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Edited by Dick Parker and Jim Torok

Coda is the e-mail supplement to the Twin Cities Jazz Society *JazzNotes*. *Coda*, emailed by the first of each month, contains items too new or lengthy for the printed version of *JazzNotes*, and is available to those who choose Jazz Notes by email. Readers are encouraged to submit CD reviews, news items and articles to torok001@umn.edu.

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Paragon Ragtime Orchestra with guest Butch Thompson

The Paragon Ragtime Orchestra is the world's only year-round, professional organization performing ragtime-era music, vaudeville hits, silent movie accompaniments and dance-hall favorites. It will perform at Orchestra Hall December 23 at 8 p.m. with guest artist Butch Thompson. The Paragon Ragtime Orchestra is not a jazz orchestra; it is a 14 piece ragtime chamber orchestra with strings, woodwinds and brass playing. The orchestra is filled with Julliard Conservatory players, each of which is an expert musician, and the music is exactly in tune and played precisely as written. The result is delightful.

The line has always seemed blurry, but there really is a big distinction between "ragtime" and "jazz" music. "Ragtime really was the art of the composer, sitting at their desk, notating what they wanted to hear," says Rick Benjamin, leader of the orchestra and one of ragtime's most enthusiastic promoters. The essence of ragtime isn't about improvisation or the individual player's interpretation of a song. Many ragtime compositions are intricate, exacting and almost mechanical in a futuristic (for the turn of the century circa 1900) kind of way. To hear the Paragon Ragtime Orchestra play the compositions of Scott Joplin or Irving Berlin (who once billed himself "The Ragtime King") is to hear the promise many Americans felt about the prospects for the U.S. a century ago.



Butch Thompson

"It reflects the optimism of that particular era," says Benjamin, who conducts the orchestra and has roughly 9,000 ragtime scores in his possession. "In the early 1900s, America was able to take its place as a world power. Optimism was everything, life was good and getting better. And it's the music that we need today."

"We live in that better future," Benjamin says with a laugh. "I mean, we have penicillin and microwaves!"



There is something affirming about this music and the irony-free way Benjamin presents ragtime. He proves there's still life to be experienced through the scores he conducts, many of which he found, neglected, 20 years ago. And he knows the group is unique. "It's the only full-time orchestra dedicated to this music, a reconstruction of an orchestra you would have found in 30,000 venues at the turn of the (19th) century, when there was no electronic reproduction.

FRED RICHARDSON - A PORTRAIT

By Nancy Hite



Fred Richardson is a great traditional jazz clarinetist. He does things on his clarinet that no other musician does.

It's surprising to hear that Fred Richardson began playing violin at the age of five; until you hear the rest of his story. His father was the high school band director, and his mother directed the band at a local church school in his hometown of Merrill, Wisconsin. Fred says he learned to read notes in church, while singing each week with the congregation the entire four verses of each hymn. "I sang each verse in a different part, singing the tenor and bass an octave up", he says, "and that's how I learned to read the notes". After only about a year on the violin, he switched to trumpet for four years.

By junior high, he started on clarinet, and at last count he plays about ten instruments. He had a chance to demonstrate this as a volunteer at his recent ten-week session at his daughter's Minneapolis public school, where he demonstrated a different instrument each week to the third graders. Those included were banjo, clarinet, flute, trumpet, tenor saxophone and string bass.

He moved with his family to Minneapolis while in 10th grade. One of his first musical experiences locally was to perform in the band at the South High production of the musical "Hello Dolly". Fred attended Washburn High School, but South needed some additional musicians to perform at the play, so Fred volunteered, along with two other now well known trad jazz musicians also at Washburn: Steve Pikal, and Charlie Caranicas. This also was their first introduction to traditional jazz, and they liked it so much that they approached the Washburn High band teacher and asked if they could start a Dixieland Band at the school. The answer was no. Citing the lack of funds for a new band, the teacher did provide some encouragement by saying he would leave the band room open after school for them to practice, so the three of them along with Eric Johnson on piano, established the band on their own. By 11th grade they were joined by students playing banjo, drums, and bass.

The students decided early on to have weekly rehearsals and monthly business meetings of the band. This unusual method included assigning tasks to each member at the business meetings. One member would find more tunes to add to their repertoire and write out the chords to learn, another might call around to get gigs, and someone else would look into deals on t-shirts for summer costumes. This discipline led them to getting booked for Park Board concerts in Minneapolis, and entering the Minnesota State Fair Talent Contest, and winning it! They also as teenagers recorded an album under their band name: The Original Tangletown Ramblers. (Minneapolitans will recognize Tangletown as the nickname of the neighborhood south of Washburn High, noted for its many short and winding streets with few outlets.)



The Tangletown Ramblers in 1982. First row: Juli Merwin banjo, Steve Pikal trombone, Fred Richardson clarinet, Aane Fosse tuba. Second row: Erik Johnson piano, Bob Lincoln, percussion. Third row: Charlie Caranicas. Their ages run from 16 to 19. Five of the seven are presently professional jazz musicians.

Fred's musical career includes stints locally and in travels throughout the country. Early on, he and Charlie and Steve would sit in at Kelly's with the Barbary Coast band and at the Bungalow with the Mouldy Figs. One early gig was at the Diamond Lane bowling alley in Hilltop. It wasn't much money, but led to meeting a number of other musicians, including Kerry Ashmore, Jack Smazel, and Nate Earp. Under the name Minnesota Dixie, they began playing on the Stillwater river boats regularly. Each Friday, Saturday and Sunday in 1984 and 1985 they performed on the river. Around this same time, Fred played with the Emperors of Jazz Band, also with Charlie and Steve, and joined by Rich Neuworth.

1990 was spent traveling all over the U.S. with the 1940's Radio Hour Showband, performing live shows reminiscent of old radio music broadcasts. And in 1995, Fred played on the showboat Delta Queen for a year. This was a challenging seven nights a week, and included developing 12 different shows for the cruise customers, including themes in the country western genre, civil war tunes, and backing up a star vocalist.

Returning to the Twin Cities in 1996, Fred returned to playing the Sunday brunch at Kozlak's in Shoreview.



The Fred Richardson Trio: left to right: Pat Schmid, Fred Richardson, Dave McCurdy

He had earlier played there with the Barbary Coast band, but now was booked as the Fred Richardson Trio. Guitarist Dave McCurdy and bassist Pat Schmid join him in one of the longest-running regular trad jazz gigs. This year will mark their tenth year as the house band at every Sunday brunches at Kozlak's.

Fred also continues to work with the Barbary Coast and Mouldy Figs, and sometimes with Kerry Ashmore and Jack Smazel and their bands.

In addition to music, Fred keeps busy with his two young children, ages 8 and 6. A marathon runner for years, Fred doesn't find time for that anymore, but does rollerblade along while his daughter rides her bike around the lake. He works at Boston Scientific full time as a trainer on running processes to make catheters.

Having performed at a number of traditional jazz festivals throughout the nation, Fred sees the future of trad jazz as blossoming. He points out that many of the festival players are younger, and there is ongoing support for the art.

To see and hear the Fred Richardson Trio, go to the jazz brunch any Sunday at Kozlaks. Through his website, you can order the Trio's cd, titled Grenadilla Swing, and also listen (free) to sample cuts of songs.

Go to: grenadillaswing.com

Or: fredrichardsontrio.com

Laura Caviani's Quintet along with Lucia Newell will revisit their 1999 release “Angels We Haven't Heard” for one night only at the Artists' Quarter on Thursday, December 21, 2006 from 9-12:30 p.m. Well received upon its initial release, “Angels” features jazz arrangements of a wide variety of holiday classics, including *Silent Night, Toyland, Lo How a Rose E'er Blooming*, and a medley based on *Tchaikovsky's Nutcracker Suite*. The Artists' Quarter is located at 7th Place and St. Peter in the basement of the Hamm Building, downtown St. Paul. For more information, call: 651-292-1359. \$10 cover.

The Laura Caviani Quintet is: Pete Whitman, Sax; Jeff Gottwig, Trumpet; Tom Lewis, Bass; and Phil Hey, Drums. Visit www.lauracaviani.com to listen!

Sue Tucker is performing at the Times, 201 E. Hennepin, Mpls on Fri, Dec. 1, 9:30, no cover. with Rick Carlson, Steve Pikal;, and Dick Bortolussi

The Steeles perform their acoustic Christmas special Thursday, December 21st, at 7:30 p.m. and Friday, December 22nd, at 8:00 p.m. at The Fitzgerald Theater, presented by Minnesota Public Radio. This legendary family gospel group from Minneapolis-Billy, Fred, J.D., Jearlyn, and Jevetta-gained acclaim for their Soulful work with pop icons such as *Prince*. Don't miss this chance to catch their highly-anticipated acoustic Christmas special this holiday season. Tickets are available for \$35.00, \$30.00 and \$25.00. There will be an additional \$2.00 facility fee added to the price of each ticket. Minnesota Public Radio Members receive a discount. Group discounts available for groups of 15 or more.

Peter Ostroushko will perform **A Heartland Holiday Concert** with at The Fitzgerald Theater on Saturday, December 23, at 8:00 p.m. This special performance will feature the incomparable piano work of *Dan Chouinard*, the entrancing vocal talent of *Ruth MacKenzie* and the magical sounds of a *Ukrainian woman's trio*. All tickets are \$32.00. There will be an additional \$2.00 facility fee added to the price of each ticket. Minnesota Public Radio Members receive a discount. Group discounts available for groups of 15 or more. Sponsored by Minnesota Public Radio.

Connie Olson's Public Gigs in December

Rossi's Blue Star Room, 7-11 p.m., Dec 5, 12, 19, and 26th *My Tribute to Doris Day! (second set) Piano...Mary Louise Knutson, bass...Graydon Peterson, drums...Jay Epstein <http://www.connieolson.net>

Dec 30 5:30-9:30 (same personnel)

Dec 31 (New Year's Eve) 5:30-9:30 with Rick Cornish guitar, Terry Burns bass.

Times Bar and Café, 8-11 December 13th with Wolverines Trio

Christine Rosholt Downtowner Woodfire Grill every Tuesday night from 8:00 to 11:00 www.downtownerwoodfire.com No cover

Surdyk's Liquor Store December 9 & 16 12:00 pm to 4:00 pm with Ruben Ristrom

Frank Stone Gallery 1226 2nd Street NE, December 15, 7:00 pm to 9:00 pm with Mary Louise Knutson - piano

December 15, 2006 9:30 pm to 1:30 am with Mary Louise Knutson - piano, Kevin Clements - bass, Mac Santiago - drums, Russ Peterson - sax and flute

Rossi's Blue Star Room December 16, 2006 9:00 pm to 1:00 am with Tanner Taylor - piano Graydon Peterson - bass Mac Santiago - drums Russ Peterson - sax and flute

Wabasha Street Caves December 21, 2006 Swing Dance!!! (full bar) 215 Wabasha Street 6:00 doors open 6:15 dance lesson 7:00 - 10:00 live music \$7.00 cover with Beasley's Big Band

Christine Rosholt: A Twin City Jazz Society Presentation J to Z Concert Series: Sun, Jan. 14, – “My Shining Hour – A Tribute to the Music of Harold Arlen” with vocalists Bruce Henry & Connie Olson Rick Carlson - piano Keith Boyles - bass Jay Epstein - drums Bloomington Center For The Arts 1800 West Old Shakopee Road Bloomington, MN 55431 Tickets: 952.563.8575 www.bloomingtoncivictheatre.org 2:00 pm. www.haroldarlen.com

Artists' Quarter: 408 St. Peter Street St. Paul, MN 55102

Dec. 1 - 2 Rodriguez Brothers (Robert Rodriguez blew everyone away on the Roy Haynes CD live at the AQ back in January)

Dec. 8-9-10 The Starry Eyed Lovelies (Dave King, Michael Lewis, Anthony Cox, Dean Granros).

Dec. 22-23 Tribute to Dewey Redman with Pete Whitman, Phil Hey, Bill Carrothers, Gordy Johnson.

Dec. 31 - Carole Martin & friends

Maud Hixson:

Saturday, December 2nd, 9:30pm-12:30am The Times Bar & Café with Tanner Taylor, piano Terry Burns, bass Phil Hey, drums

Wednesdays: December 6th, 13th, 20th & 27th, 7:30-11:30pm Rossi's Blue Star Room with Tanner Taylor, piano Keith Boyles, bass

Friday, December 15th, 9:30pm-12:30am Jitters at the Times (in the wine cellar below) with Rick Carlson, piano Keith Boyles, bass

To hear sound clips, to purchase CDs, and more, please visit:

<http://www.maudhixson.com>

Douglas Little Releases 3 CDs and DVD!

Douglas Little announced the release four discs of Cuban inspired music- Seven Steps To Havana, Cuban Voyage, Charanga Tropical – Live! and Charanga Tropical DVD. The music ranges from traditional Cuban salsa to a tour de force saxophone quartet, from sizzling Latin jazz to a chamber work for junior high orchestra. Rarely, if ever, has a Twin Cities music artist created and released so much compelling material in such a short

span of time. The four discs follow up Little's excellent 2005 CD, *The Phoenix*, a jazz effort with Italian pianist Giacomo Aula. This past summer Little also celebrated the 10th year of his Twin Cities Jazz Workshop, a program that teaches aspiring young musicians the fundamentals of improvisation.

Len Yaeger: The St. Thomas jazz combo, of which I am a member, will give a concert Monday night 12/4. We'll play some well-known standards, a few lesser known standards, and one of my original compositions. The saxophone ensemble, of which I am not currently a member, will also play a couple of tunes. Monday, 12/4 8:00 PM Brady Education Center Auditorium. Brady is 1 block south of Summit and 1 block west of Cretin. You'll find a site map at the following link. Brady is the building farthest lower left, numbered 31.
http://www.stthomas.edu/campusmaps/stpaul/stpaul2D_bw.pdf

Jazz Supporters Help Communities Thrive says NEA Study

Large survey is first to find links between arts participation and community health

Washington, D.C. -- People who participate in the arts are people who help make communities thrive, according to a study released today by the National Endowment for the Arts. The study, *The Arts and Civic Engagement: Involved in Arts, Involved in Life*, reveals that people who participate in the arts also engage in positive civic and individual activities -- such as volunteering, going to sporting events, and outdoor activities -- at significantly higher rates than non-arts participants. The report shatters the stereotype that art is an escapist or passive activity, showing instead that it is associated with a range of positive behaviors. The study also reveals that young adults (18-34) show a declining rate of arts participation and civic activities.

The study is the first to measure the connection between arts and civic engagement, which can be defined as promoting a positive quality of life through individual and group activities. This new examination of data is based on information from the 2002 NEA Survey of Public Participation in the Arts, which interviewed 17,135 adults ages 18 and older about their activities in a 12-month period. This latest report analyzes civic behaviors reported by arts participants and non-arts participants. Among the key findings:

- **Arts participants volunteer more.** Literary readers and arts participants volunteer at more than twice the rate of those who do not read literature or participate in the arts. For example, half of all performing arts attendees volunteer or do charity work, compared with less than 20% of non-attendees. Those who read literature such as short stories, poems, or novels are almost three times as likely to volunteer as non-readers.
- **Arts fans are sports fans.** Contrary to popular belief, the people who go to theater and concerts are also comfortable showing team spirit at the sports stadium or neighborhood soccer field. People who attend performing arts attend sporting events at twice the rate of non-attendees, and arts participants are also more likely than non-arts participants to play sports.
- **Arts participants enjoy the great outdoors.** Literary readers and arts participants engage in outdoor activities, such as camping, hiking, or canoeing, at

double the rate of non-arts participants. They also exercise at nearly twice the rate of non-readers and non-participants.

"Healthy communities depend on active and involved citizens," said NEA Chairman Dana Gioia. "The arts play an irreplaceable role in producing both those citizens and those communities."

The study shows that arts participants and readers lead more active lifestyles than commonly is perceived, that they contribute substantial social capital to their communities through high levels of charity works and participation in sports and outdoor activities. Further, the study demonstrates that arts participation can be seen as an indicator of civic and community health. Finally, the study reveals that young adults may be particularly susceptible to giving up both artistic and civic activities. *Sally Gifford*
giffords@arts.endow.gov

One Down, One Up—Sophia’s Closes, Dakota County Music Café Opens

by Andrea Canter, Jazz Police Contributing Editor

Whenever a jazz venue shuts down, it’s a loss to the community. The latest closing in the Twin Cities occurred only a few weeks after the opening of a new venue in Burnsville. There’s a good chance that the artists you enjoyed at Sophia’s in River Place venue will be booked into the new Dakota County Jazz Café.

Sophia’s has been a part of glitzy River Place along the Mississippi River on Old Main Street since the complex opened in the 1980s. On the site of the historic St. Anthony neighborhood, the current location was home to several businesses, with Sophia’s bar and restaurant the longest-running tenant. Changes in ownership and direction occurred in the past few years, but most recently it has been a popular weekend destination for dining, dancing, and listening to the Twin Cities’ finest vocalists and supporting instrumentalists. Such renowned artists as Debbie Duncan, Connie Evingson, Vicky Mountain, Lucia Newell, Charmin Michelle and Patty Peterson, among others, have treated patrons to evenings of standards and not-so-standards, backed by such stellar musicians as Phil Aaron, Chris Lomheim, Laura Caviani, Tommy Barbarella, Nancy Bierma, Phil Hey, Jay Epstein, Nathan Norman, Jim Bierma and more. Sophia’s suddenly announced it would close as of Sunday, November 19th. Owners apparently have plans for another bar and/or restaurant in the area, but as a jazz venue, the gig is over.

CD Reviews:

Timeless Art Reborn: The Out to Lunch Quintet, Live at the Artists Quarter

by Andrea Canter

“Dolph was clearly ahead of his time and in some ways timeless. At first it sounded interesting, but it seemed to be mostly random sounds. I have had many decades of jazz listening since and have come to respect the place this recording holds in jazz history as well as the timeless beauty of it as a work of art. It sounds so fresh it could've been recorded last week, and I think that it will always sound that way.” --Don Berryman, Producer, The Out to Lunch Quintet: Live at the Artists Quarter



It was a very cold, snowy night in February 2006, maybe the coldest of the winter. The St. Olaf College campus in Northfield—and the Twin Cities Jazz Society winter concert--were 40 subzero minutes away. Reluctantly, I agreed to join Jazz Police “Chief” Don Berryman for the debut performance of The Out to Lunch Quintet—an ensemble of esteemed local jazzmen who were recreating the music from the famous Eric Dolphy recording. Aside from misgivings about the weather, I just didn’t remember enjoying the original *Out to Lunch*. It had been years since I listened to it, and I only recalled that the music confused me. Within a few minutes of the set in Northfield, my confusion had dissolved into rapt attention, followed by sheer delight in the interplay of sound and rhythm. Maybe my tastes have evolved and what once struck me as mere annoying dissonance is now a welcome challenge in aural organization. Or maybe the energy of a live performance simply transcends whatever intellectual shortcomings I bring to the compositions of Eric Dolphy. To the credit of producer Berryman, associate producer Kenny Horst, and the five musicians who saw the opportunities afforded by this project, the energy and invention first heard on stage in Northfield have been faithfully captured through a live recording session, this time at the Artists Quarter.

On his liner notes, Don Berryman provides an informative summary of the short life of Eric Dolphy, a masterful composer, arranger and performer on multiple reeds. He was a favorite of Mingus and Coltrane, but perhaps best known as the composer of avant-garde compositions using odd time signatures further pushed outside by his dissonant and unpredictable blowing style. Notes Berryman, “*Out to Lunch* influenced a generation of jazz players...and is regarded not only as Dolphy’s finest recording, but as one of the greatest jazz recordings.” Tragically Dolphy died at age 36 in June 1964, a few weeks before Blue Note released his seminal recording.

Dolphy’s Out to Lunch: Dolphy is not a popular icon of modern jazz, perhaps because musicians find his compositions difficult to play and because audiences find the music challenging to hear. But always up for a challenge, vibraphonist and St. Olaf instructor Dave Hagedorn brought a Dolphy chart to a performance with Eric Kamau Gravatt’s Source Code at the Artists Quarter in early 2005. In the audience, Berryman was intrigued by sound of “Hat and Beard” and suggested to Hagedorn that the entire *Out to Lunch* set would make an exciting performance, leading to the Northfield concert (“Still Out to Lunch”) sponsored by the Twin Cities Jazz Society. And OTL had special significance for Berryman.

“I remember hearing Dolphy's *Out To Lunch* when I was about 17,” notes Berryman,” which was 1971 -- 7 years after its release. An audiophile friend was showing off his album collection and his stereo. At that time I was a rock and blues fan who was just discovering jazz. He had played me some classic Miles Davis -- *Sketches of Spain* -- which was about the hippest thing I ever heard. I started devouring all the Miles I could get after that. I constantly thanked my friend for opening me up to the hippest thing around. Then he asked if I was ready for something that would really 'blow my mind' (that's the way we really talked back then!)...I remember the shock of the first blast from the opening to “Hat and Beard” followed by the walking bass and an eerie chord on the vibes that was sustained and slowly decayed. We sat in reverent silence through the whole album, and my mind was indeed blown. This is the album that made me fall in love with the vibes. It also opened me up to music that was more complex rhythmically. Upon subsequent listenings, it has become one of my favorites.”

Dolphy was a particular virtuoso on bass clarinet and flute, and his “sidemen” were equally legendary—Freddie Hubbard on trumpet, Bobby Hutcherson on vibes, Richard Davis on bass and Tony Williams on drums. But that was then, and this is now.



The New OTLQ

As Berryman emphasizes, the new ensemble does not exist “to try and duplicate Dolphy's band, but only to keep his music alive in live performance.” While it would be foolish to suggest that the sound created by Dolphy, Hubbard, Hutcherson, Davis and Williams can be literally rerun by even the best of modern day artists, there are exceptional musicians in our midst who can at once capture the spirit of *Out to Lunch* while bringing fresh and

personal interpretations to the material. And the OTLQ brings together five Minnesota-based masters who individually and collectively give this project life, liberty, and the pursuit of 21st century hipness.

Artist in Residence in the Music Department at St. Olaf College, **Dave Hagedorn's** percussion duties have included the St. Paul Chamber Orchestra and Minnesota Opera, and regular jazz gigs with the Phil Hey Quartet, Maintime, and the Pete Whitman X-Tet. Dave has also studied and toured with the great George Russell. Notes Don Berryman, Hagedorn "brings an integrated knowledge of complex harmony and rhythm that never fails to swing or to move anyone with ears."

Tom Lewis is a busy sideman throughout the Twin Cities, a "straight-ahead, hard bop, and bebop bassist and he swings like anything" (Don Berryman). He played in Eddie Berger's last band, The Jazz All-Stars, and has appeared with such touring artists as Benny Golson, Mose Allison, Jim Rotondi, Slide Hampton, Lew Tabackin, and Charles McPherson. He's a fixture of the Phil Aaron Trio and Phil Hey Quartet, and appears on numerous recordings with area musicians.

A former student of Ed Blackwell and Marv Dahlgren, native Philadelphian **Phil Hey** spent twenty years touring with the late Dewey Redman. Often on local bandstands backing national artists, local vocalists, and small ensembles, he also manages percussion duties for the Pete Whitman X-Tet, Departure Point, Apex, Mulligan Stew and his own Quartet, and finds time to teach at the University of Minnesota and Macalester College in St. Paul. His CD *Subduction* was on everyone's "best" of local releases for 2005, and Hey was recently named Jazz Musician of the Year for 2006 by *City Pages*.

David Milne (reeds) is an Associate Professor of Music (Saxophone/Jazz Studies) at the University of Wisconsin-River Falls. A native of Rochester, NY, he is an active jazz and classical saxophonist, guest artist/clinician, and composer/arranger. Among his other projects, he is a member of the JazzMN Big Band and leads the quintet APEX and the Jazz Saxophone Quartet, JazzAX.

Wisconsin native **Kelly Rossum** is one of the most lauded jazz innovators in the Twin Cities, and certainly one of the most eclectic--he cites as his primary influences Miles Davis, Jimi Hendrix, and J.S. Bach! With graduate degrees in Baroque trumpet, Rossum has freelanced in rock, swing, jazz and classical ensembles in the Twin Cities and is on the faculty of the MacPhail Center for Music as a trumpet and jazz instructor. He's directing the brand new youth jazz ensemble, Dakota Combo. His latest recording, *Line*, will undoubtedly make many "best of" lists for 2006.

OTLQ: Live at the Artists Quarter

It is an overwhelming temptation to listen to the new recording in comparison to Dolphy's original, and that would be a disservice to both ensembles. Berryman notes that there was never any attempt to duplicate the 1964 classic, although "Hagedorn's charts retain the basic theme and structure" of the original five tracks as well as of two additional cuts culled from other Dolphy recordings ("Far Cry," "The Prophet"). To fill out the CD, OTLQ includes Kelly Rossum's "Rush Hour." Explains Berryman, "The plan for this group was to include originals too that were inspired by Dolphy's work. Rossum's 'Rush Hour' has that sense of openness as do a lot of Dolphy's tunes." The

result is a full-length (77+ minutes) recording that parallels rather than mimics Dolphy's classic while preserving its brash spirit, elegantly quirky rhythms and textures, and sophisticated collaboration. The sound is somewhat different as these five musicians speak in their own unique voices at a time four decades removed from the Prestige session, and in a live rather than studio context. And as a live session, nearly all tracks have been extended by several minutes, giving the new OTLQ more space for experimentation. This is not a re-creation but an expanded variation on Dolphy's themes.

The first five tracks of *OTLQ Live at the AQ* follow the sequence of Dolphy's *OTL*, but faithful reproduction ends there. The opening track "Hat and Beard" sets the stage for all that follows: Great lines on bass clarinet from Dave Milne are supported by an underlying foundation from Tom Lewis; Dave Hagedorn picks up the momentum briefly before Kelly Rossum charges in; the horns engage in a series of repeated phrases with a bouncing rhythm managed throughout by Phil Hey. Hagedorn is a magician while Lewis is the heartbeat (particularly on his long solo), Hey the pumping heart. It's easy to see why Dolphy said he was thinking about Monk when he wrote it.

"Something Sweet, Something Tender" is introduced by Milne's bass clarinet with an arco undertow from Lewis, whose feathery lines here do recall Richard Davis. Sounding closer to Miles than Hubbard, Rossum picks up the lyrical line, Hagedorn adding a celestial gauze wrapper; the chords may be dissonant but the result is melodic. Rossum alternates "sweet and tender" phrases with breathy flutters, the trumpeter's role more expansive here than on the original recording, and the bass clarinet takes second chair, reprising the trumpet figures. The unison duet of Milne and Lewis, however, is very reminiscent of the Dolphy/Davis pairing.

Dolphy described his "Gazzelloni" as "Everybody holds to the construction for the first 13 bars, then—freedom." With Milne playing a less fluttery, more classical flute, the journey here is somewhat less free and more lyrical. Lewis drives hard while Hey's pulsating percussion is initially subtle but forceful. Rossum takes over the horn lines with warbling phrases before devolving into a sequence of quasi-melodic clusters, while it is left to Hagedorn to make the most lyrical presentation. As Hey becomes more agitated and out front, Hagedorn's lines become increasingly intricate with bobbing and weaving rhythms. Lewis tells his own tale with whining, twisting lines before the ensemble falls together in a final cacophony.

The title track starts with a military-like drum roll. As if there were five independent scripts, each musician plays a substantive role in his own time. Initially showcasing the rhythmic verve and melodicism of Dave Hagedorn, support comes from Hey's constant rippling and Lewis' thrusting vamp, while the brass sit back and wait. Unlike the other tracks, here the music is compressed by four minutes, making for a more concise interaction between Milne (on bass clarinet) and Rossum. Intersecting over the rhythm section, the horns blow some wild passages that evoke cackling geese. Hey starts a new episode, crackling the snare over scintillating cymbals, then adding more bass thumps and rimshots to his overall rumbling. Coming to a halt, Hey then reprises his opening roll, and the whole ensemble jumps aboard, a march-like phrase folding into a climactic collective sound bite.

“Straight Up and Down” completes the *Out to Lunch* sequence. Wailing, squealing brass and vibes sound out the theme with the funkier rhythm of the set. Dolphy himself best described this composition when he wrote that it “reminds me of a drunk walking, straight up and down...” The vibes provide the backdrop to Rossum’s staggering phrases and whiney swirls that foreshadow a series of fluttering improvised lines. Lewis answers with his own flutter from down deep, while Hey kicks up the percussion. Hagedorn continues the mellow counterpoint, then with Lewis creates a dissonant echo. Milne (bass clarinet) mirrors Rossum’s lines and there’s a nice dissipation from Hagedorn before the ensemble restates the goofy theme.

The title cut to another Prestige release, “Far Cry” is given a high-energy start with blistering brass. Rossum gets the first call with short phrases that climb up and down over Hagedorn’s chords and a quick pulse from Lewis and Hey. Lewis has a strong line underway as Milne brings out the alto, sliding around as he explores some of the territory opened by Rossum, while Lewis continues his counter claim. With some looping themes, Hagedorn adds more ingredients as he moves along with some occasionally dissonant hits, then picks up speed such that you can easily imagine his hands flying in your mind’s eye. Hey jumps in with a vengeance with Lewis quickly following suit, like the eruption of a sudden storm. Bass and drum introduce the reappearance of the brass section, and a flurry of notes from all bring resolution.

The longest track at just under 12 minutes, “The Prophet” begins with two dissonant horns stating what could be a ballad on a more traditional chart. There’s a more majestic tone here than on any other tunes in the set. On alto, Dave Milne takes it apart immediately with boppishly inventive phrases, meeting up again with Rossum for a few lines of conversation before retaking the lead.

The rhythm section offers empathetic support, celestial sustained notes from the vibes carrying across Milne’s short twists that dissolve into an extended solo journey (about 5 minutes). Hagedorn returns at his most elegant at the halfway mark, a counter line from Lewis anchoring the bottom while Hey remains subtle but always close at hand. A unison trumpet and alto segment counters a pounding pulse from Hey and a more agitated line from Lewis. Milne takes yet one more solo spin from bottom to top of the alto and the ensemble gathers together for a glorious finish.

The lone original work from this ensemble, Kelly Rossum’s “Rush Hour” is the shortest track, still running just under 7 minutes. An opening fury of horns detours into a side street of Hagedorn’s vibraphonics, but it’s a short reprieve as Hagedorn moves into the fast lane, pulled by frenetic bass and drums. The brass pull out their respective catcalls and traffic seems gridlocked at the intersection of buzzing bass and staccato trumpet honks. Milne blazes ahead on alto despite arguments from all sides til Hey catches fire, catapulting into a deconstruction zone of crowd pleasing antics that end the set.

It is said that jazz is “never played the same way once.” Clearly that fits the original *Out to Lunch*, and just as clearly, it fits the new *Out to Lunch Quintet*. The CD comes as close as possible to capturing the magic of the nights of live recording in St. Paul, and those of us with emerging tastes for adventurous music look forward to more Dolphy-inspired evenings with the OTLQ.

“We hope to help increase demand for live jazz so, as Dewey Redman said, ‘musicians can keep appearing and stop disappearing.’” –Don Berryman

You can purchase the CD online at www.otlq.com, at the Electric Fetus, or CD Baby (www.cdbaby.com). This review reprinted with permission from the Jazz Police (www.jazzpolice.com)

Katie Gearty: A Charming CD Debut *By Andrea Canter*

When she handed me a review copy of her eponymous first CD, Katie Gearty remarked that “this is not really a jazz album.” But after listening to it umpteen times in the past few weeks, I have to disagree, at least in part, with the young vocalist. This *is*, in part, a true jazz recording. And, in part, it also includes a more eclectic group of tunes that might better be defined as pop, blues and R&B. But I really don’t care how this recording is classified. It’s a stunning debut that showcases the broad-ranging talent of a vocalist deserving a wide audience, a singer who already demonstrates a promising jazz sensibility as well as the chops to hold her own with the blues and beyond. And given Katie’s experience – with musicians as diverse as Billy Holloman, Bruce Henry, the Wolverines, Synergy, R-Factor, the Kurt Jorgensen Band, and Steve Clarke’s Working Stiffs, nothing in her choice of material or execution is really unexpected.



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Katie Gearty has a lot more than a pleasing, on-pitch voice—this 20-something singer from Brooklyn Park, Minnesota gets deep inside the lyrics, reconstructing rhythm and phrasing, and wrapping it all in a hefty amount of casual charm. Let’s start with the jazz tunes: I’ve heard few young vocalists take the risks of interpretation that we hear as Katie puts her personal imprint on such standards as “Night and Day,” “Summertime,” “You Go to My Head” and “All of Me.” Cole Porter’s “Night and Day” gets a unique, quirky rhythmic arrangement, thanks to the funky grooves of Park Evans (guitar), Michael O’Brien (bass) and Greg Schutte (drums), while Katie’s slightly smoky mezzo and funk-infused phrasing give the tune a very upbeat groove.

“You Go to My Head” moves along as a slowly swinging stroll featuring shimmering guitar from Evans. The

pace is leisurely, Katie taking her time to linger over lyrics and sentiment—indeed she “casts a spell” and will “intoxicate your soul” with her voice. Without deviating significantly from the melody, she nevertheless manages to make this tune a personal statement in the manner of a veteran stylist, her timing a perfect fit to the lyric. She’ll “go to your head.” “All of Me” has a similar slower-than-usual swing, this time benefiting from Schutte’s assertive drums and Cody McKinney’s bubbling electric bass. Evans takes a twangy, twisting solo, giving the track a touch of country blues, while Katie adds more rhythmic drive to the last chorus.

Perhaps my favorite of all tracks is “Summertime,” to which Katie manages to impart both a sultry charm and innocent longing, drawing out her final syllables as if pulling a gentle brush across soft canvas. The trio obliges the mood with funky sustain chords pushed by Schutte’s choppy percussion. While the tune and lyrics may be as familiar as the back of your hand, Katie’s treatment, like the band’s arrangement, is original and thoroughly engaging.

Even jazz purists will find the rest of the tunes enticing. Katie opens the set with fusiony arrangement of “Blues on a Holiday,” hitting those highs without a shrill note, while Evans shapes a little shrill, a little rumble, and a lot of whine into a complementary palette, all driven by Schutte’s strong pulse. “Please Be Kind” gets a similar treatment, Katie striking a balance between youthful naiveté and flirty coquette. O’Brien (electric) and Evans form a bluesy, rockin’ rhythm team, generating a funky instrumental interlude and sassy comping. On Stevie Wonder’s “I Was Made to Love Her,” Katie assumes the role of back country storyteller, and you can easily imagine her “knee high to a chicken,” while the electrified support system (Cody McKinney is most delightfully gurgling on bass) takes us into a sweltering swamp of young love.

Closing the set with the Earl Brent/Matt Dennis classic, “Angel Eyes,” Katie uses a dark shading of pathos; the strings are equal parts funk and blues and, at barely three minutes, it’s a concise, perfectly executed, if not upbeat, finale.

One of the delights of jazz programming this fall has been the weekly performance of Katie Gearty and equally young piano whiz Tanner Taylor at the Times Bar and Café. Their repertoire on Monday nights emphasizes jazz standards but there’s always some blues and R&B scattered throughout. Whenever I’ve stopped in, I’ve been entranced by the breadth *and* depth of such a young pair of musicians. In the very differently appealing company of her guitar-based rhythm section, Katie shines just as brightly, her style shifting comfortably from jazz interpretation to blues and R&B rhythms to a more folk-rock groove. This versatility, always keeping the lyric at the center, might create classification dilemmas for librarians and music purists, but for her growing audience, Katie Gearty’s first born is a first-rate reflection of her multi-dimensional talent.

Katie Gearty and the Park Evans Quartet will celebrate the release of her new recording on December 16th at the Times Bar and Café, 201 E. Hennepin Av in Minneapolis. Katie and Tanner Taylor appear every Monday night at the Times from 9 – 11 pm. CDs are available at her gigs or contact Katie@katiegearty.com