



# gapplegate music review

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THE BLOG COVERS RELEASES IN THE AREAS OF FREE AND MAINSTREAM JAZZ, WORLD MUSIC, "ART" ROCK, AND THE BLUES. CLASSICAL COVERAGE, WHICH WAS ORIGINALLY HERE, CONTINUES ON THE GAPPLEGATE CLASSICAL-MODERN REVIEW (SEE LINK ON THIS PAGE). WHERE ARE WE RIGHT NOW AND HOW DID WE GET HERE? THAT'S THE CONCERN.

monday, may 1, 2017

## ONE, Jason Rigby: Detroit - Cleveland Trio

JASON RIGBY: DETROIT - CLEVELAND TRIO

What you are not aware of might not hurt you, but it might deny you a source of pleasure and enlightenment. *ONE* (Fresh

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Sound New Talent 505) by Jason Rigby: Detroit - Cleveland Trio is such an offering. It pits tenor-soprano man Rigby with the excellence of Cameron Brown on bass and Gerald Cleaver on drums. Jason shows what he is made of. This may not be his first album--I am aware of five or so. It is certainly one of his strongest, a great introduction for those who do not know his music or a confirmation for those who do.

*One* gives us a strong set of originals, a tune by George Schuller and a couple of American Songbook and jazz standards. Throughout there is attention to song structure, including the changes underpinning where applicable, but a freewheeling freedom that also places the music comfortably in the avant camp at times.

Cameron's excellent bass work forms the rock-solid core around which everything turns. He can spell out the changes in a masterful way, he can solo with real authority, and take the free-oriented segments under his wing with creative thrust, Gerald's drumming can swing fabulously and/or open the freedom feel up with a control and flourish that makes him indispensable to the whole.

Jason springs forth on *One* as a fully mature tenor-soprano man of true stature. If at times I might feel this trio encompasses the roots of the pianoless trio from the pioneering Sonny Rollins units through to the Sam Rivers trios at their best, it is because Rigby has a command over the saxophone in its historical sweep and forges a language of his own in the best traditions of a rooted launch upwards. And it also strongly goes into a new way of old with the beauty of the Cameron-Cleaver rhythm team.

With a few listens you come away with the feeling that THIS is what great jazz is all about. There is a fluency and mastery that is timeless. I get the feeling I had listening to early Chico Freeman albums--that here is a player destined for great things.

I think I'll leave it at that for now. Listen to this music, please. We are in good hands with Jason Rigby. He doubtless has a role to play in the future of this music. I am heartened.

posted by gregg applegate edwards at 6:42 am no comments:

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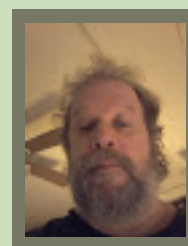
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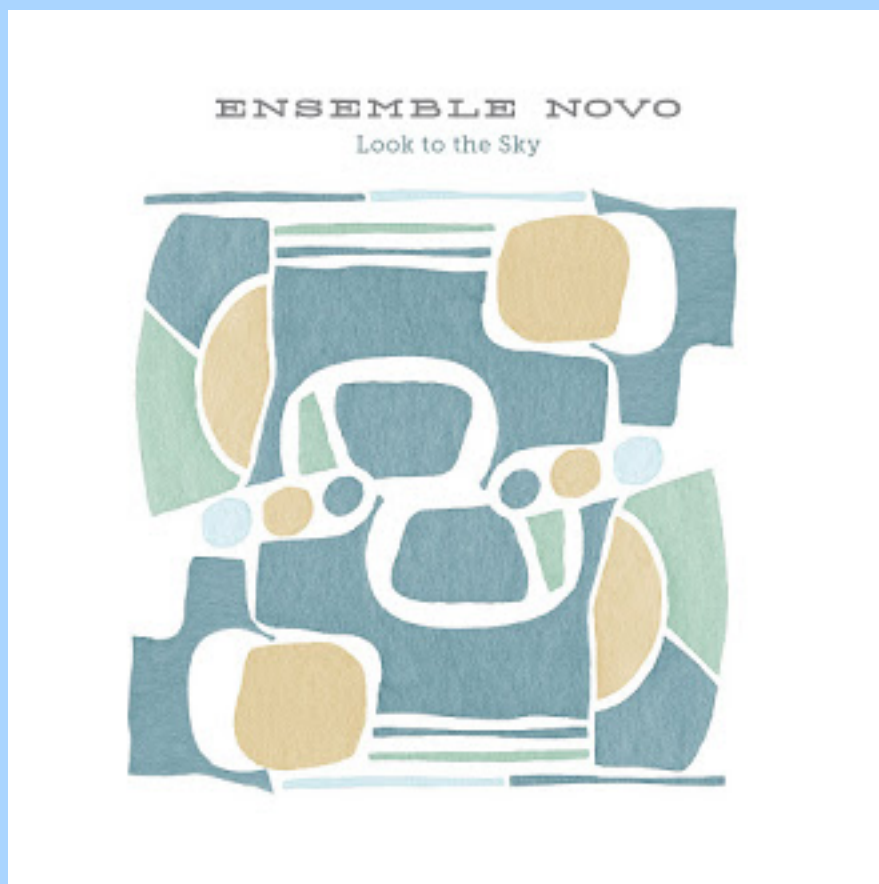
 **Gregg Applegate Edwards**  
**Cape May, New Jersey,**  
**United States**

I am a life-long writer, musician, composer and editor. I wrote for Cadence for many years, a periodical covering jazz and improv music. My combined Blogspot blogs (as listed in the links) now cover well over 3,000 recordings in review. It's been a labor of love. The music is chosen because I like it, for the most part, so you won't find a great deal of nastiness here. I have no affiliations and gain nothing from liking what I do, so that makes me somewhat impartial. I do happen to like a

labels: [avant contemporary rooted sax-bass-drums trios today](#), [jason rigby detroit-cleveland trio one gappleagate music review](#), [new jazz stars on the horizon](#)

thursday, april 27, 2017

## Ensemble Novo, Look to the Sky



I am a slave to circumstance, like most of us these days. I depend on what I am sent for the content of my reviews, and that happenstance can be a good thing, since I cannot predict what I will get and often enough do not always know much about some of that. So I learn. Today's jazz item came to me thanks to the more-or-less dependable auspices of the US Post Office. *Ensemble Novo*? I did not know of them until now. Their album *Look to the Sky* (Frosty Cordial Music FC 003) is spinning on my player as I write these lines. This is a chamberish gathering that in some ways reminds me of Chico Hamilton's old groups, yet more firmly within a neo-Brazilian realm.

The fare is an engagingly arranged mix of very familiar and less familiar Brazilian tunes--by Jobim, Gismonti, Nascimento, etc., plus one original. The band comprises a well selected group of some five instrumentalists, plus guest Tom Lowry on percussion. The regular group is Ryan McNeeley on guitar, Behn Gillece on vibes, Tom Moon on tenor and flute (who also produced the album and gives us the original tune), Mark Przybylowski on acoustic bass, and Jim Hamilton on drums.

The tight-knit ensemble parts swing brightly in a mostly samba

set of certain musics done well, so it's not everything released that gets coverage on these blogs. I have eleven volumes of compositions available on amazon.com. Just type in "Grego Applegate Edwards" to find them. (But one is under "Gregory Applegate Edwards.") I went to music and higher education schools and got degrees. It changed my life and gave me the ability to think and write better. I've studied with master musicians, too. The benefits I gained from them are invaluable. I appreciate my readers. You are why I write these reviews. I hope the joy of music enriches your life like it does mine. Thank you. And thank you to all the artists that make it possible.

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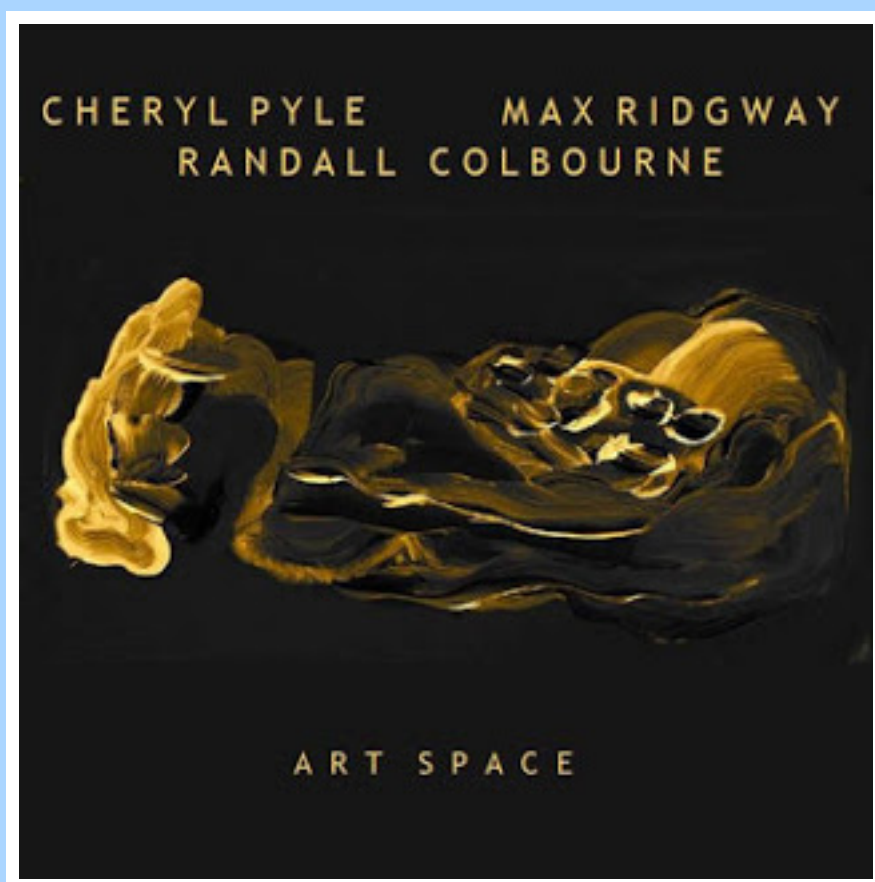
framework. They are very well wrought. And the soloing is appropriate and creatively alive.

So if you are a fan of the Brazilian jazz zone like I am, you should find this one like I did, nicely done and very appealing. It's an EP by the way. Kudos!

posted by grego applegate edwards at 7:11 am no comments:  
labels: chamber like jazz from an engaging combo, ensemble  
novo look to the sky gapplegate music review, new brazilian  
jazz

wednesday, april 26, 2017

## **Cheryl Pyle, Max Ridgway, Randall Colbourne, Art Space**



The trio of Cheryl Pyle, Max Ridgway and Randall Colbourne fills the ears with a special kind of three-way freedom that I feel increasingly is one-of-a-kind. This can be heard tellingly in the recent download release *Art Space* (11th Street Music), which I believe is the third album I have reviewed on these pages (index box above will call up the others).

Cheryl is on flute, alto flute and spoken word; Max Ridgway appears once again on electric guitar; and Randall Colbourne plays the drums. Each has a role to play in the ongoing free sequences and distinguishes our aural space with a closely interlocking three-way interplay that becomes considerably more than the already vital contribution each makes. It is the way the three become one that makes this music stand out.

They have played together for quite a while and by so doing have developed a special kind of free rapport one encounters rarely in the free jazz firmament.

It is a sort of naturally relaxed impressionist freedom one encounters throughout. Cheryl is at her best, lyrical, textural and limpidly eloquent. Max rejoins her every phrase with well chosen guitar intelligence. And Randall completes the circle with subtle attack and a ready immediacy that is just right for the chamber ambiance the trio projects so well. Each establishes a very personal style of their own but then alternately gives way and springs forward with three-way line flow. You hear a never ending outpouring of modern melodic and harmonic advance. And that of course is a very good thing.

The music never flags while managing to create a special world one dwells within willingly and happily. If you do not know this threesome, here is the place to start. If you already do, this will no doubt increase your appreciation. Thanks for this, you three!

posted by [grego applegate edwards](#) at 9:21 am no comments:  
labels: [cheryl pyle](#) [max ridgway](#) [randall colbourne](#) [art space](#)  
[gapplegate music review](#), [modern avant free jazz in small](#)  
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thursday, april 20, 2017

## Mostly Other People Do the Killing, Loafer's Hollow



Mostly Other People Do The Killing is a one-of-a-kind jazz group. They are brilliant in the ways they take on the entire history of jazz and appropriate it in order to change our focus and hear things differently than we have before. They come at us once again with *Loafer's Hollow* (Hot Cup 161). Oh, did I say they also have a great sense of humor. They do. And that is a most rare thing for players of this caliber. Might I recall the Art Ensemble of Chicago as others with brilliance and that ability to make serious fun of our musical legacy as they broke down



barriers? We do not want to compare the two directly because that is probably not to the point, but they have always had that brilliant iconoclasm, too.

*Loafer's Hollow* is the second MOPDTK to take on early jazz as the building materials for a post-post jazz present. All of the music here has been composed by bassist Moppa Elliott. Each of these pieces takes on one of Elliott's favorite writers, with the cadence of the words forming an underpinning for the rhythmic articulation of the music. We do not need to know this to appreciate the results, but it doesn't hurt, either.

The MOPDTK transformation of early jazz to me is on a par with excellent tributes in such a vein by Charles Mingus (especially "My Jelly Roll Soul") and some more recent jazz compositions by Allen Lowe, a living breathing artist you should also know if you do not.

Founding MOPDTK members Elliott, Kevin (with that snare drum) Shea as the brilliant early jazz drummer parodist, Jon Irabagon as the sax light of our times (one of them), and the Ron Stabinsky open piano stylist and de-stylist of high caliber...they join a perfect choice of stablemates in bass trombonist Dave Taylor (do I need to say?), Steven Bernstein as trumpet and slide-trumpet monster and Brandon Seabrook as the ideal banjologist for this date (also on ectronics!) and that's all...you need!

It is as brilliant as an SCTV episode, as unexpected as a cauldron of boiling water in the middle of a blizzard, a barrel full of monkeys o'serious fun.

Damn, I love these guys. Get this one.

posted by grego applegate edwards at 7:07 am no comments:  
labels: brilliant corners of eclectic originality, modern avant  
contemporary jazz meets early jazz stylings, mostly other  
people do the killing loafer's hollow gapplegate music review

friday, april 14, 2017

**Joachim Kuhn New Trio, Beauty & Truth**

Joachim Kühn New Trio

ACT

## Beauty & Truth

Chris Jennings

Eric Schaefer



I might as well come out and say it. I have admired pianist Joachim Kuhn ever since I first heard his music. What was the first record I listened to? I think the Impulse album with his brother Rolf? Yes. Then the BYG albums and on from there. His pianism is impeccable and he uses his total command over the keyboard to take on various stylistic guises without betraying his originality. So there is a free component, a Trane-Tyner element, and so forth on to today. When his new album came in the mail I smiled. Then I put it on. And I was not disappointed.

It's Joachim and his "New Trio." The album is *Beauty & Truth* (ACT 9816-2). With Joachim is Chris Jennings and drummer Eric Schaeffer, both in every way worthy.

This is an expression of the growth of the artist over the years. You have a great Ornette piece (the title cut "Beauty & Truth"), two perennial and unexpected covers of the Doors ("The End" and "Riders On the Storm"), "Summertime" by Gershwin, a couple of memorable Komeda gems, a Gil Evans classic, and the rest some potent Kuhn originals.

There is a contemporary acoustic jazz and rock plus a free wheeling sort of feel that has something to do with the Jarrett trios at the core but ultimately restates the Kuhn piano trio ethos.

Joachim is in great form, a pianist's pianist. This is pure joy to hear for me! The New Trio rhythm section is right where they

need to be, both very much on top of things.

I must say I dig this one profusely! So, what, do I love everything I hear? Absolutely not. But everything I love gets on here sooner or later. This is one. Kuhn is one of the pianists of our time. He still is and you need to hear that on *Beauty & Truth*.

posted by grego applegate edwards at 7:15 am no comments:  
labels: contemporary jazz piano masters today, jazz piano trios of note today, joachim kuhn beauty and truth gapplegate music review

monday, april 10, 2017

## Angles 9, Disappeared behind the sun



The band Angles 9 shows you immediately that they are taking no prisoners on their album *Disappearance Behind the Sun* (Clean Feed 405). Martin Kuchen, whose compositions for this nine-tet (a near big band) make for a most refreshing avant jazz offering, takes a tenor solo of a blazingly incandescent kind and then we jump right into the compositional essence of this music.

Martin is on alto and tenor, along with a very committed and effective group: Zethson on piano, Stahl on vibes, Broo on trumpet, Kajfes on cornet, Aleklint on trombone, Hegdal on



baritone, Berthling on double bass, and Werlin on drums. The band has great character and plays the compositional elements with a zest and verve that bring the smoking fire of this music in full aural view. Collective improvisation, melodic abstractions and riff underpinning meld together for some wildly ecstatic jazz. Solos are peppered throughout in excellent ways. And as you listen you know that this is the music of right now, modern in its determination to go beyond, filled with soulful exuberance and downright lucid musical outbursts of brilliance.

Five compositions distinguish themselves with a band that steps forward to realize it all with a perfect zeal. Kuchen's music stands out rather unforgettably as a new something, related to what has gone before in the advanced avant echelons. Maybe you recognize a debt to George Russell in its layering of multiple lines and extroverted collectives and solos atop riffs. A debt but absolutely fresh and new for all that.

This is one hell of a set from a talented band and the sure compositional forms and substance of Martin Kuchen's enormous talent.

This album is just terrific and I cannot recommend it more highly. It points I hope to much more from Martin, for this is extraordinary!

posted by [grego applegate edwards](#) at 6:05 am no comments:  
labels: [angles](#) [9 disappeared behind the sun](#) [gapplegate music review](#), [avant jazz](#) [composition gems today](#), [martin kuchen](#)

**friday, april 7, 2017**

## **Gunter Baby Sommer, Le Piccole Cose, Live at Theater Gutersloh**



Every so often I open my mailbox down here in Cape May and find some truly unexpected surprise. In this case it was European free jazz drum master Gunter Baby Sommer and his quartet live at Theater Gutersloh, Germany in 2016. *Le Piccole Cose* (European Jazz Legends 09) is the title of the album.

As much as I have admired Sommer's drumming over the years I have never heard one of his groups, so this got my attention. With him is trumpeter Manfred Schoof, alto sax and alto clarinetist Gianluigi Trovesi, and bassist Antonio Borghini. Schoof was part of Sommer's 1979 quartet; the other members are new.

What I had hoped for took place that day when they appeared in concert (though I could not be sure beforehand what that would mean): everyone was in great form and the music covered a wide swath of avant jazz possibilities from classic Ornettian harmolodic swing to that which lies beyond.

Nicely fashioned compositional frameworks by Sommer (4), Schoof (2) and Trovesi (1) set the stage for some very fine improvisations and group interplay. Sommer's drum solos and ensemble work are masterful and incisive. He simply sounds great and very much at his best. Schoof and Trovesi more than keep up the pace. They sound as brilliant as ever. Borghini is a solid backbone to it all.

It is one of those albums that gets your ear-attention immediately and consistently. And it keeps blossoming forth the more you listen.

In short this is a great big happy surprise. 73-year-old Sommers still has it and the band is as exciting and capable as anything in the new jazz realm today. Drummers and their friends will dig this!

posted by grego applegate edwards at 6:37 am no comments:  
labels: [avant free jazz masters from europe](#), [gianluigi trovesi](#), [gunter baby sommer le piccole cose](#) [gapplegate music review](#), [manfred schoof](#), [new thing new recordings](#)

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