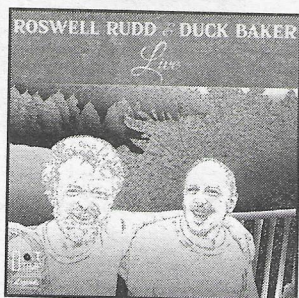


version of the 1962 Skeeter Davis pop tearjerker "End of the World", with musical saw accompaniment by bassist Jim Connolly to the crowd's approval. What a delight to see this finally surface long after Kaiser's big 5-0 celebration.

For more information, visit jeffkaiser.com



Live
Roswell Rudd/Duck Baker (Dot Time)
 by Robert Iannapolo

This album presents an interesting prospect. Two American music originals from different eras and genres in jazz trombonist Roswell Rudd (who died five years ago this month) and fingerstyle acoustic guitarist Duck Baker uniting for a series of duets. But it is not surprising to followers of either player if one is aware of their history.

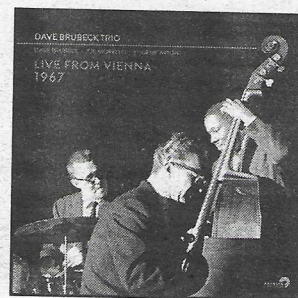
Rudd emerged in the mid '50s from Yale as a Dixieland trombonist but, upon arriving in New York, fell under the spell of pianist Cecil Taylor and began his involvement in the jazz avant garde, eventually playing on a number of vital recordings throughout the decade. He became a major interpreter of the music of Thelonious Monk and Herbie Nichols and led groups playing his own music firmly rooted in the modern impulse and the jazz tradition. After several quirky and original recordings of Irish music, ragtime, gospel and early jazz influences released in the '70s, the modern impulse found its way into the music of Baker as well. He was especially interested in Monk and Nichols. Eventually the two met and hit it off. Baker learned the intricacies of their music from Rudd and the two began to play together sporadically in concert and on the occasional recording.

But *Live* is the only full recording of them as a duo released to date. It is culled from two concerts, one from New York (2002), the other from Albuquerque (2004). The program stems not only from their mutual interest in Monk and Nichols but also the Great American Songbook and free improv. Lively interactive renditions of Monk's "Well You Needn't", Nichols' "The Happenings" and Jelly Roll Morton's "Buddy Bolden's Blues" are among the highlights. "A Bouquet For J.J." is a Rudd solo paying homage to his great predecessor. Despite the delicate balance between the

two instruments, they never step on each other's toes and frequently joust playfully, tossing quotes left and right, sounding like they are having a great time.

Although drawing from separate concerts two years apart, everything segues nicely from track to track with no jarring variability in sound and no applause, the album playing like one long suite. Only the final two tracks, the improvised pieces placed at the end of the program, sound a bit out of place. They fade at their conclusion rather than ending at a logical point. But that is a minor distraction and doesn't really mar an excellent album. It gives the listener a generous program of these masters of their respective instruments playing together at length. And for that we should be grateful.

For more information, visit dottimerecords.com



Live From Vienna 1967
Dave Brubeck Trio (Brubeck Editions)
 by Scott Yanow

Dave Brubeck (born 102 years and dying 10 years ago this month) was not in a good mood on Nov. 12, 1967; in fact the mild-mannered pianist and bandleader was downright angry. It was near the end of a final European tour by the Brubeck Quartet before the group was set to break up after 16 years. The classic unit (with alto saxophonist Paul Desmond, bassist Eugene Wright and drummer Joe Morello) had played a concert in Hamburg, West Germany on Nov. 10th. Desmond went out on the town after the performance and managed not only to miss the quartet's plane that next morning but all of the flights the following day. The quartet was scheduled to play in Vienna, Austria on Nov. 12th but Desmond would not show up until the following day in Paris (where they recorded *The Last Time We Saw Paris*, released in 1968 on Columbia). What was Brubeck to do?

Not wanting to disappoint the packed house, he gamely took the stage with Wright and Morello even though they had never performed a full-length concert as a trio before. There had been projects without Desmond (including *The Real Ambassadors* and sets with Carmen McRae) and Brubeck had led a trio during 1950-51 but this was something different.

The previously unreleased results show that the trio was certainly up to the challenge. With the absence of Desmond, more solo space was given to Wright and Morello had some extra breaks for variety. Brubeck sounds downright angry during the opening number, an intense and hard-swinging take on WC Handy's "St. Louis Blues". But then, after realizing that the crowd was on his side and the music was quite good, Brubeck calms down a bit for his original "One Moment Worth Years", is quite adventurous on Stephen Foster's "Swanee River" and Mexican children's song "La Paloma Azul" (the latter sounds very different than it would have with Desmond), really stretches himself on Frank Churchill-Larry Morey's "Someday My Prince Will Come".

