

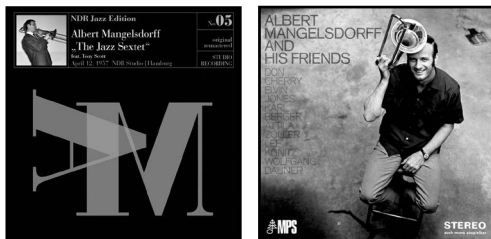
Live at the Open Gate
Bobby Bradford/Hafez Modirzadeh (NoBusiness)
 by Stuart Broomer

The first thing one notices about this quartet co-led by cornet player Bobby Bradford and saxophonist Hafez Modirzadeh is the close relationship to the early music of Ornette Coleman. It's perfectly natural: Bradford played in Coleman's quartet in the mid '50s and replaced Don Cherry in 1961. Modirzadeh spent decades synthesizing a musical language that embraced both jazz and Persian forms before meeting Coleman and finding affinities in his concept of harmolodics. Modirzadeh's exclusive choice of alto here, eschewing his tenor, emphasizes a certain timbral link at times as he moves from a sweet, even sound to an expressive, vocalic pitch-bending part-Iran, part-Ornette. His sheer commitment to this language, like Bradford's, takes it far beyond any mere imitation. Recorded live in Los Angeles in 2013, the performance seems at times to be occupying the air and breath of the Coleman band some 55 years before.

Emphasizing slow and medium tempos, Bradford and Modirzadeh are joined in this kind of free blues trance by bassist Mark Dresser and drummer Alex Cline, the former often creating spare, resonating fundamentals while the latter adds subtle metallic embellishment with rustling snare and cymbals. Cline's opening "Steadfast" has loose dovetailing lines in which keening alto and sometimes muttering cornet play constantly, eliding theme, leads and obbligati into a rich continuum. Modirzadeh's "Facet 5" opens with the two horns spiralling upward to a long silence before the thematic dialogue begins, eventually reaching a tautly explosive conclusion suggestive of another 1960 band with L.A. roots: Charles Mingus' quartet with Eric Dolphy. On Modirzadeh's "HA^BB", Bradford literally vocalizes after chanting the title, bursting briefly into words, making explicit the role of the griot, storyteller, musician, keeper of the tradition.

Dresser's solo piece, with the literalist title "Dresser Only", has polyphonic elements of kora and mbiri while Bradford's sole composition here, "Song for the Unsung", first appeared on the 1969 debut of the New Jazz Art Ensemble that he co-led with the late John Carter. It's another element in a long tradition this band both embodies and invigorates. Appropriately enough, *Live at the Open Gate* is available as a limited-edition LP or a download.

For more information, visit nobusinessrecords.com. Modirzadeh and Mark Dresser are at *The Stone* Sep. 17th. See *Calendar*.



The Jazz-Sextet feat. Tony Scott
Albert Mangelsdorff (Moosicus)
And His Friends
Albert Mangelsdorff (MPS)
 by George Kanzler

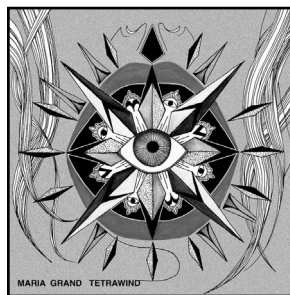
Albert Mangelsdorff, who was born 89 years ago this month and died in 2005 at 76 in his hometown of Frankfurt, was a leading light of the European modern

and avant garde jazz movements, famous later in his long career for helping to devise multiphonics (simultaneous notes) on his trombone. But these two albums were made earlier in his career, in 1957 and the mid-to-late '60s, when he was more closely associated with the mainstream modern jazz styles that came out of bebop and cool jazz. The earlier sextet album features two stars of the West Coast cool jazz scene based in California: saxophonists Bud Shank and Bob Cooper. The '60s album compiles individual duos Mangelsdorff recorded with six musicians, including three Americans, during that decade.

Although its title includes "featuring Tony Scott", the American clarinetist only appears as a guest on one track of the CD's seven, albeit by far the longest one: "Yesterdays". Scott energetically plays the melody and takes the first solo, followed by Cooper's tenor saxophone, trombone, Shank's alto and Attila Zoller's guitar. Scott jumps in again as the piece accelerates into double-time, solos following the same order, plus a then-21-year-old Gary Peacock (bass) and Karl Sanner (drums) adding to the round before Scott takes the tune out with a closing chorus of the melody. Throughout the album, Mangelsdorff contributes distinctive solos that reflect a comment of his from that era: "I'm trying to do on trombone what Lee Konitz is doing on alto sax." His playing is bop-influenced while remaining distinctive, especially through his rich, deep tone and easy, relaxed phrasing. The Sextet, which did a tour of Europe that year, reflects the cool aesthetic in its pianoless rhythm section and often light, airy ensemble playing and polyphonal interplay. The West Coast cool feel is heightened on three of the tracks where Cooper plays oboe and Shank flute. And there's a perfect cool-bop finale in a fast, brushes-driven "Scrapple from the Apple", with solos from saxophone, trombone and guitar that end in trades with Sanner.

A standout track on the *And Friends* album is with drummer Elvin Jones: "My Kind of Time" features a typically kinetic, roiling Jones churning up polyrhythms behind Mangelsdorff's assertive open trombone, reminiscent of John Coltrane's duets with the drummer. "My Kind of Beauty", with pianist Wolfgang Dauner, exposes the trombonist's romantic side, as he develops a three-note motif and dialogues lyrically with the pianist on the CD's only overt ballad. The closest rapport of the set, unsurprisingly, comes on "Al-Lee", with Konitz' alto and trombone interweaving lines as if both came from the same mind. There's also close rapport on "Outox" with Zoller and "Way Beyond Cave" with vibraphonist Karl Berger, both displaying Mangelsdorff's ironic sense of humor. That sense is outright comedic on "I Dig It - You Dig It", with Don Cherry on cornet, as the two devolve from playing their horns to just mouthpieces and finally only vocal sounds, including the title phrase.

For more information, visit mig-music.de and mps-music.com



TetraWind
Maria Grand (s/r)
 by Mark Keresman

Saxophonist Maria Grand was born in Switzerland and is now based in New York. She studied under Von Freeman and Billy Harper and has played with Steve Coleman, Craig Taborn and Doug Hammond. The self-released mini-album (29 minutes) *TetraWind* is her

debut as a leader, all selections composed by her.

Grand has a deep, gutsy, surging, not-quite-rumbling tone in the manner of Harper—exultant, powerful but never overbearing. Stylistically, *TetraWind* hovers between postbop and early fusion. The opener "East (Land of the Living)" finds Grand testifying with restrained fervor over the brightly shimmering keys of David Bryant, rippling bass of Rashaan Carter and clattering swing of Craig Weinrib's drums. "North (Self: Real Power)" has Grand alternating between saxophone and vocals; the latter melodious and slightly parched, former velvety yet assertive. This is a ballad not to comfort but to provoke gently.

Román Filiú's lithe, slightly bittersweet alto saxophone adds another layer of mystery, both countering and complementing Grand. "West (Shut Sun)" is driven by a cyclic, angular riff underpinned by snaky bass and march-like drums. Here Grand and Filiú engage in some call-and-response and a bit of playful thrust-and-parry, intertwining in exhilarating fashion. "South (Quantum)" is more restless balladry, with the addition of a woman's voice giving commentary on sexism in music (and elsewhere) and our uncertain, sometimes violent events and emotions running rampant in post-whatever America. Grand's aching saxophone has the richness of the great breathy tenors of jazz history—Coleman Hawkins, Ben Webster, Gene Ammons—but she gives it an elegiac focus that makes this a statement of awareness and sorrow.

TetraWind is cerebral, yet heartfelt, political without being didactic. There's plenty of individual expression, but it holds together as a complete work unto itself.

For more information, visit mariakingrand.com. Grand is at *Jazz Museum of Harlem* Sep. 26th, *The Jazz Gallery* Sep. 28th and *SEEDS* Sep. 29th, all with Steve Lehman. See *Calendar*.

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