

**Historical** / BY KIRK SILSBEE



# Bebop Derivatives

The various musical trajectories of the players who shaped and, in turn, were shaped by the bebop insurgency of the late 1940s often took unexpected creative arcs. Several new releases of historic material trace different routes through the jazz mainstream.

Commanding bassist **Oscar Pettiford** (1922–'60) held down the bottom alongside Dizzy Gillespie and Charlie Parker on 52nd Street. A decade later, he led his own mid-size bands to critical acclaim and the admiration of musicians. ***New York City 1955–1958 (Uptown 27.87; 78:40/79:32 ★★★★★)*** collects six previously unavailable radio broadcasts from Birdland to shine a needed spotlight on Pettiford's unjustly forgotten nonet, big band and sextet outfits. Collective personnel amounts to a Who's Who of Big Apple jazz, with distinctive charts by Gigi Gryce, Lucky Thompson and Benny Golson. The groups swing with hard elegance and engaging compositions. Pettiford indulges his pizzicato cello as a feature, with orchestral color added by French horns and Betty Glamann's decorous harp. A contemporary arranger could build a fascinating tribute around this band's book.

Trumpeter **Kenny Dorham** (1924–'72) was a second-wave bopper who developed into a fine stylist with a warm, personalized sound. The two broadcasts that make up ***K.D. Is Here—New York City 1962 & 1966 (Uptown 27.85; 73:49 ★★★★★)*** bracket his second, brief Blue Note tenure. The album nicely complements Uptown's previous *The Flamboyant, Queens, NY, 1963 Featuring Joe Henderson* release; like its predecessor, it's a gem. Two under-appreciated saxophonists—altoist Sonny Red and tenorist Joe Farrell—give the front lines youthful punch and verve. Dorham had taken on modal tunes, but flag-wavers like "Straight Ahead" show he could still burn through a tricky head. Dorham never wore the trum-

pet crown, but the underlying pathos in the otherwise plucky reading of "The Shadow Of Your Smile" reveals an emotional communicator who did it with a light touch.

Ordering info: [uptownrecords.net](http://uptownrecords.net)

Though he led and co-led a clutch of hot dates for Prestige and other labels in the '50s, bop trumpeter **Idrees Sulieman** (1923-2002) mostly recorded as a sideman (with Coleman Hawkins, Dexter Gordon and the Kenny Clarke-Francy Boland Big Band, among others). He moved to Europe in '59, and ***The 4 American Jazzmen In Tangier (Groovin' High/Sunnyside 4752; 60:00/41:22 ★★★)*** was subsequently taped in a North African radio station. Clarity of ideas and superb execution mark Sulieman's playing, but Florida pianist Oscar Dennard is the surprise, with his percussive chords that always seem to elevate the tunes. Buster Smith's melodic drums enlarge the music beyond the spoty sound limitations.

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

Tenor saxophonist **Joe Henderson** (1937-2001) had come through the bands of Dorham and Horace Silver, navigating modern jazz in the '60s through its post-bop derivatives. 1973's ***Elements (Jazz Dispensary; 73:49 ★★★★★)*** catches him having fun with the "cosmic jazz" vogue of the era. Unlike most who tediously wove reed tapestries, Henderson sidesteps the "sheets of sound" torrents and plays pointedly shorter clusters and fragments—free-associating, with a barbed tone. **Alice Coltrane** supplies atmospheric harp and substantial solos, as well as broadly supportive piano work, while Charlie Haden's bass grounds the music. Spacey textures from Kenneth Nash's manifold percussion and Michael White's violin contrast with Henderson's resolute expression. **DB**

DAVID LOPATO



## David Lopato *Gendhing For A Spirit Rising*

GLOBAL COOLANT 02

★★★★½

A two-CD set, David Lopato's *Gendhing For A Spirit Rising* is unlike anything you are likely to hear this year (or any year). A multi-instrumentalist and composer, Lopato is also a syncretist who manages to combine elements of modern jazz, Western classical music and, most obviously, Javanese gamelan.

Unlike many experiments with musical fusion, Lopato's music is the genuine article, his interest in Javanese gamelan dating from the mid-1970s. And it shows. The gamelan vibe is heard in earnest on "Ladrang," a piece that combines the essence of gamelan's dreamier, mesmerizing aspects with a more Western sensibility via a memorable theme that's both driving yet tuneful. It's an ensemble number that puts its emphasis on repetition, a feature of gamelan's dizzying ways with pulse and rhythm. The blend of the Middle East and South India surfaces with the lively "Jakshi," a tune in 7 that, while it includes improvisation, comes across as more conventional, almost folkloric.

Jazz returns center stage with "This Life," an uptempo swing tune that includes another beboppy head along with some lyrical lines from Lopato. Tom Rainey's drums add just the right percussive flair. There's also strong work turned in by violinist Mark Feldman, reedist Marty Ehrlich and bassist Ratzon Harris. Indeed, it's when Lopato jumps off the piano stool that some true blending of genres emerges, a heating up as jazz and gamelan show their affinities.

—John Ephland

***Gendhing For A Spirit Rising***: Disc One: Ladrang; This Life; Jalan Jiwa; Gendhing. (43:38) Disc Two: Beboppin' With Bella; Jakshi; Suite 91: Ambush And Aftermath/Peace March. (35:23)

**Personnel**: David Lopato, piano, keyboards, vibraphone, marimba, glockenspiel, Sundanese kendhang, gongs, hand claps; Marty Ehrlich, alto, soprano saxophone (2); Mark Feldman, violin (2); Lucas Pino, soprano saxophone (8), clarinet (5–8); Bill Ware, vibraphone (5, 8); William Moersch, marimba (1, 4); I.M. Harjito, Javanese rebab (4); Erik Friedlander, cello (1, 3, 4); Ratzon Harris, acoustic bass; Tom Rainey (2), Michael Sarin (3, 5–8), drums; Anne Stebinger (4), Mark Perlman (1, 3). Javanese hand drums: John Hadfield, percussion (6).

