

SHORT TAKES

Portland, OR

TRIO fired off two energetic sets to the delight of the many in attendance.

Wayne Horvitz worked back and forth between piano, electronics, and electric keys. French percussion master **Le Quan Ninh** worked with little more than simple stick, wire, mallet, and a cymbal or two on large snare drum. **Briggan Krauss** kept it very simple, near minimal, as he sat on a low chair and churned out all manner of ideas on an alto sax whose bell was stuffed with something like a T-shirt. The results were exciting, often raw. With a somewhat menacing air. Sparks were flying. This was the second night for the trio and they honestly sounded like they'd been together for a lot longer than that. I hope I'll get the chance to hear how they grow together in the future. 4/25: CMG presented **Tatsuya Nakatani** (perc) and **Seth Olinsky** (g) at Work Sound Gallery (820 SE Alder). For further info: www.creativemusicguild.org... Work Sound Gallery has been an important addition to the improv and visual art scene for quite some time. On 5/28: Clarinet wonder **Perry Robinson** returned with **Marc Smason** (tn), Andre St. James (b), and Tim DuRoche (d). The Wail (5135 NE 42nd Ave.) is an occasional but important small venue that's been the locale for a good number of interesting and accomplished events. 5/21: **Jacob Wick** (tp) and **Wilson Shook** (as) paid a visit and performed a duo set. Local talents **J.P. Jenkins**, **Kelvin Pittman**, and **Greg Skloff** also played that night. Pianist **Gordon Lee** is one of our most talented pianist/composers and he's been playing quite frequently at WILF's at Union Station. His trio features either

own, I prefer to develop a concept and improvise and change the space but always keep it as a reference. For instance, standards or any familiar melody or chord progression can be fun to play both as reference material to an improvisation as well as dipping in deeply to the original structure of the tune, its changes and timing.

If you go under water and relax and loosen your voice into its falsettos and deepest tones, the sounds you hear in your head are phenomenal. How can I record these sounds from inside my head?

When I first truly discovered total improvisation I was very excited and felt I was doing something not too many were doing. After doing it for a while, I realized others were doing it also, but I still feel there is much discovery left to find out about. It's like playing an instrument: you must keep finding new material with it or just let it go.

Finally, the musicianship of the players is critical to this music. It is as difficult to develop a personal language and the intuition to stay with the spontaneous composing as it is to play a standard and stay in the changes with great freedom and creativity. Without the proper musicianship totally improvised music will suffer.

I very seldom see your name advertised in New York City area concerts.

How do you survive? By performing abroad?

I've not been crazy performing as much as some because my focus is recording and documenting in the same sense as composing. I've pushed less for strict performance.

I've performed in Europe, Russia, Japan, China, Korea, Canada, USA, Chile, Alaska, etc. I emphasize the releasing of recordings which are significant, not just over-abundant.

This question goes back to my work as a sideman as well in that I've tended to take a leadership role. But that changes nowadays, more often in unique collaborations. But more so it makes me think about why we play and record and the goals we have. I feel my recordings are my compositions, and performance usually comes in conjunction with recording.

It is hard to survive on performance alone and many artists need to perform a lot—not just for money but because in their mind it's important for their growth and contribution. Roland Kirk I was told had music going on around him all the time. I prefer silence and space with concentrated efforts to listen to my work and [that of] other artists as well. Of course I love to dance, so fun music turns me on.

Many times musicians form cliques—social structures that create work for those active in that group, like a club. I've not been much for clubs. Also when you're functioning out of New York you are easily categorized by what you do most. Even though I can play standards and read Classical music, my role as a leader of totally improvised units has stood out the most.

Ultimately it's your desire to play a lot that dominates and thus you create opportunity. Many times I have had great moments of performance sitting on a bench or standing in public space playing my shakuhachi.

In the end, although we need to survive, music, in my mind, is a gift we have to spread into the world and can generally be supported by the same desire that those have to receive it.

That said, once averaged, what kind of monetary return do you get on a given CD?