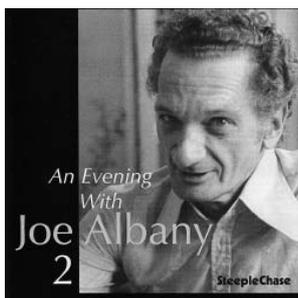


Record Reviews



JOE ALBANY

AN EVENING WITH JOE ALBANY/2

I'm Getting Sentimental Over You; Isn't It Romantic?; Time On My Hands; Medley: You're Blasé; Over The Rainbow; Jitterbug Waltz; Would You Like To Take A Walk; Penthouse Serenade; Imagination; Lush Life; Medley: What Is There To Say; My Ideal; When A Woman Loves A Man; Old Old Friends; Medley: Ain't Misbehavin'; I Guess I'll Have To Change My Plans; Angel Eyes; Medley: Why Was I Born; Dearly Beloved; Long Ago And Far Away; I'm Old Fashioned; C.C. Rider; Lullaby Of The Leaves; I'm In The Mood For Love (60.14)

Joe Albany (p). Copenhagen, 1 May 1973.

JJ CONTENT

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SteepleChase 31801

★★★★

This is the companion to the first volume, reviewed in JJ July 2015. Although much neglected in his short life, Albany took any of the few opportunities to record that came his way. In May '73 he was recorded by SteepleChase president, Nils Winther, solo and on another CD, with a Danish rhythm section. With his tendency to group solo work into short medleys, Albany covered a lot of ground in this hour-long recital and proved that he was still as good as ever in spite of the neglect. A full, two-handed piano player, he goes against the usual bop practice of long treble lines and light bass punctuation with his left hand. Joe fills up all the gaps, acting like a mini orchestra and proving himself an imaginative improviser with technique to spare. Apart from *Old Old Friends*, his own composition, the set consists of well-known standards although the listing on the back of the CD case has *Nature Boy* at track 18 when he is quite clearly playing *Angel Eyes*!

Albany's advanced harmonic gift is audible on all these pieces and his sense of rhythm makes it obvious that he was not in need of bass and drums on this occasion. He fills up a full and varied bass line on each selection with no loss of impact on his theme and variation statements. Neil Tesser's otherwise comprehensive and informative notes state that after this recording Albany only made one further LP for Elektra and one duo set with Niels-Henning Orsted Pedersen before his death. He is obviously unaware of the excellent trio set on Interplay Records from 1979 with Roy Haynes and Art Davis, a cracker of a session! However the rating here is for Albany and the music and not for the sins of the record company.

Derek Ansell

ADAM BALDYCH & HELGE LIEN TRIO

BRIDGES

Bridges; Polesie; Mosaic; Riese; Dreamer; Requiem; Karina; Missing You; Up; Lovers; Teardrop (55.00)

Adam Baldych (vn); Helge Lien (p); Frode Berg (b); Per Oddvar Johansen (d). Berlin, 13-15 March 2015

ACT 9591

★★★★

Rising to prominence in a similarly meteoric fashion to fellow "Baltic Gang" collaborator Marius Neset, violinist Adam Baldych has a breathtaking virtuosity and unflagging creative drive that holds tremendous promise. He has still perhaps to find a settled milieu but his recent output for ACT has been as offbeat as it has been compelling. Bridges sits closer to the contemporary European mainstream than its predecessors, and none the worse for that. It is perhaps his most fully rounded statement to date.

Even with the wonderfully empathetic support of Lien's tight-knit trio there is no escaping that this is principally Baldych's show. Radiating a commanding presence, all but the improvised opener and a sensational cover of Massive Attack's *Teardrop* are his compositions. But Baldych is not one for needless grandstanding, and many of the pieces swell collaboratively from near silence. *Polesie* offers an excellent case in point, its archetypal folk theme timelessly stated before Baldych takes wing with echoes of Seifert and Urbaniak. *Requiem* and *Lovers* find him at his most lyrical and romantic, but *Reise* is altogether darker, with an intricate and melancholic theme that could easily belong to Wayne Horvitz. Baldych and Lien both seize the rhythmic potential of *Up*, sketching the rather nebu-

lous outlines of its form before a dramatic metamorphosis into spirited post-rock anthem.

But it is that show-stopping rendition of *Teardrop* which surely leaves the most lingering impressions. Tenderly squeezing every last drop of emotion, Baldych makes a convincing pitch for this much sampled trip-hop warhorse to join the ever growing canon of new jazz standards. Whoever said that the violin in jazz is unfashionable?

Fred Grand

BOBBY BRADFORD/ JOHN CARTER QUINTET

NO U TURN

Love's Dream; She; Comin' On; Come Softly; Circle (72.24)

Bobby Bradford (c); John Carter (ss, cl); Roberto Miranda (b); Stanley Carter (b); William Jeffrey (d) Pasadena, California, November 1975.

Dark Tree 05

★★★★★

This concert pulled from the archives would be made poignant by Ornette Coleman's recent death if it wasn't for the fact that the music has a vibrant life of its own. That said, there's a small measure of overlap between Coleman at his freest and this music, but that's greatly overshadowed by its individuality.

Some of that overlap is geographical, for this group's music is profoundly "underground", at least in the Californian context, as per the opening *Love's Dream*, a demanding Bradford composition which the band utilises to make the stage levitate. Carter on soprano sax, a horn he was to give up playing along with a number of others in favour of the clarinet, is heated, and in so being only goes to show how individual his musical conception was to become.

By contrast Carter's *Circle* is ini-

tially more reflective, yet it's still shot through with that primacy of the moment attitude which is a mark of the free and near-free schools. Carter takes the introduction entirely solo before Bradford takes over and eventually the collective mastery of tension and release holds sway.

The end-of-year list surely beckons for this one.

Nic Jones

DEE DEE BRIDGEWATER

DEE DEE'S FEATHERS

One Fine Thing; What A Wonderful World; Big Chief; Saint James Infirmary; Dee Dee's Feathers; New Orleans; Tremé Song/Do Whatcha Wanna; Come Sunday; Congo Square; C'est Ici Que Je T'aime; Do You Know What It Means; Whoopin' Blues (64.81)

Dee Dee Bridgewater (v); Irvin Mayfield (t, v); Adonis Rose (d); Don Vappie (g); Victor Atkins (p); Jasen Weaver (b) and others of the New Orleans Jazz Orchestra. New Orleans, March 2014.

Okeh 88875063532

★★★★

With this year marking 10 years since Hurricane Katrina hit New Orleans, Ms Bridgewater has joined forces with the New Orleans Jazz Orchestra to pay tribute to the rebirth of the city. In defiance of the Big Easy's recent tragedies, this album shouts loudly and struts proudly, every song bursting with the same colour, chaos and joyful abandon you might find at Mardi Gras.

It opens with a song written by New Orleans native Harry Connick Jr. Bridgewater's vocal is audacious and uncompromising, in chatty dialogue with Irvin Mayfield on trumpet. In an entertaining back-and-forth between the pair on the fade out, one instrument is almost indistinguishable from the other. Throughout the set Bridgewater's performance is entrancing; always unpredictable, and with more than a little caprice. *Wonderful World*, however, is the one exception, played a little safe and slow.

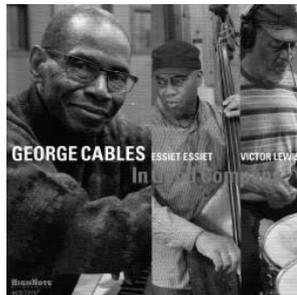
The album is a fitting paean to New Orleans – infused with a gleeful sense of mischief, the set is a raucous, romping invitation to party. Bridgewater is on very fine form and delivers with interest. Dr John does guest vocals on a couple of songs.

Sally Evans-Darby

CRITICS' CHOICE

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

Joe Albany	An Evening With Joe Albany/2	SteepleChase 31801
Marilyn Crispell/Gerry Hemingway	Table Of Changes	Intakt 246-2015
Miles Davis	At Newport 1955-1975	Columbia/Legacy 88875081952
Lars Gullin	Baritone Sax + Lars Gullin Swings	Phono 870336
Ahmad Jamal Trio	The Classic 1958-1962 Recordings	Jazz Dynamics 006
Gil Mellé	The Blue Note Years 1952-1956	Fresh Sound FSR-CD 876
Leo Parker	The Last Sessions	Phono 870337
Art Pepper	Live At Fat Tuesday's	Elemental Music 5990427
Jerome Richardson	Complete 1958-1962 Recordings	Fresh Sound FSR-CD 874
Maria Schneider Orchestra	The Thompson Fields	Artist Share 0137



GEORGE CABLES

IN GOOD COMPANY

(1) After The Morning; Mr Anonymouse; Naima's Love Song; It Don't Mean A Thing (If It Ain't Got That Swing); Lotus Blossom; Love You Madly; EVC; Lush Life; Voyage; (2) Day Dream (61.46)

(1) George Cables (p); Essiet Essiet (b); Victor Lewis (d). NY, 10 February 2015. (2) as (1), but Essiet and Lewis out.

HighNote 7275

★★★★

One always thinks of George Cables as a member of a band, and the florid opener on this album demonstrates how good he is at exploiting the instrument's range to provide a melodic and harmonic depth in which colleagues might prosper. His light touch and all-round pianism, essentially reflective, militate against any scampering encouraged by others.

Cables is as sophisticated as Teddy Wilson and Tommy Flanagan were, disinclined to make a noise for the sake of it and more interested in what can be done pianistically with a tune such as *It Don't Mean A Thing (If It Ain't Got That Swing)* in which he endorses the titular sentiment but also investigates structural possibilities. It's no surprise to find Cables, the master technician-with-a-heart, at home on Billy Strayhorn's *Lotus Blossom*, not just for its tempo and intro-

duction but for its harmonic variety, and willing to stand aside for the equally fastidious Essiet and Lewis to intervene.

"Good company" refers to a line of pianist-composers including, apart from Ellington and Strayhorn, Cables' friend John Hicks, whose *Naima's Love Song* he remembers its creator playing at Bradley's, New York. It's Hicks' bridge that serves as an introduction to Cables' version. EVC, Cables' dedication to his schoolteacher-mother, finds him sounding like a sideman soloist until he takes off with as complex a treatment of a traditional swinging waltz as its possible to construct, joined by Essiet and Lewis on maximum but unobtrusive assist. A great all-rounder.

Nigel Jarrett

LIANE CARROLL

SEASIDE

Seaside; Almost Like Being In Love; Bring Me Sunshine; Nobody's Fault But Mine; Get Me Through December; Mercy Now; Wild Is The Wind; I Cover The Waterfront; My Ship; For Those In Peril On The Sea (42.16)

Liane Carroll (p, v) with collective personnel including James McMillan (t, fh); Mark Edwards (p); Malcolm Edmondstone (p); Mark James (g); Rob Luff (g); Julian Siegel (ts); Steve Pearce (b); Ian Thomas (d). Hastings 2015.

Linn 533

★★★★

There is a reassuring consistency in the output of Liane Carroll, which should never be confused with complacency for with every release we are treated to some surprises which probably only she amongst singers would contemplate. Not everything here would meet with the approval of the committed jazzier but these 10 tunes have real meaning for the singer, consequently leading to a

number of performances carrying real weight. From the opening title track to the unlikely closer we hear Carroll close to her very best, each title imbued with those special qualities including passion and involvement that single out the singer from the majority of her contemporaries.

Her followers will have their special favourites, but the ones that really bend these ears are *Bring Me Sunshine*, given an effective slower treatment worlds away from the Morecambe and Wise version, *Mercy Now*, finding Carroll adding that touch of soul she so convincingly delivers and *My Ship*, surprisingly taken from its reverential opening into a section of uptempo scat. The duet with Luft on *I Cover The Waterfront* is equally striking in its simplicity and is singled out by the singer as a tune she had always wished to record.

This is yet another Carroll album this reviewer will return to regularly in the coming years.

Peter Gamble

MARILYN CRISPELL/ GERRY HEMINGWAY

TABLE OF CHANGES

(1) Spirings; Waterwisp; Roofless; (2) Night Passing; (3) Windy City; (1) Assembly; (3) Ev'rytime We Say Goodbye; (4) Table Of Changes (65.52)

Marilyn Crispell (p); Gerry Hemingway (d, pc, vib). (1) Ulrichsberg, Austria, 5 May 2013. (2) Arles, 14 May 2013. (3) Amsterdam, 16 May 2013. (4) Le Mans, 12 May 2013.

Intakt 246-2015

★★★★★

Crispell and Hemingway have worked fruitfully together in various contexts, including the highly-respected Anthony Braxton Quartet and MGM trio (basically, the Braxton quartet minus