

ADRIANO BELLUCCI / COURTESY OF THE ARTIST



GRAHAM HAYNES

BY ANDERS GRIFFEN

Graham Haynes is a cornet player and composer who, for over 40 years, has been exploring and fusing together disparate musical influences including classical and electronic music, African, Arabian and South Asian music, drum 'n' bass, hip-hop and jazz. His father, Roy Haynes, is one of the greatest jazz drummers of all time. As a performer Haynes has worked with Jaki Byard, Ed Blackwell, Butch Morris, David Murray, Vernon Reid, Bill Laswell, Steve Coleman, Cassandra Wilson, Meshell Ndegeocello and The Roots, among many others. He has nearly 200 album credits as a leader and sideman. While also working as an educator and lecturer, since 2000 his work has focused on chamber group composition and multimedia projects. He left his study of classical composition at Queens College in the late '70s to become a player and now he has come full circle as his lifelong study has led him to compose for the orchestra.

The New York City Jazz Record: I read that you are from Brooklyn, but when did you move to Hollis, Queens?

Graham Haynes: My parents were living in Queens. It just so happened that my mother, who was from Brooklyn, had to go there to deliver. I was born, technically, in Brooklyn, but I'm from Hollis. You know, if I say I'm from Hollis, Queens, most people don't know where that is.

TNYCJR: I understand that among your neighbors were Roy Eldridge, Jaki Byard and Milt Jackson, but my first association with Hollis, Queens is Run-DMC.

GH: Right, all the hip-hop people know, but what people don't know is that between Hollis and other surrounding neighborhoods—Hollis, St. Albans, Jamaica, South Jamaica—I think probably 90% of the jazz musicians, particularly the Black jazz musicians lived there. At one point we had Roy Eldridge, like I said, my house was right in back of Roy Eldridge's house. If I went into my yard and Roy came into his yard, then I'd see him and we'd talk, you know. Jaki Byard lived up the street. Coltrane lived [in St. Albans] for a minute in the '60s. That area also had Ella Fitzgerald, Count Basie and guys from Duke Ellington's band. Fats Waller had lived there in the '40s. He went out there because James P. Johnson went out there. All these jazz musicians started coming out there because there were not that many places that would sell property to Black people. They sold James P. Johnson a house and then they sold Fats Waller a house and then Count Basie. James Brown lived around the corner from Count Basie [nods and smiles]. Back in those days there were a lot of clubs. The reason that the hip-hop and the bands were there—they had dance bands, funk bands—was because people had houses and you could rehearse your band in the basement or in the garage and people wouldn't really mess with you.

TNYCJR: So, when did you start, when did you pick up a horn, when did you start playing...trumpet, I guess?

GH: Yeah, I started with trumpet when I was about 13. In junior high school they had an orchestra, they had a band, so, that's where I started playing.

TNYCJR: How did you switch to cornet?

GH: Everybody told me, "you gotta play trumpet." It was actually Olu Dara who said, "fuck that, if you wanna play cornet, play cornet." Then I got a cornet that was the same make that his was. He told me which one to buy. And I bought that model.

TNYCJR: What is that?

GH: It's an Olds Ambassador. It's an Olds A3. I still play it. I switched to cornet because I got tired of playing in sections and in big bands. In those days there were a lot of bands. There were a lot of large groups, there were a lot of dance bands. I was playing in calypso bands and salsa bands and doing all that stuff. I did a tour with Toots & the Maytals—you know Toots just died a month ago—I was on the road with him for three months. I loved playing with him, it was great playing with him, but I just got tired of playing the same thing night after night, you know? After that is when I switched to cornet. I wanted to be a soloist.

TNYCJR: So, on those Steve Coleman records were you playing the trumpet?

GH: I was playing trumpet. I switched to cornet shortly after.

TNYCJR: When I first heard those records, I was listening with some friends and we were just grooving until somebody said, "what meter is this in?" It really blew my mind because you don't think about meter when you're grooving like that.

GH: Right, you don't notice. That's the space we want the listener to be in. It's not until you start analyzing that you notice the time signature. That's one of the differences between Steve and [folks] now who are doing a lot of time signature stuff. They make it obvious [laughs]. The feel is more important than the time signature. At the same time, for folks who want to analyze it, there's enough meat in there.

TNYCJR: Is Coleman's M-Base concept an ongoing aspect of your approach?

GH: Since the time it was conceived up until now, people have always asked, "What is M-Base? What does it mean?" and I always say, "ask Steve, he came up with the name." [laughs] But, for me, it's a means of learning and gathering all the elements of, not only music, but also science, physics and nature, to make music. That's pretty much what Steve has always done and I'm always interested in new experiences and

learning about nature and about the world, about science and mysticism. All of that, whether it's deliberate or not, goes into the music.

TNYCJR: Why did you move to Paris?

GH: There was a point in the late '80s when I was an usher at Symphony Space Theater in New York and they had something called the World Music Institute [WMI] that did a series there. I met Adam Rudolph; he was working with Yusef Lateef doing a show for children, if you can imagine that! [laughs] Then I met Don Cherry, Hassan Hakmoun, Hamza El Din and

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TOSHINORI KONDO

BY ANDREY HENKIN

PETER GANNUSHKIN/DOWNTOWNMUSIC.NET



Japanese trumpeter Toshinori Kondo, active in his country's and the international avant garde jazz scenes with numerous collaborators and dozens of his own records since the '70s, died suddenly on Oct. 17th at 71.

Kondo was born in Ehime Prefecture on Dec. 15th, 1948 and attended Kyoto University. His earliest recorded work came in 1976 in the bands of pianist Yosuke Yamashita (he had first played with him while still a student in 1970) and Evolution Ensemble Unity, a collaboration with reedplayer Mototeru Takagi. The following year Kondo would make the first of myriad international connections, appearing on drummer Milford Graves' *Meditation Among Us* (Kitty). This would be followed over the next decade—after a move to New York—with a United Nations' worth of work with Andrea Centazzo, Derek Bailey, Peter Kowald, Eugene Chadbourne, Peter Kuhn, John Russell, Roger Turner, William Parker, Paul Lovens, Tristan Honsinger, Steve Beresford, the ICP and Globe Unity Orchestras and many others.

The period also had three significant career happenings: his first work with German reedplayer Peter Brötzmann (*Alarm*, FMP, 1981), with whom Kondo would continue to work in the latter's Chicago Tentet and cooperative Die Like a Dog and Hairy Bones quartets well into the new millennium; an appearance on keyboard player Herbie Hancock's 1984 Columbia album *Sound-System*, co-produced by Kondo's longtime collaborator, bassist Bill Laswell; and the founding of his IMA band, which made nearly a dozen albums through 2018 for Polydor, Epic/Sony, Alfa, JARO Medien and Kondo's own TK Recordings.

Over the next 30 years, Kondo made more collaborative albums with John Zorn, Daunik Lazro, Borbetomagus, Han Bennink, Fred Anderson, Jim O'Rourke, Zeena Parkins, Henry Kaiser, Laswell, Honsinger, Kowald, Chadbourne and others. Over the last six years of his life, Kondo released live albums prolifically on his TK Recordings: outdoor documents under the moniker Blow The Earth, sometimes with performance artist Hiroyuki Aoki and folk musician Shobun Hoshino; solo recordings; and archival concert dates. His most recent project was the monthly *Beyond Corona* series.

In a 2015 interview with the Polish music website *Polyphonia*, Kondo strongly defined his current and future music: "What I wanna do in music is very simple. Let's make the 21st Century's music! The 21st Century must be different from the 20th Century. We forgot how to live together with Nature in last century. Nature is the source and origin of all lives. But our human-centric society lost it. Human beings must communicate more with Nature, Earth and Space. The 21st Century's music will appear with the trinity of Nature-Spirit-Technology."



OVERTON BERRY (Apr. 13th, 1936 – Oct. 19th, 2020) The longtime Seattle-based pianist was Music Director for Peggy Lee and other performers for the 1962 World's Fair and had albums for Jaro and C E, featuring such sidemen as Chuck Metcalf and Bill Kotick, as well as several self-released CDs in the new millennium. Berry died Oct. 19th at 84.



HAROLD BETTERS (Mar. 21st, 1928 – Oct. 11th, 2020) The trombonist wrote tunes recorded by Woody Herman, Gerald Wilson and Ambros Seelos and had leader dates in the '60s for Gateway (including one co-led with fellow trombonist Slide Hampton), Reprise and his own BetterSound and H.B. Better died Oct. 11th at 92.



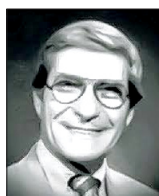
MARC FOSSET (May 17th, 1949 – Oct. 31st, 2020) The French guitarist was active since the late '70s, working with countrymen René Urtreger, Patrice Caratini, Michel de Villers, Stéphane Grappelli and others as well as expatriate Kenny Clarke. Fosset died Oct. 31st at 71.



ALESSANDRO GIACHERO (1971 – Oct. 20th, 2020) The Italian pianist had new millennium albums for Musicomania and Abeat and sideman credits with Silvia Bolognesi, Tiziana Ghigloni, Marco Zanoli and William Parker and was a member of T.R.E. and Sonoria. Giachero died Oct. 20th at 49.



NADI QAMAR (Jul. 6th, 1917 – Oct. 21st, 2020) The noted pianist musicologist, composer, poet, educator and instrument builder (né Spaulding Givens) released two albums on Folkways, featuring his kalimba variant the Mama-Likembi, and recorded as a sideman with Andrew Hill, Nina Simone, Rufus Harley and Jo Grinage in the '60s-70s. Qamar died Oct. 21st at 103 of complications from COVID-19.



JOE RICO (Jul. 9th, 1924 – Oct. 10th, 2020) The legendary Buffalo-based radio DJ and concert promoter was named *DownBeat's* Top Jazz Disc Jockey of the Year and *Billboard's* Top Jazz Personality in the United States and was honored by having jazz musicians write tunes for him: Stan Kenton's "Jump for Joe", Count Basie's "Port of Rico", Don Elliott's "Rico Jico Joe", Mike Vax' "Joe's Inn" and Louie Bellson's "Buffalo Joe". Rico died Oct. 10th at 96.



VIOLA SMITH (Nov. 29th, 1912 – Oct. 21st, 2020) The drummer was one of the pioneering female musicians during the brief period in the '40s when all-women big bands were popular, founding The Coquettes and playing in Phil Spitalny's girl band (which appeared in a couple of Hollywood movies), later being a part of the Kit Kat Band, which was part of the '60s Broadway production of *Cabaret*. Smith died Oct. 21st at 107.



ACE TESONE (Jun. 5th, 1930 – Oct. 9th, 2020) The longtime tailor also made people look good onstage as a bassist in the '50s-early '60s, working with Charlie Ventura, Jimmy Wisner, Norma Mendoza, Mel Tormé and Clifford Brown. Tesone died Oct. 9th at 90. ❖

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musicians that came from all over that would play these WMI concerts. A lot of these people had lived in Paris, which was kind of like a hub for world music in the '80s, particularly for West African music too, which was a direct link to what we were trying to do with M-Base with all these polyrhythms and layering. I had to look towards Africa, and I had to look towards the East and Arabia too, to find another perspective on how to deal with what I wanted to deal with. So, in 1990 I moved and I stayed for three years. I did move around quite a bit in Europe and I went to Africa and came back to New York several times in that three-year period. I was working with Ralph Peterson, Geri Allen and Ed Blackwell. So, I was coming to New York, but I was based in Paris because [of the influence of] the World Music Institute... One day they would have music from Rajasthan and the next day there'd be music from Morocco with Don Cherry and then there'd be Master musicians of South Asian music. I saw Zakir Hussain play with his father Ustad Allarakhya Qureshi several times. It just opened my ears up.

TNYCJR: And drove you right out of the country.

GH: [laughs] Drove me right out of the country, yup. But, you know, growing up in Queens, I was exposed to world music as a kid anyway. Queens is one of the most multicultural places in the country. There are over a hundred languages spoken in Queens. So, you know, I was exposed to a lot of stuff before then, but that experience helped even more.

TNYCJR: Have electronics always been an interest?

GH: Yeah, I was always interested in processing. Two huge influences on me when I was [a teenager] were Miles and Sun Ra. I got to see both of them live several times in the '70s. I was always into processing, through them. Also, WKCR had some shows that played electronic music. Then also Bob Moog was at Queens College. But, you know, in high school, in grade school, I had friends that were messing around with synthesizers and stuff. I had a friend who was into computer synthesis and then he was also like an audiophile. He was kind of into digital before there was digital. [laughs] All I knew was that I liked the sound. Sly & the Family Stone also blew my mind. Whether it was pedals or overdriving the amp, they were processing sound and I was into that. That would have been 1969, something like that. So, that's pretty early. I was just purely drawn to the sound. I always loved films and science fiction films so I probably related that sound with some films I had seen. By the time I started getting to Sun Ra...for him, it was all about interplanetary travel and, so, it's all related.

TNYCJR: It seems like there has been an increasing number of practitioners of the Conduction® method over the years. What was your introduction?

GH: The first conductions that I did and I'm trying to remember if it was before those David Murray recordings or after, but David or Butch Morris called me and said Butch is gonna do his conduction thing for a TV series and we're gonna record the pilot. It was a TV series called *A Man Called Hawk*, starring Avery Brooks, who was tight with Butch. It was the first Black action hero that had a series on TV, kind of like a futuristic action hero guy. So, Butch did a conduction for the pilot and did the music for a while. Then I moved out of the country, so I don't know exactly how long it went before they cut it.

TNYCJR: How have you incorporated conduction into what you do?

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GH: I've always been interested in orchestral composition and everything but playing with Butch I got further and further into the orchestra. This was another thing that took me in a whole other zone, a whole other direction and I became quite close with Butch. I've been working with conduction and conducting kind of large-ish groups. I'm looking forward to doing more. I've done a couple of residencies at universities and I did Banff with Tyshawn Sorey, where [we each] conducted and played. Tyshawn has taken the conduction to another place. Yes, there are more and more people that are working with conduction. So, Butch was working on the book, *The Art of Conduction*, and then Daniela Veronesi, an Italian woman who's a friend of mine, helped him compile the notes to make the book, which was published after he died. When the book came out, Daniella came to Brazil to do a short tour of the book and she befriended Guilherme Peluci in São Paulo. He did something really interesting: several months ago, he did an online series with about 50 or 60 different people, in different parts of the world, who are doing conducted improvisation. It's really interesting. I watched the whole series. We're talking about trying to put together some conduction orchestra in São Paulo. Actually, I worked with Butch in São Paulo once through Nublu. Butch conducted the Nublu Orchestra every Monday night for years. We recorded and toured and we did a one-week residency in Brazil.

TNYCJR: What are you doing in Brazil now?

GH: For the moment, I'm living here in Salvador, Bahia. I was commissioned to write some music for a dance piece, so I recorded some stuff here with some folks. I gotta come to New York and mix the stuff, but then I'm coming back here. I'm really into studying the orchestra right now. I'm working on a requiem. I don't tend to make political statements with my music, however, to some degree, I have.

Musicians, composers, performers, we're always dealing with what's happening. This piece is directly related to one of the most important issues that we're dealing with now. It's a requiem for Black men that have been killed by police. I started working on this a year ago, before George Floyd was killed. Over the course of many, many years... you can go back as far as you want, in this country... I'm aware of this problem and I decided to write this piece. It's going to be a dedication to the slain, but I also have in mind the loved ones and families. It is a requiem for them, with a full orchestra and the chorus will be singing text in Latin and in English and there'll be some soloists. Over the years, I've gotten further into composing for multimedia and that gives me the opportunity to write music for a functional purpose. It gives me a challenge that I like. It allows me to do research, it allows me to collaborate with other artists and I really like doing that.

TNYCJR: I've been having this conversation with musicians, especially ones who remember the '60s and '70s, because these murders are so much more visible since everybody's got a video camera on them.

GH: But they've always been going on.

TNYCJR: Right, but it's making a new impression on society that a lot more people are aware of it because of these cell phones. Is the window for opportunity for change open like it seemed to be 50 years ago?

GH: I would say, yes, it is. It depends on how you look at it. In one sense, nothing has changed. In another sense, things have changed. Technology has [made] problems that have been occurring over hundreds of

years more visible now, but the cause of it has not changed. I mean, the technology is just exposing something that's always been happening. So, I mean, in terms of the window of change... There are times when we're a little bit more ready to deal with certain issues. Everything, cosmically, has its time and place.

TNYCJR: How can the arts address the moment?

GH: I think the arts can do many things, but I think one of the most profound things that the arts do is they expose people to ideas. And these ideas go across racial lines, they go across gender lines, they go across any kind of boundaries or any kind of categories or anything. Ideas are one of the most powerful things that people make or have. And music or the arts can cut across political lines. So that's a broad way of saying that the arts are important in these times.

TNYCJR: This article will be published in December and you'll be streaming a performance from Roulette?

GH: I'm only going to be in New York for 10 days and the Roulette concert is the day before I come back here. It's mostly going to be an improvised concert. I haven't written anything for it, I'm not sure if I will. I'm gonna use my electronics and then I'm working with a percussionist. Shakoor Hakeem is a percussionist who worked with Wallace Roney quite a bit and that's how I first heard about him. I used to play with Adam Rudolph and he had the GO: Organic Orchestra and Shakoor Hakeem played in that group. He's a really great percussionist. He's very grounded. He comes out of the whole Santería experience and is very high up in that. He also was trained as a classical percussionist in Philadelphia when he was younger. I was [also] going to work with Lucie Vítková. I met her a year and a half ago in New York. She's an incredible musician, composer and inventor of instruments. She's from the Czech Republic and we're having problems getting her to New York. It may be that she plays virtually, or she might not even be on the gig. We're still trying to work that out. But she's very interesting. ❖

Haynes live-streams Dec. 4th at roulette.org.

Recommended Listening:

- Steve Coleman And Five Elements—*On The Edge of Tomorrow* (JMT-Winter & Winter, 1986)
- Ed Blackwell Project—*Vol. I: What It Is?/ Vol. II: What It Be Like* (Enja, 1992)
- Adam Rudolph's Moving Pictures—*Dream Garden* (Justin Time, 2006)
- Graham Haynes—*Full Circle* (RKM Music, 2006)
- Oliver Lake/Graham Haynes/Joe Fonda/Barry Altschul—*OGJB: Bamako* (TUM, 2016)
- Vijay Iyer Sextet—*Far From Over* (ECM, 2017)

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a great trumpeter who was very helpful if you asked him anything about improvisation or chord changes and stuff, he was very free with that."

At about the same time Hardman was commuting to Newark, he also formed, along with bassist Bill Lee and drummer Billy Higgins, Brass Company, a 12-piece (saxophone, five trumpets, trombone, euphonium, tuba, piano, bass, drums) band with complex arrangements akin to Gil Evans that recorded one album, *Colors* (Strata-East).

He wasn't as active in the '80s. According to Johnson, "He felt like he was underrated and started drinking heavy and all of that." But in 1989 he made an excellent sextet album, *What's Up* (SteepleChase), reuniting with Cook and adding Robin Eubanks'

trombone. At about the same time he moved to Paris, where he died Dec. 5th, 1990 of a cerebral stroke at 57. ❖

Recommended Listening:

- Jackie McLean Quintet—*Jackie's Pal (Introducing Bill Hardman)* (Prestige, 1956)
- Art Blakey and The Jazz Messengers—*Hard Drive* (Bethlehem, 1957)
- Lou Donaldson—*Sunny Side Up* (Blue Note, 1960)
- Bill Hardman Quintet—*Saying Something* (Savoy, 1961)
- Bill Hardman—*Politely* (Muse, 1981)
- Bill Hardman Sextet—*What's Up* (SteepleChase, 1989)

(LABEL CONTINUED FROM PAGE 11)

complete but are still very worthwhile to have. The sound is very good! On the first Armstrong volume there is one of the three best reissues of the King Oliver Creole Jazz Band recordings." Additional to the work of dedicated artists, the company issues thematic compilations. These sets include "Swing de Paris", "Cotton Club" and the "Savoy ballroom house bands". According to Augustin Bondoux, label manager, editorial director and A&R executive at Frémeaux & Associés, the newest release is an album by veteran Swiss jazz drummer, Daniel Humair, with French bassist Stéphane Kerecki and French composer-saxophonist Vincent Lê Quang. Coming in 2021 is a live CD of Cannonball Adderley, a boxed set on singing pianists in the history of jazz and an anthology of the work of French vibraphonist Dany Doriz. Bondoux notes that current booklets are written by French specialists Alain Gerber, Alain Tercinet, Daniel Nevers and Jean Buzelin. "Our policy, he says, "also aims to make the entire phonographic career of artists still living available to the public, such as Romane, Rodolphe Raffalli, Claude Bolling, Francis Lockwood, Raphaël Faÿs, Les Oignons and Didier Levallet. Each body of work has merit and therefore the right to exist in the long term, without being forgotten."

Lastly, how has Frémeaux & Associés managed to pull all of this off and do it successfully for nearly 30 years? The answer is in the economic model originally set up by Frémeaux and Colombini, which has served the company admirably well. It allows a long amortization period, spread over several years, with modest sales volumes: "Our productions sell on average 1,000 copies in one year, to generally reach 2,000 sales over five years," reports Frémeaux. It also helps to have an attitude in which the Euro is not the focus of activity. Frémeaux has been emphatic that, for him, the cultural importance of his work outshines economic considerations, although he is by no means foolish about this statement. The financials of the company have been carefully curated to be sound. Admirably, Frémeaux' commitment is to educate as many young people as he can and "permanently and sustainably maintain the availability of our collective memory for the benefit of future generations." It's also no small piece of the economic pie that the operations of the company have benefitted from the changing music business; the profit-making landscape of today, with the advent of MP3s and streaming services, is far removed from the non-digital world of 1991, especially for major record companies. "Which," Frémeaux says, "can no longer allow themselves the distribution of cultural products whose sales do not fit into their economy of scale."

When all is said and done, Frémeaux & Associés clearly occupies an important place in the preservation of the world of sound, albeit with a very French twist. For jazz enthusiasts, the careful work of restoration and research has proven invaluable. ❖

For more information, visit fremeaux.com