

# Cadence

The Independent Journal of Creative Improvised Music

## REISSUES

### 6) HEINER STADLER TRIBUTE TO BIRD & MONK LABOR 7074

(6) features an interesting mix of personnel (Thad Jones, cnt, flgh; George Adams, ts, flt; George Lewis, tbn; Stanley Cowell, p; Reggie Workman, b; Lenny White, d; Warren Smith, perc\*; Cecil Bridgewater, tpt+. 1/17-19/78, 1/25/78, New York, NY). Given their subsequent careers, it's a little surprising now to hear George Lewis playing alongside Thad Jones and George Adams with Lenny White anchoring an experimental, straight Jazz session. But here they both are an integral part of Heiner Stadler's radical reworking of six Charlie Parker and Thelonious Monk compositions (Air Conditioning / Ba-lue Bolivar Ba-lues-are+ / Au Private / Straight No Chaser / Misterioso\* / Perhaps\*. 78:38.).

Monk's tunes, in particular, are radically dissected and reconfigured in ways that resemble the experiments of Lewis and his AACM cohorts more than the kind of work Jones and Adams usually did, but they are all adept at Stadler's tempo shifts, revoicings and rhythm changes. The Parker pieces generally keep more of their melodies and rhythm structures though the tempos go all over the map. Lewis' pumping trombone on "Au Private," Adams' brawny flute and tenor on "Perhaps," and the rhythm storms of White, Reggie Workman, and Warren Smith on "Misterioso" are just some of the highpoints of Stadler's still impressively wild effort.

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