



**No Coming, No Going (The Music of Peter Kuhn, 1978-79)**  
**Peter Kuhn (NoBusiness)**  
**The Other Shore**  
**Peter Kuhn Trio (NoBusiness)**  
**Our Earth/Our World**  
**Peter Kuhn/Dave Sewelson/  
 Gerald Cleaver/Larry Roland (pfMENTUM)**  
 by Robert Bush

Peter Kuhn, who became something of a free jazz underground legend, released several classic freebop albums nearly 40 years ago including *Living' Right* on Big City Records in 1979, *Ghost of a Trance* on hatHUT in 1981 and *The Kill* on Soul Note in 1982. But by 1985, he had virtually disappeared from the music scene.

Thanks to interest from the Lithuanian label NoBusiness, Kuhn's first recording has been packaged with an astonishing, previously unreleased live date duet with drummer Denis Charles in the form of *No Coming, No Going*.

Kuhn's maiden voyage features Charles, the redoubtable bassist William Parker and the twin trumpet frontline of Toshinoro Kondo and Arthur Williams, Kuhn focusing on Bb and bass clarinet exclusively. Everyone is screaming on this date and both trumpeters reflect different ways of dealing with the influence of Lester Bowie. Kuhn channels Steve Lacy on the smaller clarinet and Eric Dolphy on the larger horn. "Red Tape" distills the '70s freebop "time-no-changes" into its finest vintage, Kuhn whinnying like a man possessed and the trumpets stretching the limits of tonality and timbre like saltwater taffy.

But the jewel of the release comes on Disc 2, the duet with Charles, who has never got the recognition he earned. This is a monumental document that Kuhn didn't know was recorded until Ed Hazell found the tape and approached him about releasing it. The interaction between Kuhn and Charles is raw, intimate and intuitive. You can hear the influence of Anthony Braxton and Perry Robinson in the reed player's extended solo on "Stigma". There's nowhere to hide in a drum/reed duet and yet each moment of this exchange is riveting. Like his peers Ed Blackwell and Billy Higgins, Charles exudes a feeling of dance at its most joyful expression and his deep roots in Art Blakey and Max Roach are never far away. Kuhn adds tenor saxophone to his reed arsenal and on "Drum Dharma", the spirit of Albert Ayler is clear and dominant.

Fast forward 36 years and Kuhn has reemerged with a vengeance—featuring a brand-new San Diego based trio with veteran drum master Nathan Hubbard and introducing the remarkable contrabass virtuoso Kyle Motl.

*The Other Shore* is a freely improvised session that takes Kuhn's playing to another level. His bass clarinet chants with an agitated simmer on "Is Love Enough?" and he manages to sneak a quote from "Nature Boy" in over resonant double-stops and feathery brushes. Bb clarinet chirps and growls on "Causes & Conditions" as the bassist saws over the arrhythmic swells of the drums. The leader switches to tenor for a wide comic vibrato on "Unsung Heroes", which sprints gleefully into the altissimo register over the furious walking bass, but Hubbard holds back, preferring to color and flow rather than go for an obvious swing groove. Kuhn adds alto saxophone to his quiver on "Volition", with an acidic, Jimmy Lyons-type flair that orbits tangentially with the throbbing strum of the bass. Hubbard gets a chance to explore here and he responds with a wonderfully conceived and architecturally sound solo.

That same year (2015) found Kuhn returning to New York to play a one-nighter at the Vision Festival,

reuniting with musical soulmate Dave Sewelson (baritone and soprano saxophone) in a quartet with bassist Larry Roland and drum wizard Gerald Cleaver, released as *Our Earth/Our World*. Aside from Sewelson and Kuhn, no one had ever played together.

All hell breaks loose on the 26-minute opener "Our Earth", where Kuhn's post-Ayler screaming sermon wraps like a python around the gruff bellow of Sewelson's baritone as each man reaches for the heavens. Cleaver opens "Our World" with a stunning, extended drum solo laced with logic and dynamics. Roland begins "It Matters" with an acappella feature before the horns return to prod each other into a higher consciousness. Amazingly enough, there were no tunes, no discussion, no plans. Kuhn and Sewelson have an incredible simpatico going, the result of many hours together, and the music they create depends on listening at the virtuoso level. One could only wish that this concert had been captured in higher fidelity—something to hope for next time.

For more information, visit [nobusinessrecords.com](http://nobusinessrecords.com) and [pfmentum.com](http://pfmentum.com). Kuhn is at 5C Cultural Center Mar. 11th and Muchmore's Mar. 16th, both in quartets with Dave Sewelson. See Calendar.



**Chasing After The Wind**  
**Gregory Tardy (SteepleChase)**  
**Consider The Blues**  
**Will Goble (OA2)**  
 by Ken Dryden

Since his debut as a leader in 1992, tenor saxophonist Gregory Tardy has shown continuous growth as a composer and improviser. The New Orleans native is a veteran of bands led by Elvin Jones, Tom Harrell, Betty Carter, Andrew Hill and Dave Douglas, among many others, and has worked hard to develop his own voice on tenor while also returning to clarinet. His decade-plus work as a leader for SteepleChase has produced a number of acclaimed CDs.

For his latest release *Chasing After The Wind*, Tardy celebrates a reunion with his old friend, trumpeter Alex Norris, joined by pianist Bruce Barth, bassist Sean Conly and drummer Jaimeo Brown, adding flutist Sam Sadigursky on some tracks.

Tardy's compelling compositions merit high praise. "The Evidence of Things Not Seen" is a stunning opener, an ambitious, multi-faceted work that transforms from a quiet, soulful ballad into intense postbop, buoyed by exotic ensemble passages and furious solos. "Companion of My First Heartbeat" is a tender ballad in tribute to Tardy's mother, a vocalist who stimulated his interest in music throughout his youth. With his skill on clarinet, one would never guess that it wasn't the leader's main instrument and Norris and Barth round out the work with equally thoughtful solos. Tardy's intriguing setting of Andrew Hill's "Ashes" captures the depth of the late pianist's work as the band masters its intricate nature. The title track is built upon a joyful simple riff while pianist Donald Brown's infectious Caribbean-flavored "A Dance For Marie Do" features Norris, Tardy (on clarinet) and Barth alternating the lead in this delightful piece. On tenor, Tardy shows his interest in jazz greats of the past with his warm rendition of Benny Carter's ballad "Janel" and explosive treatment of Eddie "Cleanhead" Vinson's "Tune Up", a work long attributed to Miles Davis.

Bassist Will Goble offers a heavy dose of blues on *Consider The Blues*, his second CD as a leader, featuring

thoughtful arrangements of folk songs, reworkings of standards and classic jazz works, along with his creative originals. His band for this session includes Tardy, pianist Louis Heriveaux and frequent collaborator Dave Potter on drums.

The decades-old "Another Man Done Gone" is powered by the soulful, expressive vocal of Tabreca Woodside, who makes this troubling song—originally sung by chain gangs—her own, with Goble's dramatic scoring and Tardy's vocal-like tenor adding to the protest. The tension is relieved a bit with the leader's darting "Johnson's Magic Umbrella", dedicated to pianist Austin Johnson, with whom he has worked in the Jason Marsalis Quartet, the musicians negotiating the playful tune's many sudden twists and turns with ease. The late piano great Mary Lou Williams is recognized with her emotional "Dirge Blues", Goble and Potter providing a superb rhythmic canvas to enable Heriveaux to conjure Williams' spirit at the piano. The leader takes a fresh approach to George Gershwin's timeless "It Ain't Necessarily So" (from the opera *Porgy and Bess*) by opening with an introspective solo, which leads to its well-known theme in a roundabout fashion, interweaving surprising interludes between choruses and giving Tardy plenty of space for improvising. The lush ballad "Belle Isle", written for Goble's wife, is also a detour from the blues menu as Tardy delivers a lyrical performance worthy of the master he has become over the past two decades. The standard "Three Little Words" is pure swing and lots of fun without sounding the least bit old-fashioned.

For more information, visit [steeplechase.dk](http://steeplechase.dk) and [origin-records.com](http://origin-records.com). Tardy is at Greenwich House Music School Mar. 4th with Michael Bates. See Calendar.

**Joe Fiedler Quintet**  
**Jeff Lederer / Saxophones**  
**Pete McCann / Guitar**  
**Rob Jost / Bass**  
**Michael Sarin / Drums**

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