

# Jazz

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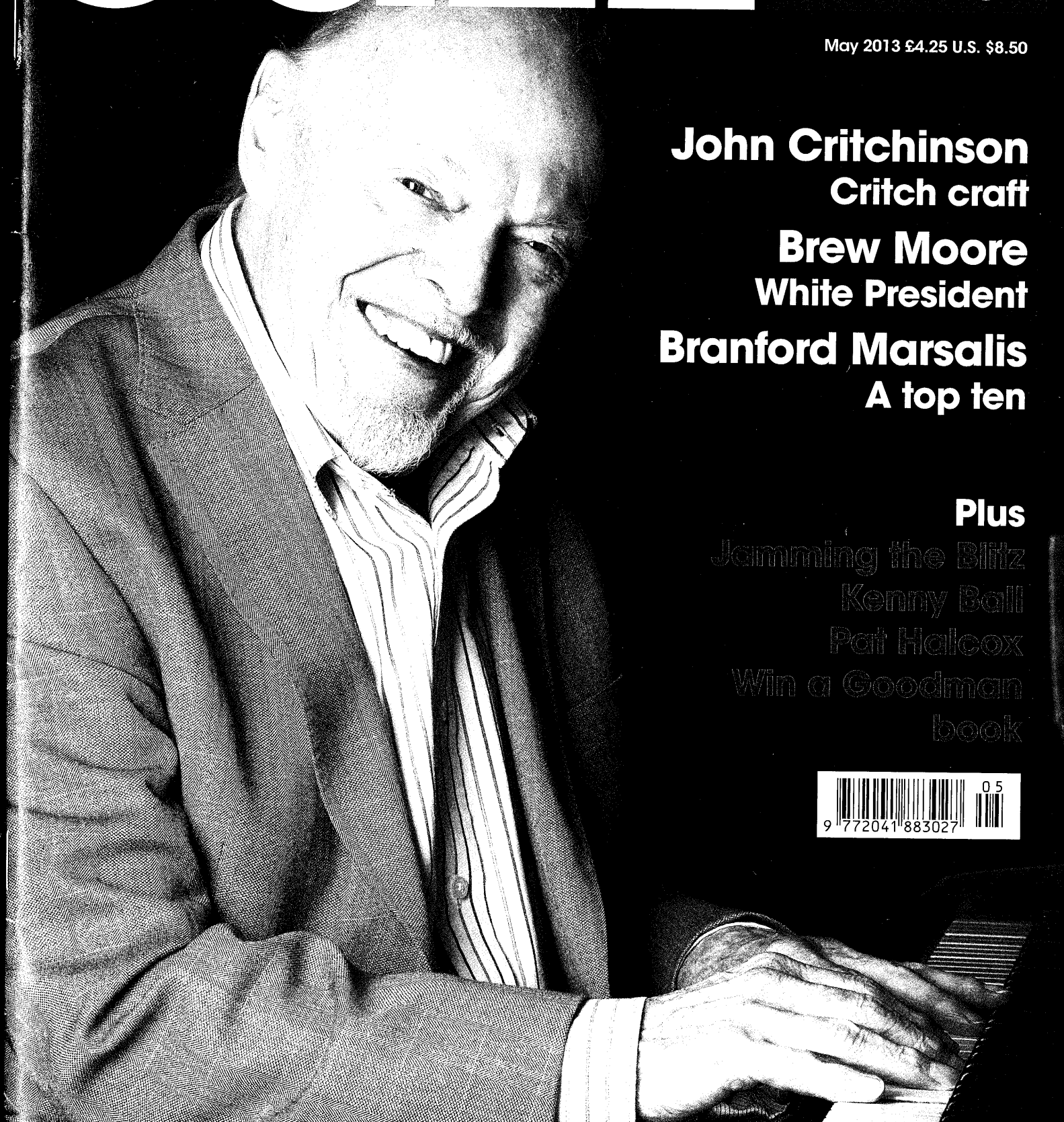
**John Critchinson**  
Critch craft

**Brew Moore**  
White President

**Branford Marsalis**  
A top ten

**Plus**

Jamming the Blitz  
Kenny Ball  
Pat Halcox  
Win a Goodman  
book



the CD is no less enjoyable for that. In terms of quality, Red Skies is up there with recordings from Claire Martin and Richard Rodney Bennett or Brad Mehldau and Anne Sofie Von Otter; anyone who enjoys the intimacy of female vocal and piano-only accompaniment should certainly give this one serious consideration.

Bobby Wellins tops and tails the album with a controlled but sumptuous performance. The purr of his tenor is positively Getzian and, brief though his contributions are, it's just another element to enjoy in an album that oozes charm, sophistication and understatement. A very classy, enjoyable set to enjoy over and over again.

John Adcock

## BRIAN BROMBERG

### COMPARED TO THAT

*Compared To That; Rory Lowery, Private Eye; If Ray Brown Was A Cowboy?; Hayride; A Little New Old School; Forgiveness; Does Anybody Really Know What Time It Is?; I'm Just Sayin'; The Eclipse; Give It To Me Baby (70.55)*

Collectively: Bromberg (b, elb); Randy Brecker (t); Gary Meek (ts); Jeff Lorber, Mitch Forman, Tom Zink, George Duke (p); Larry Goldings (org); Béla Fleck (bjo); Charlie Bisharat (vn); Gannin Arnold (rhy g); Vinnie Colaiuta (d); Alex Acuña (pc). The Rising Sun Orchestra. Horn section: Willie Murillo, Tony Guerrero (t); Mark Visher, Vince Trombetta (s); Jason Thor (tb); Nathan Tanouye (arr). LA, NY and Tokyo, 2012.

### Artistry ART7028

★★★★

### IN THE SPIRIT OF JOBIM

*One Note Samba; Wave; Coastline Drive; Little Tune; Tristefinado; Corcovado; Cha Chika Chika Boom; Isn't It Beautiful?; Ray Of Sunshine; Talia; Ellen; The Girl From Ipanema (69.38)*

Bromberg (b, g); Gary Meek (f, s); Otmaro Ruiz, Corey Allen, Mitch Forman (p); Ramon Stagnaro, Oscar Castro-Neves (rhy g); Joel Taylor (d); Airto (pc, v); Alex Acuña, Mike Shapiro (d, pc). The Rising Sun Orchestra. LA & Tokyo, 2012.

### Artistry ART7021

★★★

### BROMBERG PLAYS HENDRIX

*Fire; Manic Depression; Freedom; The Wind Cries Mary; All Along The Watchtower; Foxy Lady; Hey Joe; Crosstown Traffic; Spanish Castle Magic; Purple Haze (50.09)*

## CRITICS' CHOICE

The 10 CDs JJ critics most wanted to hear from this month's review pile

Chet Baker/Gerry Mulligan	Complete 1952-1957	Jazz Dynamics 002
Jack DeJohnette	Special Edition	ECM 372 1965
Victor Feldman	Swinging On A Star	Candid 79107
Michael Garrick/Don Weller	You've Changed	Hep 2011
Harry James	Flash Harry - Broadcasts 1942-46	Hep 94
Shelly Manne	2-3-4 + My Fair Lady	Poll Winners 27309
Madeleine Peyroux	The Blue Room	Decca 8877571
Zoot Sims	In Paris	Poll Winners 27306
Keith Tippett	Dedicated To You, But You Weren't Listening	Esoteric ECLEC 2366
Keith Tippett	You Are Here...I Am There	Esoteric ECLEC 2367

Bromberg (elb); Vinnie Colaiuta (d). LA, 2012.

### Artistry ART7030

★★★

Compared To That is a stunner: apart from the sheer, pulsing blues power, precision playing and kicking arrangements, the leader plays almost all the apparent guitar lines on the bass. It's not a standard bass, mind you, but the piccolo instrument, which is tuned to the register of the guitar. Nevertheless, the brawn and knowhow needed to execute such meaty stuff is not inconsiderable and not within the ambit of the average bassist.

The name seems familiar, and given the playing, one must be surprised Bromberg (b. Tucson, 1960) hasn't come to wider jazz notice before. He certainly started well, touring internationally with Stan Getz after coming "out of the desert" as an 18-year-old for the job on the recommendation of Marc Johnson. Later there was also Dizzy Gillespie, Sarah Vaughan, Dave Grusin, George Benson and others we may not mention in polite jazz company, including Michael Bubl  and Kenny G. However, none of his less permissible associations has sapped any of his jazz vitality.

Bromberg also plays compelling "acoustic" bass solos – not the ponderous woofing often associated with the contrabass but incisive, energised stuff redolent of Eddie Gomez. The hard-swinging, fat-toned "guitar-playing", a sort of Montgomery-Benson-Metheny hybrid, continues on *Rory Lowery, I'm Just Sayin'* and elsewhere.

Bromberg is a fine writer too, producing all the pieces here except two. He says he doesn't normally do bebop and there

had been plans to make this a funky, contemporary jazz record (one suspects smooth jazz). However, he not only doesn't do smooth but projects a convincing jazz character onto country (*If Ray Brown & Hayride*) and pop (Chicago's *Does Anybody*).

The Jobim album is as nice as its subject matter might suggest and reminds us that the bossa-nova boom was perhaps an early manifestation of the smooth-jazz phenomenon. But jazz attributes – harmony, strong melody and syncopation – are here in generous measure. Bromberg doesn't innovate much (though he writes some new tunes in the style) but brings a smooth touch to the familiar repertoire and plays engaging bass and (actual) guitar solos, the latter redolent of Earl Klugh.

The Hendrix album is again remarkably just Bromberg's basses and Colaiuta's drums. It's not the first time Bromberg has done hard rock – his 2005 album *Metal* probably went heavier than Hendrix. The material here inevitably has less jazz interest than the other sets but there's no shortfall in the musicianship.

Studio technology and overdubs played a large role in these productions, but neither disguise nor diminish the outstanding musicianship. Rather the opposite in fact – not only sound but Bromberg's talent is amplified. The sessions also combine unpretentious eclecticism and accomplished musicianship. It's ironic in an era that makes a fetish of boundary-breaking that these two qualities should come together in spades in a man from the oft-derided commercial studio world.

Mark Gilbert

## ROGER DEAN

### MULTI-PIANO 1978-2012

*CD1: Rollin' For Harry; Metagroove Blue; The Monk's Habit; Calling Carla; Dolphins Fly By; Breaking In The Song 1-3; QV Free; 176 Sound Engines; Bimbimble Piano; Regaining Bill (73.59)*

*CD2: Louise Le Moine; Talking With Phil; SoloDuo 1; SoloDuo 2; SundayPianoDances; Vestige; Cloudspotting; Kinetic Kingston Piano; BiTune; MeanHarmony 2; MetaGroove Dance (77.53)*

Roger Dean (p). Various locations 1978-2012.

### Tall Poppies TP225

★★★★★

Dean is a strikingly intelligent but also a soulful pianist with a fine, crisp touch: for many years a close associate of Graham Collier, he has worked with other probing contemporary figures such as Terje Rypdal and Kenny Wheeler, Derek Bailey and Evan Parker and he has long been director of the excellent Australian ensemble AustralYSIS. One of only two Australians to be subjects in the Grove dictionaries of music and of jazz, he has written extensively about the emergence of new structures and technical possibilities in improvised music.

Beautifully programmed, this two-CD set offers a wide-ranging overview of Dean's solo work over the past 35 years and includes a helpful track-by-track commentary by the pianist.

If we begin in familiar territory, with lucidly phrased acknowledgement and exploration of the (acoustic) worlds of Bill Evans, Monk, Carla Bley and Herbie Hancock, by the end of disc two we have been made

## Record Reviews

fully aware of the breadth and depth of resource available to the computer-literate improviser today.

Various programmes help Dean fashion a densely packed, yet once again lucid electro-acoustic poetics of multi-layered time, vibrant melodic line and strong rhythmic accent. Throughout it all, he retains deep albeit transmuted links with tradition, including the crucial factors of the blue note and the motor rhythms of dance.

Anyone who responds well to the work of Paul Bley, Cecil Taylor or the late Canadian artist and pianist Michael Snow should find much to relish in what is one of the most refreshing avant-garde releases – consistently as enjoyable as it is thought-provoking – that I've heard in quite a while.

Michael Tucker

### JACK DEJOHNETTE SPECIAL EDITION DAVID MURRAY / ARTHUR BLYTHE CHICO FREEMAN / JOHN PURCELL RUFUS REID / HOWARD JOHNSON PETER WARREN / BAIKIDA CARROLL

ECM

#### JACK DEJOHNETTE SPECIAL EDITION

CD1: [Special Edition] (1) *One For Eric; Zoot Suite; Central Park West; India; Journey To The Twin Planet* (38.49)

CD2: [Tin Can Alley] (2) *Tin Can Alley; Pastel Rhapsody; Riff Raff; The Gri Gri Man; I Know* (46.08)

CD3: [Inflation Blues] (3) *Starburst; Ebony; The Islands; Inflation Blues; Slowdown* (38.70)

CD4: [Album Album] (4) *Ahmad The Terrible; Monk's Mood; Festival; New Orleans Strut; Third World Anthem; Zoot Suite* (41.62)

(1) David Murray (ts, bcl); Arthur Blythe (as); Peter Warren (b, clo); Jack DeJohnette (d, p, melodica). New York, March 1979.

(2) as (1) but Murray, Blythe out; Chico Freeman (ts, f, bcl), John Purcell (as, bar, f) in. DeJohnette (d, p, org, cga, v). Ludwigsburg, September 1980.

(3) as (2) but Warren out; Baikida Carroll (f), Rufus Reid (b, elb) in. Freeman (ts, ss, cl); Purcell (as, bs, f, cl); DeJohnette (d, p, v, clav).

New York, September 1982.

(4) as (3) but Freeman, Carroll out; Murray (ts), Howard Johnson (bar, tu) in. Purcell (as, ss); Reid (b); DeJohnette (d, kyb). New York, June 1984.

#### ECM 372 1965 ★★★★★

Drummers who combine irresistible goading power at the kit with charisma as bandleaders are likely to be ever-watchful and well placed to make sound choices. Art Blakey was both inspiration and inspired hirer, and if his Jazz Messengers came in more varieties than Jack DeJohnette's Special Edition band did in the four years from 1980, he has to defer to the other as a composer.

Of the 21 tracks on Special Edition's four albums in that period, here remastered and boxed to mark DeJohnette's 70th birthday, no fewer than 17 were written by him. He also recognised perky young musicians enough to want them to be part of the band when they and it were making new music; unlike Blakey, who recruited albeit exciting players to a style that didn't alter much.

Moreover, Blakey was trained as a pianist but never (I sit to be corrected) laid down a piano solo. DeJohnette did, on Tin Can Alley's *Pastel Rhapsody*, so that in the second album chronologically one begins to appreciate the wit and distinctive orchestral signature of the first's opening tracks, which were homages to Eric Dolphy and Zoot Sims.

The difference between those two recipient musicians mirrors the range of DeJohnette's influences as writer. Ellington and Mingus are in there, as are playing styles ranging from manic free improvisation to what one might call ECM rhapsodising without the description's former pejorative tone. As drummer-composer, too, DeJohnette creates compositional departure with timbre as well as tempo. Before a Swiss audience he also dropped some vocals into the mix on *I Know*.

DeJohnette's versatility is shared with his band members, who in places double, triple and quadruple winds to give him more textural scope, widened even more when trumpeter Baikida Carroll joins the band.

By the final Album Album, electronics are foreshadowing later excursions made with a different recording label.

But this one speaks as much for ECM's Manfred Eicher as it does for the drumming septuagenarian. With Eicher, Special Edition did its best work so far.

Nigel Jarrett

#### JOAN DÍAZ

##### WE SING WAYNE SHORTER

*Pinocchio; Palladium; Infant Eyes; Beauty And The Beast; Broken Bossa; Ana Maria; The Three Marias; Diana; Neferitti* (55.33)

Díaz (p, arr); Gabriel Amargant (ss, ts); Judit Neddermann (v, lyrics); Pau Lligadas (b); Ramón Angel Rey (d, arr). Girona, 1-2 September 2011.

##### Discmedi Blau 4933-02 ★★★★★

This is an outstanding set from an internationally barely known Catalan outfit (despite the name, Judit Neddermann was born in Barcelona, 1991). The concept – adding words to Shorter's inefable 1960s-1980s compositions (plus one Díaz original) – is delivered with a flair that matches that of Mark Murphy's treatment of *Beauty And The Beast* on his 1985 Muse album of the same name.

Díaz reminds me of one of my favourite pianists, Richie Beirach. The liner suggests Bill Evans, but Díaz is far more muscular. There's remarkable playing also from Gabriel Amargant, new to me, who seems to have every facet of post-1960 tenor saxophone playing under his belt – a powerful melodist with a voluble yet relaxed facility, hot yet cool of tone and phrase. Rhythm sections are easily taken for granted, but bass and drums are a palpable presence here, driving or colouring as appropriate with real force. The young Nedderman does a sterling job on the vocals, winsome of tone (with hints of the fey Gretchen Parlato that ought to expunged immediately) but forceful as needed.

The designation of Díaz and Rey as "arrangers" is no idle vanity. The interpretations, bright and varied, matter – witness the shifts, manifested variously among the instruments, between double and simple time on *Pinocchio*. Add intelligent

programming – the vigour of the opening *Pinocchio* and *Palladium* is perfectly balanced by the balladry of third track *Infant Eyes* – and you've got a set that engages from beginning to end.

Given the vibrancy radiating from the icy digibytes of this studio project, this band would surely be a winner on the club or festival circuit. If we had six stars they'd be duly assigned. The album comes to the UK via Discovery of Wiltshire.

Mark Gilbert

#### KIT DOWNES

##### LIGHT FROM OLD STARS

*Wander And Colossus; Bleydays; Outlawed; What's The Rumpus; Two Ones; Falling Dancing; Owls; The Mad Wren; Jan Johansson* (48.08)

Downes (p, org); James Allsopp (ts, cl, bcl); Lucy Railton (clo); Calum Gorlay (b); James Maddren (d). 2012.

##### Basho SRCD 42-2 ★★★★★

After meeting NASA astrobiologist Daniella Scalice at the Cheltenham Science Festival, Kit Downes became fascinated by the idea that the stars we see are often dead, making stargazing a form of time travel without moving. Such thoughts provided the conceptual framework for the music on this set, which explores the fantastic and magical through grounded, earthy ideas.

Recording for the first time with a quintet, Downes has created a set of pieces that are often quite nebulous in form, proceeding with their own internal logic. Both the opening *Wander And Colossus* and *Two Ones* are introduced by ethereal cello strings that take time to cohere, cellist Lucy Railton being a dominant voice throughout. In contrast, *What's The Rumpus* – its title derived from dialogue in the Coen Brothers' film *Miller's Crossing* – is a choppy affair commanded by saxophonist James Allsopp. In similar vein is *Bleydays*, a fine tribute to pianist Paul Bley in its lopsided themes and disjointed passages. A recurring element throughout is the blues, notably on the slow percussion and bass lope that is *Outlawed*, and on the poignant *The Mad Wren*, an outstanding track.