



Sunny Murray (left), Gary Peacock, Albert Ayler and Don Cherry at the Golden Circle, Stockholm, 1964

## Signs of Changing Times

It's fascinating how the tools we use can date us. New effects or implements that seem positively futuristic can grow yellow with age or become so commonplace as to go unnoticed.

Around the time Jimi Hendrix was discovering and crafting the possibilities of extreme volume, feedback and the electric guitar, the British innovators Derek Bailey, Fred Frith and Keith Rowe were conducting similar research on a much smaller scale. Rather than unleashing the instrument, they reigned it in. In their stead came the German **Hans Reichel**, who brought a remarkable sense of real-time composition to this new, amplified minutiae. His solo albums, *Wichlinghauser Blues* (**Corbett vs Dempsey; 40:23 ★★★★★**) and *Bonobo* (**Corbett vs Dempsey; 37:01 ★★★★★**) (issued by FMP in 1973 and 1975) display techniques that have become *de rigueur* among experimental guitarists today. Reichel rolls objects over the strings, hammers them without letting them ring and otherwise undermines the instrument's natural tendencies. The difference between these and 5,000 homemade CD-Rs that came out 20 and more years later is that Reichel has an innate sense for structure. The noises are weird, but the constructions are solid.

Ordering info: [corbettvsdempsey.com](http://corbettvsdempsey.com)

Less well-preserved is **Alphonse Mouzon's** energetic *In Search Of A Dream* (**MPS; 40:32 ★★★**). The drummer, who came up in Larry Coryell's Eleventh House and passed away last year, put out a string of albums on his own Tenacious Records after a handful of Blue Note releases in the early '70s. *In Search Of A Dream*, from 1978, finds him unabashedly mixing his fusion and r&b inclinations with guitarist Philip Catherine, saxophonist Bob Malik, bassist Miroslav Vitous and keyboardists Joachim Kühn and Stu Goldberg. Much of the album is dated by its electronics.

The German label MPS is behind the

Mouzon reissue and has also dusted off a title from its own vaults for CD release. Trumpeter **Don Ellis'** big band outing *Soaring* (**MPS; 42:48 ★★★½**) comes perhaps a bit late in the wake of the movie *Whiplash*, which took its name and built its story around the first track on the 1973 album. Like the Mouzon disc, it's a product of its time, with keyboards and electric strings pumping up the dozen horns.

Ordering info: [mps-music.com](http://mps-music.com)

A good way to sidestep the risk of techno-dating is to go it acoustic. Two recent hatOLOGY reissues show the timelessness of smart use of classic lineups.

**Myra Melford's** early music achieved a sort of timelessness by being at once steeped in tradition and keenly forward-looking. Her first three outings were muscular piano trios, her own playing calling back to the history of jazz piano and making something singular out of it. The lyrical playing of bassist Lindsey Horner allowed Melford to spend time in percussive exchanges with drummer Reggie Nicholson. *Alive In The House Of Saints* (**hatOLOGY; 52:50 ★★★★★½**), recorded live in Germany in 1983, is the last recording by the trio and it catches them at their best. The 2001 reissue upped it to a double CD. The new release is the original track list with a telling "Part 1" on the back cover.

**Albert Ayler's** quartet with cornetist Don Cherry, bassist Gary Peacock and drummer Sunny Murray may well have been his strongest band. This six songs on *Copenhagen Live 1964* (**hatOLOGY; 43:40 ★★★★★**) have seen other releases and the recording quality isn't as clean as the European radio broadcasts. But it took a band of this caliber to really hear Ayler's music, to respect his sing-song anthems without stomping on them. It's an essential part of any Ayler collection. **DB**

Ordering info: [hathut.com](http://hathut.com)

DICK HYMAN

~SOLO~  
at the Sacramento Jazz Festivals

1983-1988

Rare Concert Performances

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## Dick Hyman Solo At The Sacramento Jazz Festivals

ARBORS JAZZ 19451

★★★★★

A major jazz pianist since the early 1950s, the very versatile Dick Hyman has the rare ability to closely emulate nearly every significant jazz keyboardist from a variety of styles. The emphasis is on stride piano and swing on this CD, which consists of previously unreleased solo performances from the 1983, 1986, 1987 and 1988 Sacramento Jazz Festivals. Hyman performed regularly at Sacramento's all-star piano concerts, which were originally run by the late Johnny Guarnieri. After Guarnieri passed away in 1985, Hyman became the director of the festival's Pianorama event. The 16 numbers on this set were originally captured on a Sony Walkman by Siegfried H. Mohr and the quality is excellent, both musically and technically.

The biggest influences and inspirations heard during this very enjoyable program are Art Tatum and James P. Johnson, with Hyman performing three of the latter's classic piano works. The album starts with a version of "S'Wonderful" that is filled with relaxed virtuosity. Hyman follows with a rendition of Johnson's "Jingles" that is taken even faster than the composer's recording. He really rips into the piece while displaying perfect articulation.

"Sophisticated Lady," "Jitterbug Waltz" and "All The Things You Are" may have been performed countless times by countless artists, but these versions sound fresh and lively. Also included are Jelly Roll Morton's uptempo "Pep" and a Tatum-esque exploration of "How High The Moon." This consistently exciting program is a joy from start to finish, featuring Hyman at his very best.

—Scott Yanow

**Solo At The Sacramento Jazz Festivals:** S'Wonderful; Jingles; Stella By Starlight; Jazz Me Blues; Pilgrim's Chorus; Virtuoso Rag; Eccentricity; Carolina Balmoral; Sophisticated Lady; Pep; Jitterbug Waltz; How High The Moon; Gulf Coat Blues; Ain't Misbehavin'; Let Every Day Be Sweetheart's Day; All The Things You Are. (70:45)

Personnel: Dick Hyman, piano.

Ordering info: [arborsrecords.com](http://arborsrecords.com)