

Record Reviews

BARRY ALTSCHUL & THE 3DOM FACTOR

LIVE IN KRAKOW

Martin's Stew; Ask Me Now; For Papa Joe, Klook, And Philly Too; Irina; The 3Dom Factor (52.03)

Jon Irabagon (sps, ts); Joe Fonda (b); Altschul (d). Alchemia Club, Krakow, Poland, 4 December 2016.

Not Two MW960

★★★★

This is the third album by Altschul's superb trio. Their first, called simply 3Dom Factor (2012) revisited some of the drummer's compositions written over the last few decades. The second, *Tales Of The Unforeseen* (2015), was entirely improvised from scratch apart from versions of Thelonious Monk's *Ask Me Now* and Annette Peacock's *Miracles*. Both ended up amongst my favourite releases of their years, and I'm pleased to say that this in-concert set maintains the standard.

Apart from the Monk, all the pieces are credited to Altschul. They are tackled in a free and open fashion: the trio's watchword(s) is/are Beaver Harris's slogan "from ragtime to no time". Altschul opens with nifty

brush-work before switching to sticks and continuing to explore the sounds coaxable from all parts of his kit until Fonda kick-starts *Martin's Stew* into tempo with a strong pattern, pulling Irabagon in for a garrulous yet tightly wound display prior to a nimble arco-bass solo. Monk's urbanely morose piece gets a suitably lugubrious reading, including an elegant solo from Fonda, pizzicato this time, and ending with Irabagon's respectful, nicely fashioned examination of the tune.

Joe, Klook And Philly includes, as you might expect, plenty of percussion interjections in tribute to Jones, Clarke and Jones, as well as an almost subliminal saxophone nod to Coltrane's *Like Sonny* and more fine work from Irabagon who can segue seamlessly from fragmented multi-noted clusters to legato analyses of melodies. *Irina*, perhaps Altschul's best-known, most personal-sounding composition, features Irabagon's soprano as well as tenor in the set's gentlest performance. The last track, mixing free fireworks with hints of hard bop, constitutes a satisfying finale.

Barry Witherden

ANATMA

ANATMA

Lacrimosa (For Paul); Raga Zila Kafi (Shadows); Kolkatay Stomp (Take Me Home) Raga Lalit (Late Night, Nails And Sparks); Lalita (Lonely And White Dressed); Bengal (I Know You, Bideshini) (64.07)

Rohan Dasgupta (sitar); Luigi Di Chiappari (p); Riccardo Di Fiandra (b); Daniele Di Pentima (d). November 2016.

Slam 586

★★★★

A casual listen might lead you to guess that these were early Oregon out-takes, but the rhythmic

energy is more measured and less rhapsodic. *Raga Zila Kafi* is already some way advanced before anything but the sitar registers strongly. I'm nervous about the use of "raga" in improvised music, more so than I am about a "blues" that isn't really a blues, but this group seem to understand the demands of the form and the track in question has many of the features of an ascending raga, and *Raga Lalit* of a descending one. The instrumentation and distribution of melodic materials aren't classical, but that scarcely matters here. When the group locks into a groove, the results are exhilarating, as much so as anything Towner, Moore and Walcott produced back in the day.

What's missing from Anatma is exactly what's missing from that Oregon personnel. The sound calls out for something like Paul McCandless's cor and oboe, or for a soprano saxophone. And yet the addition of an obvious lead voice would change the nature of the music entirely, and not necessarily for the better. Di Fiandra and Di Pentima claim most of the composition credits, and that's where the energy of the group lies: a swinging, earthy rhythm sound that reveals new layers with each repetition.

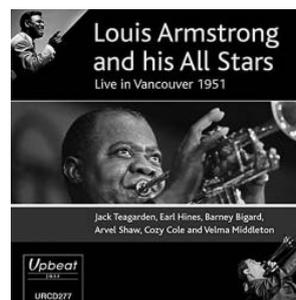
Brian Morton

LOUIS ARMSTRONG

LIVE IN VANCOUVER 1951

Royal Garden Blues; I Used To Love You; The Hucklebuck; Back O'Town Blues; I Love The Guy; C'Est Si Bon; Stardust; Rockin' Chair; Tea For Two; Way Down Yonder In New Orleans; Lover; Love Me Or Leave Me; La Vie En Rose; C Jam Blues; Ain't Misbehavin'; Stomping At The Savoy; Where Did You Stay Last Night? (71.37)

Armstrong (t, v); Barney Bigard (cl); Jack Teagarden (tb, v); Earl



Hines (p); Arvell Shaw (b); Cozy Cole (d). Vancouver, 1951.

Upbeat 277

★★★★

Lots of background noise and bad mike balance are compensated for by Louis being on cracking form and, even though this was some way into the All Stars' history, the programme is not hackneyed, although the roots of the later hard-worn ones are evident. *Back O'Town* is a good example.

Aficionados are used to savouring set-piece Louis solos (why change a good one?). On *Back O'Town* Louis plays the same old solo, but this version is tremendous. It's marred by the fact that Jack's obbligatos to the vocal are virtually inaudible. There are better versions of Tea's *Stardust* feature, but not many. His dextrous *Lover* shows how he could get around the horn without ever opening the slide more than about three inches, but the solo is a technical display without emotion. But be assured that there's lots of good Teagarden here. *Rockin' Chair* cleaves happily to the Town Hall version but omits the trumpet climax. Bigard is still impelled by skill rather than ennui and *Tea For Two* co-opts Jack in a fresh and urgent virtuoso performance.

There are several band riffs on the features that were dropped later. Much is made of this being Cozy Cole's only live recording with the band. He is consistent,

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as opposed to the latter-day erraticism of Sid Catlett whom he replaced, and he and Shaw combine spectacularly well with Hines in the rhythm section. *Savoy* is the traditional drum feature. Hines's features on *Love Me* and Velma's stuff also sounds quite fresh.

Upbeat have acquired the record label of "Big Bill" Bissonnette, whence this comes. Big Bill suggests that *Way Down Yonder* is an unusual number for Louis to play. In reality the All Stars recorded it 12 times and Louis's fine solo is yet another set piece.

Steve Voce



GILAD ATZMON & THE ORIENT HOUSE ENSEMBLE

THE SPIRIT OF TRANE

In A Sentimental Mood; Invitation; Minor Thing; Soul Eyes; Blue Train; Naima; Giant Steps; Say It (Over And Over Again) (48.12)

Atzmon (ts, ss, cl, bcl, f); Frank Harrison (p); Yaron Stavi (b); Enzo Zirilli (d); The Sigamos String Quartet. London, 19-20 December 2016.

Fanfare 1702

★★★

WORLD PEACE TRIO

PLUS FRIENDS

Morning Mist; Ramallah; The Seeker; Peace And Beyond; In A Sentimental Mood; Ghaza Mon Amour; Anecdote; Dawn (58.47)

Dwiki Dharmawan (p, syn); Atzmon (cl, ss, elec); Kamal Musallam (oud, g, midi g); Ade Rudiana (kendang); Nasser Salameh (frame drum); Asaf Sirkis (d). Jakarta & Bali, October and December 2015.

Enja 9642

★★★

The sentimental mood persists throughout the Orient House session - which while it doesn't catch fire - is fairly blissful listening. Some of Atzmon's most arresting wanderings are on the bass clarinet and soprano in this tribute to Coltrane whose influence, he says, led him first

CRITICS' CHOICE

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

Gilad Atzmon/Orient House Ensemble	The Spirit Of Trane	Fanfare 1702
Sidney Bechet	Bechet Souvenirs	Vogue Jazz Club 003
Arthur Blythe	Elaborations et al	Beat Goes On 1304
Nat "King" Cole	Complete Nelson Riddle Studio Sessions	Music Milestones 983200
Miles Davis & Bill Evans	Complete Studio & Live Masters	One Records 59807
Peggy Lee	With Benny Goodman Orchestra 1941-47	Acrobat 3216
John McLaughlin & The 4th Dimension	Live @ Ronnie Scott's	Abstract Logix 058
Dick Morrissey	Live At The Bell 1972	Acrobat 4395
Wadada Leo Smith	Solo: Reflections And Meditations On Monk	TUM 53
Stanley Turrentine/Grant Green Qnt	Complete Recordings	Groove Hut 66724

towards the tenor. If he is more closely associated with the alto, he blames the cost of travelling with the bigger horn on budget airlines!

The quartet is at one with him in trying to capture the beauty with which Trane imbued his ballad improvisations without attempting to replicate the sound. In the three Coltrane songs - *Blue Train, Naima* and *Giant Steps* - Atzmon enjoys some of his more hustling interpretations with chromatic runs on the soprano in *Naima*. The opening *Sentimental Mood* features a lush, languid arrangement in which piano, bass, drums and string quartet join in a statement of extreme romantic feeling. The ensemble marked this release with an 18-date tour of southern Britain.

The World Peace Trio (optimistic name of the year) also plays the Ellington standard in a set of mainly originals composed jointly. Coming together two years ago in Jakarta, the trio of an Israeli-born reeds player, Indonesian pianist and Kuwaiti guitarist/oudist almost inevitably brought a flavour of middle- and further east into their music. This unique sound, made further arresting by their mix of electronics with traditional percussion instruments, is in itself a statement about the continuing diversification of jazz.

The original American model and its basic foundations holds no sway here: all that is left is the principle of improvisation: but it is accomplished with strong non-western influences, such as the use of quarter-tones and an eerie overlay of reediness. The percussion instruments provide a steadily churning, if bland, impetus, while pieces like the evocative *Morning Mist* mix changing tempi with free time. An interesting deviation.

Anthony Troon

SIDNEY BECHET

BECHET SOUVENIRS

Side 1: Kansas City Man Blues; Of All The Wrongs You've Done To Me; Apex Blues; Together (13.20)

Side 2: Put On Your Old Grey Bonnet; Sleepy Time Gal; Darling Nelly Gray; Sidney's Wedding Day (12.35)

Marcel Bornstein (t, except side 1, tk 4); Jean-Louis Durand (tb); Bechet (ss); André Réwéliotty, Claude Luter (cl); Yannick Singery (p); Georges "Zozo" D'Halluin (b); Michel Pacout (d on side 1, tks 1, 3, 4, and side 2, tk 2); Wallace Bishop (d on side 1, tk 2 and side 2, tks 1, 3, 4). Paris, September 1951.

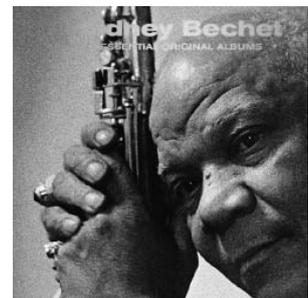
Vogue Jazz Club 003, vinyl

★★★

"Découvert" sur le tard, Sidney Bechet commença une seconde carrière qui allait consacrer sa réputation mondiale". Sidney also thought there ought to be inverted commas round his "rediscovery" and he plays here with kingly authority, as if arriving back in his homeland after long exile. Paris in 1951 was as close as you could get to New Orleans in his childhood, and helpfully minus Jim Crow, so there's also a palpable relaxation in his playing which mitigates the attractive roughness of Réwéliotty's Mimosa Jazz Band.

This originally appeared as a 10" but is now reissued on 12" and with brightly coloured vinyl (or v!ny!, as it might be). The transfers are excellent and the sound clear and resonant, whatever has been done to it by the Sony wonks; not much, I suspect. Pierre Merlin's delightfully silly cover art, showing Sidney as sailor boy, vélo rider, and in both a motoring and a wedding coat, all as if on magic lantern slides, perfectly captures the spirit of the city and the time. A fun recording by an elder statesman, lapping up the glory.

Brian Morton



SIDNEY BECHET

ESSENTIAL ORIGINAL ALBUMS

CD1: [*Genius Of Sop. Sax. Vol. 1*] (1) *Maple Leaf Rag; I've Found A New Baby; (2) Weary Blues; Really The Blues; (3) High Society; (4) Indian Summer; Sidney's Blues; (5) Shake It And Break It; Wild Man's Blues; (6) Save It Pretty Mamma; Stompy Jones; (7) Muskrat Ramble; [Vol.2] (8) Baby Won't You Please Come Home; (9) The Sheik Of Araby; (10) When It's Sleepy Time Down South; (11); I'm Coming Virginia; (12) Strange Fruit; (13) Blues In The Air; The Mooche; (14) Twelfth Street Rag; Mood Indigo; What Is This Thing Called Love?; Rose Room; Oh Lady Be Good; (9) Blues Of Bechet; (15) Petite Fleur (76.38)*

CD2: [*Bechet-Solal*] (16) *I Only Have Eyes For You; The Man I Love; Exactly Like You; These Foolish Things; Once In A While; Jeepers Creepers; I Never Knew; Pennies From Heaven; (17) All The Things You Are; All Of Me; Embraceable You; Wrap Your Troubles In Dreams; Rose Room; It Don't Mean A Thing (If It Ain't Got That Swing); [New Orleans In Paris] (18) Milenbug Joys; Limehouse Blues; The Blue Room; Rockin' Chair; (19) Big Butter And Egg Man; (18) My Melancholy Baby; I've Gotta Right To Sing The Blues; Black Bottom; Baby's Prayer; (19) Up A Lazy River; Stars Fell On Alabama/Lazy River (76.46)*