drum book, *Time On Time, Divided By Time*, Ellis Music Enterprises.

Three years ago, he formed his own six-piece band, "but the charts were written for a much larger group; here was this little six-piece group with one horn playing things that were written for three or four horns. When I went into the studio to record the band, all I had to hear was one cut. It was a cut called *Brace Yourself*, and what you heard was this gigantic roar of four drummers—toms and cymbals and huge rolls—and then came in one little, thin soprano sax for the horn section. I sank in my chair. I canned it. I canned the band. I canned the whole trip."

That first group, however, led to his present nine-piece ensemble. "During our third rehearsal, Alan Grant, who used to be a disc jockey and band promoter in New York, introduced us to Lenny Sachs, who signed us immediately."

While many drummers seem to regard the stage as a showcase for tasteless, self-indulgent, egotistical thrashings based on the premise that the other musicians are there to back *them*, Brent feels that a drummer "has to be an appropriate musician. He should be able to read the conception of the chart and be willing and able to play exactly what is needed. He should play only as many figures as a particular tune *permits* him to play.

"The reason I write the kinds of tunes I do is because I like soloing; I like playing a lot, but I don't play anything that the music doesn't permit. A tune that is made for playing drums—that's when you can bash, do the whirlwind, make it complicated, or whatever. Like Elvin Jones and Joe Morello play drums as if they were painting—they paint pictures—occasionally, Buddy Rich does, too. I have to hear the changes, the bass lines. I like chops, but I try to play tastefully."

Brent feels that the recording industry likes "to get the bands in and get them out. To save time and to save money, they simplify the music. The listeners themselves become simplified, you put on an Elvin Jones, Buddy Rich or Billy Cobham album, and a 15-year-old will say, 'I don't think I like that, it's not disco. How do you dance to it?' But, really, the tempo is the same! Seven and five are hard to dance to when it's new, but you can dance it."

Brent thinks the merging of jazz with rock has enhanced jazz. "I *enjoy* playing straight eights or straight Latin time more than swinging," he said, "and I was brought up with swing and jazz."

"However, the *feel* of swing and jazz, as far as I'm concerned, is not of today; I'm bored with swinging. I like to cook and to groove now in the contemporary odd-meter forms of rock with the jazz mixture. If that 15-year-old were to just listen now, he could groove with that just as much as he does with AM disco!"

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ASTOR PIAZZOLLA

Carnegie Hall,
New York City

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The name Piazzolla has been bandied about by musicians for as long as I can remember. I began to wonder if this wasn't some giant of a man dedicated to some archaic form of music long gone from the consciousness of the world. Ray Barretto holds Piazzolla up as a master of Latin music, specifically the tango from Astor's native Buenos Aires, Argentina.

The tango is not the national music of Argentina, but of Buenos Aires, the capital and largest city of that South American country. This myth was put asunder by Gerry Mulligan who, not only has recorded with Astor (*Anos de Soledad*, played here, was written for their *Summit* LP), but has toured with him and admires him greatly. "His fingers move about that instrument as though they were snakes," Gerry told this reporter recently.

"The bandoneon is the traditional instrument of the tango," Piazzolla told us at his Carnegie mini concert, "but I do not play tangos."

He certainly doesn't. He plays music that is anything but traditional . . . tango traditional, that is. He played some items that sounded very much like Israeli horas. I went home and listened to some of the recordings I own and found that things like *La Evasion*, from *Suite Lumiere*, had that insistent middle-eastern-cum-latin rhythmic chant that is used for large circle dances emphasizing foot rather than hip movement. One title, *Buenos Aires Hora Cero*, even has the name of the dance as its middle name.

He is certainly peerless when it comes to playing the bandoneon. The instrument is German in origin and was brought to South American shores by an Irish seaman. We've all seen concertinas; this bandoneon (accent on the ðn, thus: band OWN eon) is not unlike that seagoing squeeze box, only larger and more complex. There are no chords to play, but buttons on each side that one has to manipulate to obtain chordal harmonies. Piazzolla prefers to pull the bellows apart and play as he pushes the wind through them. The effect is not unlike a child's play instrument where the sounds are gotten from the wind passing through a metal double reeded affair. But since there are two different sounds produced from each key (there are 71—38 right, 33 left) depending upon whether the bellows are being opened or closed, it is at the musical discretion of the performer which direction his arms may take.

Libertango and *Amelitango* are from a series composed by Piazzolla in 1973-74 while he was in the process of becoming a legend in Europe as well as South America. The former takes its title from the freedom Astor gives the musicians. "They are limited only by their own inhibitions and not by outside forces," he

has said. It is an uptempo, almost tortuous piece that is unswerving in its dedication to freedom of musical expression, but it is not what we would call "free" music. *Amelitango* is slightly less frenzied. *Violentango* (the title suggests exactly what it is) is the same dance pattern as *La Evasion* except *Violentango* has a frantic quality that one might associate with a rite of exorcism where the possessed dances about until dropping from exhaustion.

Some of the music, which Piazzolla calls Buenos Aires modern, has a base that is reminiscent of the blues—the basic chord structure remains the same throughout with improvisations added on top.

Trelles' vocal acrobatics were masterpieces of a talent he may have investigated, acting. He composed *Los Pajaros Perdidos*, *Balada Para Mi Muerte* and *Balada Para Un Loco* in collaboration with Piazzolla and two others. The *Baladas* were dramatic readings with Trelles dropping out of mike range for effect. *Muerte* ran from a minor 'A' part to a major bridge.

Bandoneon featured an a cappella segment by Piazzolla that was truly remarkable for its virtuosity. "He plays with such force," Mulligan told db, "that the air from the thing once blew my bass player's music off the stand." *Adios Nonino*, a multi-tempoed Bach/rock

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item, was easily the most colorful of the dozen numbers performed. It is also his most famous composition.

I sometimes found the music too unilaterally unchanging. Perhaps more exposure to Piazzolla's music might help, but some rhythmic changes would be of immeasurable assistance. Interestingly enough, a number of American jazz musicians respect this man and go to see him. Bassist Ron Carter told this reviewer that he would like to record with him. Is it the sound of the bandoneon, or the craftsman-like manner in which he plays it? I'll say this for Astor: he makes the air swing.

The concert was presented under the auspices of the Embassy of Argentina in Washington, D.C. and the General Consulate of Argentina in New York City.

—arnold jay smith

HAMIET BLUIETT BIG BAND

Studio Infinity,
New York City

Personnel: Bluiett, baritone sax, wood flute; Chico Freeman, alto sax, flute; Julius Hemphill, alto and soprano sax, flute; David Murray, tenor sax; Henry Threadgill, alto and tenor sax, flute; Ahmad Abdulllah, trumpet; Olu Dara, trumpet; Fred Hopkins, bass; Brian Smith, bass; Stanley Crouch, drums; Phillip Wilson, drums; Juma Santos, various percussion.

Imagine a large group of some of the best progressive jazzmen assembling in your living room. Well, Studio Infinity—a fourth floor walk-up loft—probably isn't much bigger than your living room, and over 100 guests (paying) heard 12 accomplished musicians play joyfully and profoundly. This event could have cured anyone's claustrophobia.

For one-and-one-half hours, this band improvised freely around a loose framework of melodic fragments and repeated riffs, as well as their own spontaneous, instinctive inspirations. It all began with somber flutes and muted trumpets, moving through intense saxophone confrontations to individual solos by the saxes, trumpets and basses, with Crouch, Wilson and Santos pushing and shoving them on all the while. What kept this marathon whirlwind from becoming ponderous and tedious was the frequently changing colorations, dynamics and rhythms, the often brilliant solo work, and the irresistible playing of the rhythm section.

The success of this performance was due to the sum of its parts, the artists. To assess their contributions is to explain why they were able to pull off such a cohesive, uncompromising, yet highly communicative masterwork. The mutual exultations and embraces of the band members at the end indicated that even they knew how good it had been.

Bluiett is one of the freshest voices on baritone sax at the moment, combining a fertile imagination with colossal technique. Chico Freeman (son of Von) displayed great command and feeling in his bluesy alto solo. Hemphill held the audience's attention on all his instruments, but was especially fine in a quick-fingered, soaring soprano solo. Murray's tenor work characteristically concentrated more on tonal coloration than on content or form and suffered for it—but he's young enough (21) to be forgiven. Threadgill played in a choppy, staccato vein, intent on

speaking to the drummers, who promptly responded to his stimuli.

Trumpeters Abdullah and Dara helped enhance the tonal depth of the band and both contributed crisp, flawless solos. Dara's was particularly explosive and well received by the audience. The bassists displayed a contrast in styles—Hopkins is a very blues-based player, while Smith is more classically-oriented. The drummers likewise complemented one another with Wilson reacting more instinctively and aggressively than the tentative Crouch, who is more of a thinker. Santos used whistles, wood blocks and a conga drum in a constant spray of imaginative sounds.

Judging by the maturity, flexibility and diversity of the young progressive (free jazz, new jazz, avant-garde, or whatever you prefer) jazz artists heard here and elsewhere recently, it appears that deadends and self-indulgences are being avoided by more and more of these musicians. This is perhaps the prime reason for this music's increasing popularity.

—scott abin

BARRY MILES AND SILVERLIGHT

The Other End,
New York City

Personnel: Miles, acoustic and electric keyboards; Harvie Swartz, acoustic bass; Vic Juris, electric guitar; Terry Silverlight, drums.

Like his first two albums on London, Miles' set was more competent than compelling. Silverlight is a well-oiled jazz-rock band, with conservative—and thus fairly unique—dynamics.

But a big, missing spark is partly lost in Miles' compositional slant on fusion, a slant often copping wholly from Return to Forever. Miles' major musical problem is that he *still* lacks a distinctive musical personality. And past the RTF imprint on much of his writing, some of his playing also misses its own voice. I hate to make my criticisms so facile, but Miles' acoustic solo this night recalled one by another player, at the same club, two months earlier. Back then, I called it "a mishmash of echoes: a little Jarrett, a lot of Corea, and a *whole* lot of the noodling that pop singer-songwriters keep themselves company with these days." To be fair, I note that Miles' use of the lower register during his solo was interesting; it held otherwise sappy moments a bit earthbound by way of contrast. But overall, Miles sounded blocked from truly liberated expression; he may have had the right words in mind, but he seemed to lack a clear grasp of preliminary, triggering ideas.

Miles sounded surer about himself on electric piano (though again undistinctive), his assurance perhaps evidenced because he was playing over faster tempos. Without question, though, Miles' best instrument is the Mini-moog synthesizer.

Terry Silverlight was a very steady drummer, never taking chances beyond his ken. Juris often showed less an inclination to improvise than tastefully enhance; still, he now and then essayed some striking ideas, and his laid-back approach to fiercer tempos was refreshing. Swartz played three consistently variegated solos with striking grace. These three players are fit foils for a leader who can soar. The trouble is that Barry Miles has not yet found his wings.

—michael rozek



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HOW TO read and write tonal shorthand by Dr. William L. Fowler

In its attempt to keep pace with harmony's accelerating forward motion, our current abbreviation device, the chord symbol, has been stumbling lately. Until now its whole system seems to be approaching critical condition. (EX. I)

Clinical diagnosis: Obesity (caused by gobbling up extra symbols), split personality (caused by losing identity during transmission from composer/arranger to copyist to performer), visual disorder (caused by math signs, Greek letters, English words and abbreviations all transplanted from donors outside music), and just plain overwork (caused by trying to accomplish more than its system can handle).

This Doc's prescription: Retire the chord symbol system as now constituted and re-assign harmonic abbreviation duties to a more comprehensive yet simpler method. (EX. II)

EX. I $F\#\Delta$ $\left(\begin{matrix} \text{add Db} \\ \text{aug 11} \\ \text{9b} \\ \text{omit 3} \end{matrix} \right)$ EX. II $F\#\overset{<}{J}$

In the interests, then, of rectifying harmonic ambiguity and of saving time, paper, eyestrain and finger cramps, **down beat** is publishing this author's *The Tonal Shorthandbook*, which explains and illustrates in full a new abbreviation procedure for designating the actual notes in any chord via letters plus lines.

So that **down beat** readers might judge for themselves the accuracy, flexibility and efficiency of this new system, here are some excerpts from the handbook, excerpts intended to provide enough information for reading and writing the more common chords. . . .

"To determine the actual pitch of notes in a chord, tonal shorthand compares them to a set of reference tones. For every chord, one capital letter concurrently names both the chord root and a major key. Then the scale notes in that particular major key become reference tones (the key signature for each reference scale conveniently displays the accidentals within that scale)."

And for those up on their intervals, there's still another handy way to visualize the reference tones: they're always a major or a perfect interval above the root.

Reference	Indicator	Result
A	↖	A ^b
F	↘	F [#]
G [#]	↖	G ^b
D ^b	↘	D [#]
C	—	C

"Short lateral lines represent the non-root components in the chord and show by the direction they point whether those components are to coincide with or are to be altered from their corresponding reference tones. For example:

"Slanting a single line upward raises the reference tone a half step, slanting a single line downward lowers it a half step, and adding a shorter line parallel to and at the end of either adds another half step to its meaning, thereby establishing a full step alteration. And a level line means no alteration from reference tone to chord note."

These component indicator lines follow the same pattern as the lines in a music staff—adjacent lines lie a third apart. Like ascending lines in a staff, then, the ascending order of component indicators in tonal shorthand coincides with the vertical arrangement of 3rd, 5th, 7th, 9th, 11th and 13th in chords: (EX. VI)

"Indicators for the 3rd, 5th, and 7th respectively occupy the bottom, the middle, and the top areas directly behind the letter name, while indicators for the 9th, 11th, and 13th occupy the area above and behind that letter." (EX. VII)

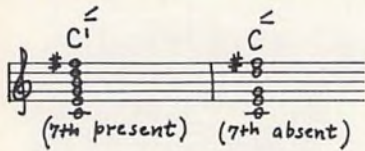
EX. VI

EX. VII

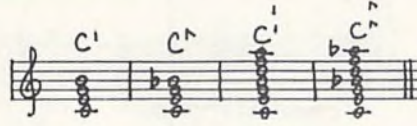
But since triads and seventh chords abound in most progressions, the upper space often remains blank.

"Whenever a chord contains a 7th of any kind, a short vertical line placed behind and at the top of the letter name indicates the fact. But without that marker there's never a 7th in a chord, even when a 9th, 11th, or 13th is present. (EX. VIII)

"Another such vertical line indicates the presence of a 13th in the chord. Its placement, though, is at the top of the area reserved for the 9th, 11th, and 13th above and behind the letter name. This 13th marker implies the presence of the 11th and 9th, just as the 7th marker shows the 5th and 3rd to be present. A blank space in any component slot under a 7th marker or a 13th marker, therefore, does not mean that component is omitted from the chord. It simply means that component is unaltered from its reference tone. (EX. IX)

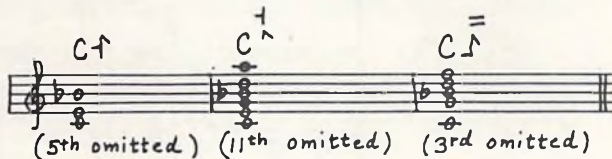


EX. VIII



EX. IX

"Tonal shorthand denotes the omission of a chord component by placing a short horizontal line at the proper height and at the left of a vertical line which encompasses the 3rd-5th-7th spaces or the 9th-11th-13th spaces. For example:

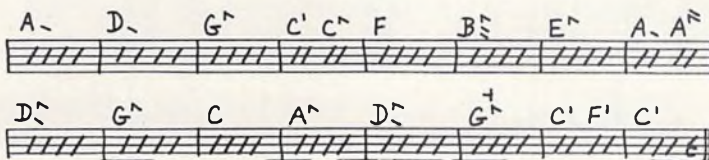


With nothing more than the features already explained in this article, tonal shorthand accommodates all standard chords and their chromatic alterations. And by equally concise methods, the full system handles bitonality, polychords, clusters, added tones (actually, any vertical combination of notes from a simple interval to the entire chromatic scale), bass notes, pitch registers, voicings and scales of all types.

To test musician response to the entire system, down beat set up an afternoon minicourse down at Donte's, a most logical gathering place for those interested in music's progression, where a super group of writers and players furnished the feedback for finishing touches to the system. And now that the system is complete it can be visually compared to current chord symbols. So here's a conversion chart on some commonly-used chords:

Chord Symbol on left - Shorthand on right

And for a coda, here's some shorthand to sightread:



Thanks for interest and insight to: Charles Black, Alf Clausen, the Fowler brothers, Mundell Lowe, Ladd McIntosh, Roberta McIntosh, Mac McKeenan, Steve Paullada, Roy Pizzi, Kim Richmond, Howard Roberts, Tony Rizzi, Pat Williams, Phil Wilson, the Wing brothers, and Bob Zieff.



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by Alec Wilder. Piano arrangement by Bill Dobbins

Sheet music for piano arrangement of "I'll Be Around" by Alec Wilder, arranged by Bill Dobbins. The score is in 4/4 time and consists of 11 systems of music. Each system includes a treble and bass clef staff with chords and melodic lines. The key signature is one flat (Bb), and the time signature is 4/4. The music features complex chord progressions and a steady melodic line in the right hand.

Chord progressions shown above the staves include: C⁹, F¹³, E^{mi}7, A^{mi}7, D^{mi}11, G⁹#11, F^{mi}9, B^{b13}, C⁹Maj7, E^b9Maj7, D^{mi}11, G¹³b⁹_{b5}, C⁶, B^bmi7, E^b7b9, E^{mi}Ab, Ab⁹Maj7, D^{mi}7b5, G¹³, C⁹, E⁷(#9), F^{Maj}7(#11), F^{Maj}9, F[#]mi7, G^{mi}7, G[#]7, F/A, Ab⁹, D^bMaj7(#11), C⁹Maj7, F⁹, B^{b13}#11, E^{b13}#11, D^{mi}11, Ab⁹, G¹³sus, D^{b7}(#9), C^{add}9, F^{Maj}9, E⁷, A^{mi}9, A⁷(#9), Ab^{mi}7(n), G^{mi}7, B^{mi}7b5, B^{mi}7, E^{b13}, Ab^{mi}7(n), G^{mi}7, C¹³sus, B^{b9}(#11), A^{mi}9, D^{b9}, E^{b13}(#11), D⁹, F^{mi}9(Maj7), E^{mi}7, E^b9(#11), D^{mi}11, D^{b7}#9, C^{mi}11, B^{mi}7, E⁷#9, A^{mi}9, G[#]mi7, G^{mi}7, F[#]mi7b5, F¹³(#11), E^{mi}11, B^{b13}#11, A⁷#9, D^{mi}9, Ab⁹, G¹³sus, G¹³b9, C^{add}9, B^bMaj7, Ab^{Maj}7, C⁶, C⁹Maj7.

ever. . . I [had] totally re-evaluated my past. I started my life anew—totally anew. Musically my intentions were no longer to just satisfy myself. I really wanted to connect with the world and make my music mean something to people. And 'forever' poetically means to me a very nice state of being where time is not a pressure and a person is really feeling himself. It's something we need to 'return' to."

With bassist Stanley Clarke, Chick put together the first Return To Forever group, which featured Joe Farrell, flutes/soprano sax; Flora Purim, vocals/percussion; and Airto Moreira, drums/percussion. The first record was entitled *Return To Forever* (ECM 1022), and has since become Chick's biggest seller.

The songs are a blend of classical and Latin traditions. They are also some of the most melodic tunes ever to have been composed in jazz. Later, on his classic album *Crystal Silence* (ECM 1024), Gary Burton teamed with Corea to perform duet renditions of two of the tunes from *Return To Forever*—*Crystal Silence* and *What Game Shall We Play Today*.

Although Chick uses the electric piano on *Return To Forever* and on his second LP with Purim et. al., *Light As A Feather* (Polydor 5525), the feeling and the concept is basically acoustic, Latin/classical jazz.

In 1973, Chick made the big leap into high-volume, fully electric jazz/rock. During the three years since the inception of this group, he cut four records. *Hymn Of The Seventh Galaxy* features guitarist Bill Connors, bassist Stanley Clarke, and drummer Lenny White. *Where Have I Known You Before, No Mystery*, and *Romantic Warrior* all feature Al DiMeola on guitar, Stanley Clarke on bass, and Lenny White on drums.

These four records represent the fullest flowering of Chick Corea as composer, pianist, group leader and communicator to date.

All of Chick's classical, Latin and jazz influences are blended together in loud, electric, rock-oriented compositions, but without forsaking his love for the acoustic piano (usually on shorter pieces interspersed between the longer, high-energy jazz/rock extravaganzas). While Chick graciously acknowledges his debt to the various traditions, he feels he has fully established his own identity.

"I don't worry about putting myself within a stylized tradition such as Latin, classical, or rock, and thereby losing my individuality," he said. "I see myself as a creator—a composer, a musician, a performer. I am many people. When I am a musician and a composer, I have the very simple intention of flowing something out to people. There are myriad ways of doing that. There are so many ways of communicating, and there are so many cultures and forms of communication, that I find it very limiting to stick to only one. I prefer to inflow what I naturally like, such as Latin, or rock, or classical, and then to outflow what I naturally like."

Hymn Of The Seventh Galaxy was Chick's first tune for his new electric band. Along with *Captain Senor Mouse*, *Hymn* shows Corea moving out of song forms and into linear movements.

"Those pieces keep moving and evolving," he said. "Although there is some repetition, there is not very much, and there is not that much returning to a theme. *Theme To The Mothership* and *Game Maker* are like that, as



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are *Beyond The Seventh Galaxy* and *Song To The Pharoah Kings on Where Have I Known You Before*, *Celebration Suite Pts. I & II on No Mystery*, and *The Romantic Warrior* and *Duel Of The Jester And The Tyrant on Romantic Warrior*. *Celebration Suite*, in fact, is not a suite at all. It is composed in classical movements. It has one major theme, a sub-theme, an adagio—it's a symphony form, actually, like a symphonic poem. But I didn't want to label such a happy-go-lucky looking album with the word 'symphony'.

"I personally like the whole gamut of music," said Chick. "I love rough, gutsy, dirty, electric, emotional things that go blaaaaaah to a receiver. But then I also like very, very finely honed and precisely detailed compositions, like Mozart.

"Sometimes I like a combination of both of them. I think the electric period of *Return To Forever* (1973-1976) is indicative to me of finely honed compositions with a very loose, rough-edged sound reproduction to them. That is, the structures are very precise, but the renditions of them are very loose."

With the solo album *The Leprechaun*, "I think I expanded my vision of the use of structure. There is one piece, *Imps Welcome*, which is totally improvised. *Pixiland Rag* is totally written out. *Leprechaun's Dream* is very, very structured and composed, and the musical influences, especially in terms of straight composition and classical-styled sound, are very wide. In *Soft And Gentle* there is a pop song rendering. We have straight-ahead improvisations in *Leprechaun's Dream*. We have jazz/rock mini-moog improvising in *Lenore* and *Nite Sprite*. That record does a gamut of stuff."

After a recent visit to Spain, Chick decided to do an in-depth study of "Spanish composers, Cuban music, and African music, which is where Cuban music stems from. I was captivated by the flamenco culture. It's just a music that I love. In fact, my next solo record for Polydor is going to be based on Spanish and South American themes, including Spanish classical string writing."

At this point, Chick has a *Return To Forever* contract with Columbia Records, and a solo contract with Polydor. As he begins preparations for his next solo album, he and bassist Stanley Clarke (who has his own solo contract with Atlantic/Nemperor) are also at work preparing a new edition of *Return To Forever*, this group featuring vocalist Gayle Moran (the first vocalist with RTF since Flora Purim) and probably a horn section.

In an interview with John Toner for *down beat*, March 28, 1974, Chick clearly expressed his intentions as a composer then and now when he said, "I'd call our music true contemporary music, using 'contemporary' to mean 'happening now'... Classical music has influenced our music harmonically and formally; Latin music has, rhythmically; rock music has, rhythmically; African music has. What I am striving for is incorporating the discipline and beauty of the symphony orchestra and classical composers—the subtlety and beauty of harmony, melody, and form—with the looseness and rhythmic dancing quality of jazz and more folksy musics. And, of course, I want to include the feeling that we're playing something because we're having fun doing it. You put these things together and you have a really high-quality classical music: it always has that edge of something 'happening right now.'" **db**

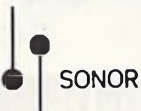
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your workshop," he warned me darkly. While I demonstrated a few ideas at the piano for students onstage, he sat in the empty hall, watching. As soon as I suggested he come up and join me in talking to the students, he did so with alacrity, and pretty soon had taken over the workshop, talking, gesturing, making jokes, explaining the music, making the students laugh with his anecdotes, even playing the piano.

Wilder is vocal on many subjects besides music. He rails against long hair and shoulder bags for men, and dislikes women wearing pants. "No woman should wear trousers whose crotch doesn't form a V," he insists, giving piercing looks to every pretty girl he sees, raking them from head to toe. To me he is not always just in his criticism of rock, bizarre costumes, long hair—for he, too, is a non-conformist. His insistence on certain clothes, almost a uniform—a worn tweed jacket, gray slacks, and loafers—his refusal to ever wear a tuxedo, is the gesture of a rebel.

He reminds me of my father in his puritan beliefs and intolerance of youthful excesses, and I once told him so.

"I would have liked your father," he replied, smiling.

Obviously Alec is a unique person. A combination of puritanical, old-fashioned ways, yet he can be raunchy, hip, funny. He is aware of everything—new tunes, new books, new sayings, and, above all, the latest gossip. He always carries books. They are his protection and his solace. He can sit on a chair in a hotel lobby and literally disappear into a book.

While sitting in a club listening to music he will sometimes pull out a pad of paper and write letters, or material for one of his many projects. I think that much of the writing for his book, *Letters I Never Mailed*, was done at a back table in *The Cookery* while I was working there. He sat night after night, puffing on his pipe, scribbling sheet after sheet from airmail letter pads, stopping only to applaud loudly at the end of each number. Once at the Carlyle when I was playing for a particularly noisy crowd, Alec was at a table behind me scribbling away. I said wispishly over the mike, "I don't know which is worse, people talking or a guy writing letters while I'm playing." Alec leaned forward and said in a stage whisper, "Yes, but you can't hear me."

Howie Richmond, head of the Richmond Organization, recently published most of Alec's popular songs in two beautifully packaged books containing songs that many singers of today would enjoy if they only knew them. I hope some of the young jazz players, with their thirst for interesting tunes with challenging chords to improvise on, will pick up on Alec's pieces. They turn to the newest Chick Corea and Keith Jarrett compositions. But there is room in their repertoires for some Wilder music.

Interestingly, one of the *Octets* (which were written almost 40 years ago) is called *Mama Never Dug That Scene*, and in its opening line is very like a piece by Chick Corea—*Matrix*. Alec didn't believe me until I played *Matrix* for him. Then he was amazed and I think secretly delighted that he had the idea first. Anybody who thinks his music is old-fashioned should compare these two pieces, (see example above).

If the young players have not yet caught on to his music, Alec has tuned in to theirs. He likes John Coltrane's *Giant Steps*, Chick Cor-

continued on page 58

Mama never dug This scene. Wilder

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predecessors. Besides a second amplified piano, its score calls for a large array of percussion instruments, including an African thumb piano, a sistrum, Tibetan prayer stones and a quijada del asino (jawbone of an ass).

These instruments were not chosen arbitrarily or for show. They form an integral part of what Crumb calls his "musical conception." Without the shimmering, tenuous sound of vibraphones, for example, the *Music For A Starry Night* section would lose much of its ethereal quality. Drawing a contrabass bow across antique cymbals and tam-tams, likewise, introduces the primitive *Hymn For The Nativity Of The Star Child* with a ghostly whoosh like the winds of time.

"Any unconventional instrument draws one again to the recognition that music is really such a natural thing. And you're reminded of its elemental character. It's different with a violin or a string quartet—the usual instruments become stylized in a way. But the same is not true of, let's say, the zither or the Australian dijeridoo. Just the fact that they are relatively unconventional makes you listen more closely to them. It's like hearing an unfamiliar sound in nature—a bird you've never heard before, perhaps. You're reminded of the variety of possibilities in nature."

Some composers, including Respighi and Hovhaness, have used tape recordings of natural sounds in their works. To Crumb, though, "That's artistically a mistake. Although art can derive from nature and can suggest or recreate it, they're actually two different things. I think Beethoven's birds (in the *Pastorale Symphony*) are correct, because they're not artistic, they're not real. And, by the same token, nobody pretends that his thunderstorm (in that symphony) sounds at all re-

alistic. But it's still a beautiful storm.

"I think the artistic recreation can be more vivid than nature itself. And as a matter of fact, perhaps art invented 'nature.' I'm not sure that the normal person's aesthetic enjoyment of nature would have existed, you know, until the first artist taught it."

Today, the composer points out, new types of music—particularly electronic—are "retraining us to hear things differently. As a result, our ears are more sensitive to, let's say, timbral nuance—the tone colors. Then there's the use of glissandi, which is highly idiomatic to electronic music, and the use of microtones. You hear some of these sounds, and you'd like to get the same thing with instruments."

It would be much easier, naturally, to realize such sounds on computer tape. Moreover, there are many electronic effects which can't be reproduced with acoustic instruments. But Crumb hasn't felt the need to use a synthesizer in any of his works. "With the advent of electronic music," he points out, "it used to be said that here's something that's not limited in any way. Of course, that's a mistake; nothing ever was limited, except for the composer's imagination."

Always trying to enlarge the territory controlled by his own imagination, Crumb has included theatrical directions in a number of his scores. In *Night Of The Four Moons*, for example, the players are told exactly where to sit or stand, when to exit and how they should walk across the stage ("suggest a somnambulistic, trance-like quality"). Crumb also directs the cellist and pianist in *Voice Of The Whale* to perform their final phrase in pantomime ("to suggest a diminuendo beyond the threshold of hearing!").

From the shape of the score to the selection of instruments, from special tunings to stage lighting, Crumb organizes incredibly detailed fantasy worlds. In contrast, his musical structures are minimal, at least

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WILDER

continued from page 49

ca's *Windows*, Bill Evans' *Blue In Green*, Stevie Wonder's *All In Love Is Fair*, and others.

He spends a lot of his time in night clubs, listening to jazz. He goes to hear Ellis Larkins, Jimmy Rowles, John Bunch, Tommy Flanagan, Ruby Braff, and many more. He loves Jackie Cain and Roy Kral, Jim Hall, and Stan Getz. He wrote two beautiful pieces for Stan which he played with the Boston Pops Orchestra a few years ago.

A musician he reveres is Paul Desmond. He especially likes Paul's jazz chamber music style—appreciating as he does, the small groups that favor intricate contrapuntal ideas.

Once we went to the Vanguard to hear Thad Jones and Mel Lewis. He was so attracted to Thad's tune, *A Child Is Born*, that he went right back to the Algonquin and wrote a lyric for it, which is one of the finest things he's ever done, a masterpiece of simplicity.

Alec often talks about his unhappy childhood. He remembers being lonely and withdrawn as a youngster. But he has used all the different sides to his nature in his music. The humor, the lively sense of fun, his warmth and generosity show in the richness and color of his orchestral writing. Romanticism flows through the melodic lines and is woven into the intricate contrapuntal patterns that are so much a part of his writing. And through it all lingers a bittersweet, wistful quality, an unfulfilled longing, like a whisper from bygone days. Some of his songs evoke romantic mind-pictures. A girl in a crinoline dancing on a sunlit lawn, trees heavy with silence on a windless night, the moon reflected in a dew-pond shining in the high grass. The fact that his writing has this pastoral quality, like English folk music, is not surprising. Delius was among Alec's many influences. He is also passionately fond of the countryside and the peace of sleepy villages.

His range and scope is so broad that it can change from a simple melodic phrase to complex voicings, all in the same tune. He is a master when it comes to combining inner voices so that each will stand on its own as a

from an academic standpoint; his style excludes not only counterpoint, but also tone rows. It is here that he diverges most clearly from the serial school that has dominated avant garde music since World War II; and his apparent indifference to structure is what has drawn the sharpest attacks from critics.

"I think we're living in a time that maybe over-emphasizes the intellectual aspect of music," Crumb comments. "I couldn't really care whether a work was totally serial, or was 12 tone or completely intuitive, as long as it makes a powerful statement. There are pretensions, you know, to this or that system. There are biases, certainly, as to what the structure of music should be. But Chopin and Debussy have survived, and I don't think anybody has accused them of being overly concerned with structure. Beethoven was no structural slouch, but I find him incredibly simple, even in his polyphonic movements. I think he had a vision of every movement in every work. And he found the simplest means he needed to realize this vision."

As Crumb names these earlier composers, one begins to perceive that he is more involved with his musical heritage than at first appears. Although he has broken certain ties with tradition, he knows that in other respects it will always be with him. So without a qualm, he rambles through the familiar haunts of past masters, plundering at will. Part of a Bach fugue unexpectedly crops up in *Music For A Summer Evening*; *Makrokosmos I* quotes fragments of Chopin's *Fantasia-Impromptu*; and Ravel's "bolero" rhythm underscores a Garcia Lorca text in *Ancient Voices Of Children*. Crumb also makes extensive use of Schoenberg's "sprechstimme" (half-singing, half-speaking) technique, and he freely acknowledges his debt to Webern in terms of spacing, texture and timbres.

"I guess I've borrowed from a lot of composers. But I don't think

any music is completely original. It has to come from somewhere, you know. Maybe Stravinsky was right when he said, 'Good composers tend to steal, and lesser ones tend to borrow.' So the question is whether I borrow or steal."

In either case, Crumb's quotations fit neatly into his personal idiom. When it comes to form, however, he doesn't feel that he can draw on the classical tradition. "In a certain sense, the composer has to invent the form for each piece. There's no set of inherited forms that you can just pour your music into. That's totally gone. The large forms—the symphony and the concerto and so forth—depended on the functioning of a certain kind of tonality. When this was dissolved, they gradually fell apart. Of course, there's a new interest in tonality, but it's of a different kind, I think."

Crumb's unique handling of tonal elements in his own work, of course, accounts for much of this "new interest." Other composers still write melodies in the manner of Prokofiev, Hindemith, Bartok, et. al.; but Crumb subordinates his use of tonality to the basics of rhythm, color and dynamics. With these as reference points, he has created a very flexible style that can accommodate both tonal and atonal sounds.

The extraordinary, haunting beauty of Crumb's work has attracted many listeners who normally view avant garde music as a boring intellectual game. But the composer says he doesn't really consider his audience while he's setting down his musical ideas. "You're totally concerned with the work. You're not thinking about whether it will communicate or not. That's not your concern with the piece at all. You're simply trying to write the best piece you can. I mean, when it's finished, you hope somebody else likes it. But as you're writing, you are the audience."

db

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4. **Hall of Fame:** Vote for the artist—living or dead—who in your opinion has made the greatest contribution to contemporary music. The following previous winners are not eligible: Cannonball Adderley, Louis Armstrong, Count Basie, Sidney Bechet, Bix Beiderbecke, Clifford Brown, Charlie Christian, Ornette Coleman, John Coltrane, Miles Davis, Eric Dolphy, Roy Eldridge, Duke Ellington, Dizzy Gillespie, Benny Goodman, Coleman Hawkins, Fletcher Henderson, Jimi Hendrix, Earl Hines, Johnny Hodges, Billie Holiday, Stan Kenton, Gene Krupa, Glenn Miller, Charles Mingus, Thelonious Monk, Wes Montgomery, Jelly Roll Morton, King Oliver, Charlie Parker, Bud Powell, Django Reinhardt, Buddy Rich, Sonny Rollins, Pee Wee Russell, Bessie Smith, Billy Strayhorn, Art Tatum, Cecil Taylor, Jack Teagarden, Fats Waller, Ben Webster, and Lester Young.

5. **Miscellaneous Instruments:** Instruments not having their own category, with these exceptions, valve trombone, included in trombone category; cornet and fluegelhorn, included in the trumpet category.

6. **Jazz and Rock/Blues Albums of the Year:** Select only LPs issued during the last 12 months. Do not vote for singles. Include full album title and artist's name. If your choice is part of a series indicate volume number.

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WILDER

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separate melody, weaving cobweb patterns that stretch out in all directions, their lines crossing, yet always logical and musical, always in harmony.

Alec's large output of classical music will soon be made more accessible by Gunther Schuller, who is collecting and collating it, and he will soon have his own company, Margun, publish it. So much of Alec's music has been unavailable because of the way he writes pieces and just tosses them aside. Now through the painstaking work of tuba virtuoso Harvey Phillips, who has collected Alec's music for years and has now passed the manuscripts on to Gunther, much of this vast body of sonatas, suites, and other works will for the first time be available to everybody.

Alec seems very cheered by this. There seems to be an increasing desire on his part to have his music played, and to work at getting it organized and available. And now his radio and TV appearances are multiplying and he seems much more willing to get involved in these and other new projects. The series of programs on "American Popular Song" he is

taping on PBS, featuring singers Teddi King, Barbara Lee, Jackie Cain, Mabel Mercer, David Allen, Johnny Hartman, and others will be heard throughout the country this fall. Some of the singers will be doing Alec Wilder songs (including some new ones)—and all because they wanted to.

Alec has written songs that have lasted, full of daring and musical strength. Their uniqueness lies in their structure, their craftsmanship. Their distinguishing mark, always fresh, is their care and good taste.

To me his music transcends all fashions and fads. He has the courage and experience to write what *he* wants regardless of how it relates to today's market. And that, I believe, is our good fortune, for there is so much for musicians to discover in his music. He is not the type to compose contrived songs for the Top 40. Any talk of such matters sends him off on a tirade against commercialism. Naturally, this way of thinking has made public acceptance hard for him to attain, because he is always swimming against the great popular tide.

But this is his way, and he writes as if his life depends on it. Maybe it does. db

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Arthur's Tavern: *Mabel Godwin*, piano.

Westchester Premier Theatre (Tarrytown, N.Y.): *Steve Lawrence and Eydie Gorme* (10/7-10, 13-17); *The Spinners and Della Reese* (opens 10/19).

Sweet Basil: *Ron Carter Quartet* (10/13-17); call club for others.

P.S. 77: *Bucky Pizzarelli* (Mon., Thurs.-Sat.).

Willy's: *Ron Roullier and his Orchestra* (Tues.); call club for others.

Tramps: *Patti Wicks*, piano and vocals.

Chalet Restaurant (Roslyn, L.I.): *Alan Palansker and Bill Miller* (Fri. and Sat.).

St. Peter's Cathedral (Jazz Vespers): *All Nite Soul* (10/10); *Wilfreda Velez* (10/17).

West End Cafe: *Franc Williams Swing Four w/ Eddie Durham and Shelton Gary* (Mon. and Tues.); *Harold Ashby Quartet w/ Blood Hollins and Richard Wyands* (Wed.); *Swing To Bop Quintet w/ Ed Lewis, Harold Cumberbatch, Sonny Donaldson, Arthur Edghill, John Ore* (Thurs. and Fri.); *Two Tenor Boogie w/ Ronnie Cole, Paul Quinichette and Buddy Tate* (Sat. & Sun.).

All's Alley: *Rashed Ali group* (Thurs.-Sun.).

Town Hall: *Jackie McLean Special Concert w/ Carlos Garnett and his Cosmos Nucleus Band* (10/8 Midnight).

Bar None: Dardanelle, piano.
Barbara's: Art Blakey, Jr. and his Generation (Thurs.); call club for other nights.

Bottom Line: Peter Allen (10/6-10); Dion (10/11-12); McCoy Tyner (10/14-17); Mose Allison, Stuff featuring Gordon Edwards, Cornell Dupree, Steve Gadd, Eric Gale, Christopher Parker and Richard Tee (opens 10/21).

Eddie Condon's: Red Balaban and Cats (Mon.-Sat.); Guest artist (Tues.); Jazz Luncheon (Fri. noon); Guest group (Sun.).

Crawdaddy: Sammy Price (Mon.-Fri.).
Gaslight Club: Sam Ulano.

Gregory's: Warren Chiasson Trio w/ Chuck Wayne and Jack Six (Mon. & Tues.); Brooks Kerr w/ Russell Procope and Sonny Greer (Wed.); call club for others.

Jimmy Ryan's: Roy Eldridge (Mon.-Sat.); Max Kaminsky (Sun.).

Monty's: Brew Moore Memorial Jazz Band (Sun.-Tues.); call for others.

Storyville: Different group each night. Call club.
Top Of The Gate & Village Gate: Top names in jazz. Call club.

West Boondock: Pianist nightly.

Bradley's: Duos nightly.

Memorial West Presbyterian Church (Newark, N.J.): Jazz Vespers (Sun. 5 pm).

The Dugout: Different groups nightly.

Fisher Hall: ECM Jazz Artists (10/20); Tower of Power (10/22).

Fran's Harness Shop (Roslyn, L.I.): Bill Miller and Jeff Cohen (Thurs.).

Not Available At Presstime. Call Club Or **JAZZ-LINE:** 212-421-3592; Angry Squire, Bill's Meadowbrook (Uniondale, L.I.), The Brook, Blue Water Inn (Seabright, N.J.), Boomer's, Broady's, Christy's, Skylight Gardens, Gerald's (Cambria Heights, Queens), Gulliver's (West Paterson, N.J.), Hopper's, Michael's Pub, Mikell's, Richard's Lounge (Lakewood, N.J.), Sparky J's (Newark,

N.J.), Surf Maid, Three Sisters (West Paterson, N.J.), Tin Palace, The Other End, The Ballroom, The Continental (Fairfield, Conn.).

SAN FRANCISCO

Keystone Korner: Pharoah Sanders (10/7-10); Julian Priestler (10/11); Nat Adderley Quintet (10/12-17); Nightlyte (10/18-19); Ron Carter Quartet (10/20-24); Muscarella (10/25); Toots Thielmans (10/26-31); Listen featuring Mel Martin (11/1); Betty Carter (11/3-8).

Great American Music Hall; Charlie Byrd, Herb Ellis, and Barney Kessel (10/1-2); Sonny Rollins (10/8-9); Esther Phillips (10/15-16).

Oakland Paramount: Flora Purim and Al Jarreau (10/15); Gato Barbieri (11/4).

The Boarding House: Kenny Rankin (10/8-10).
Reunion: Big band jazz Monday nights, salsa midweek and jazz headliners on weekends. Blue Mitchell in October.

Blue Dolphin: Muscarella (10-2).

Venetian Room (Fairmont Hotel): The Pointer Sisters, (9/30-10/13); Tony Bennett (10/14-27).

Inn of the Beginning (Cotati): Listen featuring Mel Martin (10/11); Julian Priestler (10/18).

Bach Dancing and Dynamite Society (Hall Moon Bay): Julian Priestler (10/10); Flip Nunez (10/17); Kenny Baron (10/24).

El Matador: Ann Dee (10/5-9); Blossom Dearie (10/12-16); Bob Dught (10/19-23); Cedar Walton (10/26-11/6).

Butterfield's (Palo Alto): Listen featuring Mel Martin (10/17); Flip Nunez (Tues. and Wed.); Courttial with Errol Knowles (Thurs.-Sat.).

LOS ANGELES

Concerts By The Sea: Nat Adderley (10/5-10); Norman Connors (10/12-24).

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Lighthouse: Bobby Hutcherson (9/30-10/10); Pharoah Sanders (10/12-17); Cedar Walton (10/21-31).

U.C.L.A. (Royce Hall): Duke Ellington Orchestra (10/14).

El Camino College: Toshiko Akiyoshi/Lew Tabackin Big Band (10/12).

Pilgrimage Theatre: Don Ellis Big Band (10/10); Belyof (10/17); (free admission).

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Orphan's: *Synthesis* (Mon.); *Ears* (Tues.); *Joe Daley Jazz Quorum* (Wed.).

Transitions East: *Mahal Richard Abrams Big Band* (Mon.).

Garden Cafe: *Fred Anderson Sextet* (Sat.).

Enterprise Lounge: *Von Freeman* (Mon.).

Wise Fools Pub: *Dave Remington Big Band* (Mon.).

PHOENIX

Boojum Tree: *Joel Robins Trio* (to 10/30); *Kai Winding* (11/1-6); *Armand Boatman Trio w/Margo Reed* (from 11/8); *Anita O'Day* (10/10-17, tentative).

Celebrity Theater: *Tom Rush, Ian Matthews* (10/1); *Hall & Oates* (10/17); *Jerry Jeff Walker* (11/18-19).

Page Four: *Don Lampe Trio*.

Varsity Inn: *Grant Wolf's Night Band* (10/11, 10/25, 11/8).

Gammage: *Gordon Lightfoot* (10/16).

Civic Plaza: *Manhattan Transfer, Martin Mull* (10/2).

Tempe Stadium: *Jefferson Starship* (9/26).

Marvin's Gardens: *Prince Shell, Francine Reed, Monopoly*.

B.B. Singer's: *Jerry Byrd Quartet w/Dan Haerle* (Tues.-Sat.).

Arizona State U.: Jazz Combos (10/5); Jazz Ensembles 1 & 2 (10/19); *Woody Shaw* (10/12-13); *Jazz Workshop Band* (11/2); *Jazz Ensemble 1* (11/12); *Jazz Forums* (Wed., Gammage 301).

Scottsdale Center: *Gary Burton Quintet* (10/9); *Pepe Romero* (10/10).

Cork Tree: *Bridges* (to 10/23).

Lunt Ave. Marble Club: *Steve Springer Quartet* (Mon.-Sat.).

Hatchcover: *Charles Lewis Quintet* (Sun.-Wed.).

Tucson Doubletree: *Jan Manley with Jeff Daniels* (10/4-23); *Dizzy Gillespie* (10/28-30); *Freeway* (10/25-11/20).

Reuben's (Phoenix): *John Hardy's Phoenix*.

Century Sky Room: Jazz jam (Sundays).

KANSAS CITY

Landmark: *Dry Jack*.

Uptown: Name jazz; details 753-1001.

Fleming Lounge (Brywood): *Mike Ning Trio* with *Linda Ott*.

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Colonial House: new jazz policy.

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Union Hall: Jazz jam (Wed.).

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Sheridan Square Theater: ECM Festival w/*Gary Burton Quartet, Eberhard Weber's Colours, Jack De Johnette & Directions, Ralph Towner and John Abercrombie* (10/26); *Jean-Luc Ponty, Pat Martino* (10/30).

Encore II (downtown): Discontinuing regularly scheduled major jazz policy, though occasional name acts will appear; information (412) 471-1225.

Encore I (Shadyside): Local and name jazz continues (Tues.-Sun.).

Ernie's Esquire Club (McMurray): *Al Dowe Quintet* with featured vocalist *Etta Cox* (Thur., Fri., Sat.).

Evergreen Hotel (North Hills): *Steve Kuhn & Ecstasy* (10/1-2); *Oregon* (10/13).

Sonny Dayes' Stage Door: *Spyder & Co. featuring Eric Kloss* (9/29-10/2, 10/6-10/9); *Gap Mangione* (10/13-16); *Jon Faddis* (tentative); jam session (Tues.).

Squakers Club: *Joe Harris Quartet* (Sun.), including jam set.

Crawford Grill: Major jazz regularly; Call (412) 471-1565.

Zebra Room (Homewood): jam session (Wed., 9pm-2am); *Carl Arter Trio* (Fri.-Sat.).

Civic Arena: *Jeff Beck, R.E.O. Speedwagon* (10/1); *Frank Sinatra*, (10/10); *Chicago* (10/12); *Ohio Players, K.C. & Sunshine Band* (10/28).

NEW ORLEANS

Lu and Charlie's: *Laverne and Henry Butler* (Tues.); *Angelle Trosclair and Lon Price* (Wed.); *James Booker*, solo piano (Thurs.); *Lon Price Group* (Fridays and Saturdays); *Alvin Battiste* (Sun.).

Municipal Auditorium: *Gino Vannelli* (10/1-2); *Barry Manilow* (10/30)

Jed's: *Ry Cooder* (10/6-7); *Coteau* (10/8-9); *Copas Brothers* (10/15-16); *Irma Thomas* (10/22); *Kenny Rankin* (10/29-30).

Le Club: *Dorothy Donagan Trio* (Tues.-Sun., nightly, 9 p.m.).

Late Flashes From The Road: Joe Segal's Jazz Showcase in Chicago will feature *Al Cohn* and *Zoot Sims* October 6-10. *Max Roach* will follow Al and Zoot on October 13-17. *Jack De Johnette's Directions* with *John Abercrombie* will play Busby's in Kansas City October 5-9. Their other October dates include Rochester, N.Y. (Oct. 10) and Toronto (Oct. 11-13) . . . *Gary Burton* heads south this month for appearances at the Armadillo World Headquarters in Austin (Oct. 7) and the Scottsdale (Arizona) Center for the Arts (Oct. 9) . . . *Kenny Burrell* will bring his guitar to the Statler Hilton in Buffalo, N.Y. for a two-week stint (Oct. 5-17). *Flip Phillips* follows Kenny there October 19-31 . . . *Bill Evans'* October itinerary includes three nights at the Bottom Line in New York City (Oct. 7-9).

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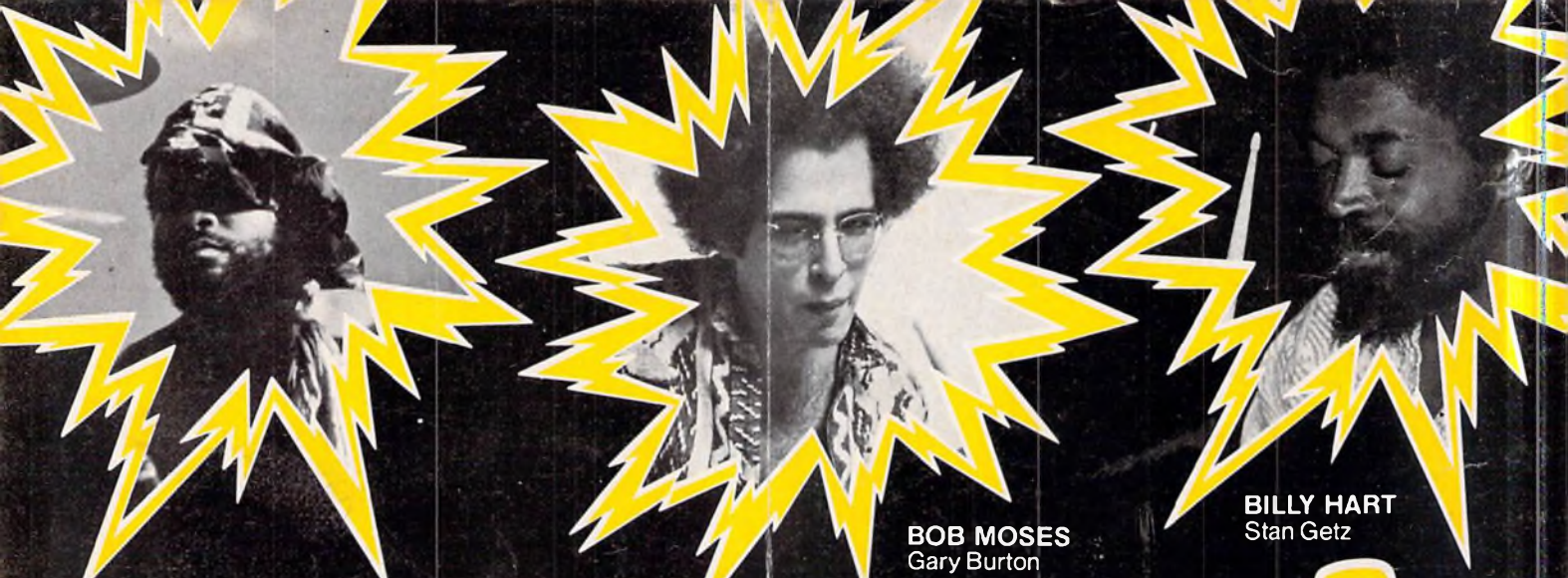
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