

FINDING THE WAY; IT FIT HIM TO A “T”:
STEVE LACY AND THELONIOUS MONK’S “PANNONICA”

by

PETER C KATZ

A Thesis submitted to the

Graduate School-Newark

Rutgers, The State University of New Jersey

in partial fulfillment of the requirements

for the degree of

Master of Arts

Graduate Program in Jazz History and Research

written under the direction of

Dr. Henry Martin

and approved by

Newark, New Jersey

May 2020

© 2020

Peter C Katz

ALL RIGHTS RESERVED

**ABSTRACT OF THE THESIS
FINDING THE WAY; IT FIT HIM TO A “T”:
STEVE LACY AND THELONIOUS MONK’S
“PANNONICA”**

By PETER C KATZ

Thesis Director:

Dr. Henry Martin

In this thesis I provide a biography of soprano saxophonist Steve Lacy, a discussion of the impact that the music and the man Thelonious Monk had on Steve Lacy and how it influenced Lacy’s performance style. I provide historical and analytical commentary about the song, “Pannonica,” and the woman, the Baroness Kathleen Annie Pannonica Rothschild de Koenigswarter, who inspired its composition by Thelonious Monk. I follow with a transcription and analysis of Lacy’s performance of “Pannonica” from his 1965 record, *Disposability*. The transcription of the performance, including the bass line as played by Kent Carter appears in the appendix along with a comparison of Lacy’s and Monk’s performances of the head and out-chorus of the song and a chorus-by-chorus comparison of Lacy’s performance.

The appendices also include interviews with several performers who have had a significant relationship with Lacy or the music of Thelonious Monk. These interviews help to provide further insights into the significant contribution Lacy made to creative music during his career. A bibliography of articles about Lacy sourced from the Jazzinsitut Darmstadt about Lacy as well as a complete discography are also included.

Lacy was a multi-faceted artist, a polymath with a keen interest in music, art and literature. He had many collaborations with writers, artists and dancers. While not the focus of this thesis, the breadth of Lacy’s knowledge and passions are obvious in a

number of the sources I have consulted and quoted and form an important subtext of this work.

ACKNOWLEDGMENTS

There are a number of people without whose support, contributions, advice and encouragement I could not have completed this thesis.

I would first like to acknowledge baritone saxophonist Josh Sinton, who studied with Steve Lacy while earning his Masters in Music at the New England Conservatory in Boston. I first met Josh in April 2018, when I interviewed him about his experiences as a Lacy student. I subsequently started aural memory training with him utilizing the pedagogic methods developed by Ran Blake at NEC.

When I decided that I would transcribe Lacy's performance of "Pannonica," Josh and I switched gears and our lessons turned to creating the transcription that is the presented and analyzed in Chapter 5. While I was able to determine many of the tones, my rhythmic notation skills were often sorely lacking, and I relied on Josh to help decode the rhythmic choices Lacy and Carter made during the performance. Often decisions regarding notes and rhythms were inseparable, and the finished product is very much a collaborative effort. Including the bass line added additional challenges, which Josh's keen ear helped me solve. His recounting of experiences playing Lacy's music in his band, The Ideal Bread, and his study of Monk's music led to lively and informative conversations that provided insights that I have applied in my analysis. (When I interviewed Josh in 2016, he described a lesson with Lacy during which they spent the entire time playing "Pannonica." It was fated that we'd work together on a transcription of this piece.)

Lewis Porter and Henry Martin served as the chairmen of our department during

the five years I have been studying at Rutgers. I have to thank both of them for deciding in 2014 or 2015, to begin the acceptance of students who did not have a music performance background, which had been a requirement up until the 2015-2016 academic year. I had wanted to attend the Rutgers program ever since I'd first heard of it in the late 1990s but had not been able to do so since I lack strong performing skills. I'm grateful to both of them for making the decision to admit people who, like me, have a love for jazz and the ability to study and write about, but not perform music. I have thoroughly enjoyed the program.

Working with Lew I started to develop the initial concept for my thesis, which was to write about Steve Lacy and Robert Creeley. In his Thelonious Monk class, I wrote my first paper about Lacy's recordings of "Pannonica," which inspired my decision to transcribe the first sixteen bars of Lacy's "Pannonica" solo in Henry's theory class in 2018. It was at that time that I decided to switch the focus of my thesis to a transcription and analysis of Lacy's performance of "Pannonica" on his 1965 LP, *Disposability*. Lewis's knowledge of music and his enthusiasm for teaching the material he knows so well, is infectious. It was a great pleasure to study with him and I'll always regret that I was unable to participate in his Coltrane class.

Lew's retirement resulted in Henry assuming the role of supervisor for this dissertation. Henry challenged me to transcribe the entire piece, including the head and the out-chorus. He felt that Lacy's unique way of playing the written sections of the tune was important to include. Writing an analysis of musical performance has been a daunting task for me. I've often felt I didn't have the language to describe what was being played. It was therefore very encouraging for me when Henry, who has such an

impressive bibliography, told me that my work was good and to continue on the path I was taking. Attending his theory and Charlie Parker classes were among the highlights of my five years at Rutgers.

As I note in my Introduction, over his fifty-year career, Steve Lacy gave numerous interviews, many of which I dutifully found and photocopied at the Institute of Jazz Studies. There are also many available online, which I have downloaded and printed. There is now a stack of articles about four inches high on my desk. Jason Weiss, in his 2006 book, *Steve Lacy: Conversations*, has done a valuable service for anyone interested in the life and work of Steve Lacy. Weiss, who met and became friendly with Steve Lacy and his wife Irene Aebi, while Weiss was living in Paris in the 1980s, collected thirty-four interviews with Lacy as well as thirteen pieces written by Lacy himself and published them in his 2006 book, *Steve Lacy: Conversations*. I found the book an invaluable source for my research as well as an inspiring and interesting read. Over the course of doing my work, I reached out to Jason on several occasions and he was quick to respond providing me with useful information. It is only recently that we had the chance to meet in person; we spent an enjoyable afternoon speaking about Lacy and our common experiences growing up in the San Francisco Bay Area. About *Steve Lacy: Conversations*, poet Pierre Joris said, “all subsequent theoretical/critical thinking about Lacy and his music will need to refer to this book.” This was certainly the case for me.¹

During my studies at Rutgers, I had the opportunity to take courses from three other inspiring teachers, Kwami Coleman, Krin Gabbard and Sean Lorre.

Kwami’s course, Modern Jazz and Its Discontents, challenged the notion set forth

1. Pierre Joris quote from “Praise for Steve Lacy and *Steve Lacy: Conversations*” Jason Weiss, ed. *Steve Lacy: Conversations*. Durham: Duke University Press, 2006. Unnumbered page.

by many early jazz writers that the development of jazz was on a linear developmental timeline, indeed, this was a notion I'd held for many years. Highlighting the response by critics to the "New Thing" in the jazz of the 1960s, the course provided insight into narrative around the trajectory of jazz history and how that had been created by a certain group of jazz writers. The focus of the work I undertook in this class was on a topic I'd long had an interest in: trumpeter/composer Michael Mantler and the compositions he'd written for the Jazz Composers Orchestra, a group that Lacy was involved with in the mid-1960s. Lacy also performed with Mantler and Carla Bley, who was at that time married to Mantler, in the Jazz Realities group when they toured Europe in 1966. Kwami helped me to learn how to read scholarly texts, digest and use them to build a well thought out narrative of my own.

Krin Gabbard, one of the founders of the New Jazz Criticism, led us in a Charles Mingus seminar. His deep knowledge of Mingus developed while writing *Better Git It in Your Soul: An Interpretive Biography of Charles Mingus*, provided us with great insight into Mingus, his struggles and his glorious music. Krin also provided valuable information regarding the process of writing a book or thesis, which was of benefit to all of us. My final paper continued the Lacy theme—I wrote about his collaboration with the pianist, Eric Watson, with whom he recorded *Spirit of Mingus*, in 1992.

Sean Lorre, a graduate of the Rutgers Jazz Masters program, led a course entitled Jazz Beyond Boundaries, which introduced us to the rich stew of jazz that was cooked in countries other than the United States. The readings in Sean's class, as they did in Kwami's, provided us the opportunity to read well thought out, scholarly literature about the music we love and served as examples for the work we do for class as well as our

dissertations. Sean shared his experiences as a graduate of our program and a recent Ph.D., giving us insights into how to be better scholars. My work in that class focused on the Blue Notes, an important South African group that left South Africa in the mid-1960s and spent years in exile in Europe. Two members of the Blue Notes, drummer Louis Moholo and bassist Johnny Dyani, worked with Lacy in 1966.

Over the past five years, I have spent many enjoyable hours at the Institute of Jazz Studies, which is a toy store for jazz researchers. I'd like to offer my thanks to the IJS staff, particularly Elizabeth Surles and Tad Hershorn, who have responded quickly and informatively to my queries and gathered needed information prior to my visits. The IJS is a major contributor the RIPM Jazz Periodicals database which has digitized many of the important jazz periodicals in their collection. Access to RIPM through the Rutgers libraries provided information about Steve Lacy that would have taken me hours if I'd had to go through each magazine in its print form. Special thanks are offered to all those involved in this important project.

The Jazzinstitut Darmstadt is another organization that provides invaluable services to jazz scholars providing bibliographies and other research services. Their bibliographies were my first port of call when I started my research for the various projects I worked on, including this dissertation. Thanks to Wolfram Knauer, Doris Schröder and Arndt Weidler for their help and quick responses to my queries.

In the Spring of 2018, I was lucky enough to be selected as a recipient of the Monroe Berger—Benny Carter—Ed Berger Jazz Research Award from the Institute for Jazz Studies. Thanks to the committee that awards this grant and to Adriana Cuervo, the Associate Director of IJS, who administers the award.

In addition to Josh Sinton, I'd like to thank three other musicians with deep connections to Thelonious Monk or Steve Lacy, who spent some of their valuable time with me providing insights I have found quite helpful. Pianist Eric Watson, who recorded four records with Lacy between 1987 and 1992, two duets, one quartet and a double sextet. Eric also performed in a duo performance with the singer Nicholas Isherwood of Lacy's songs in Cologne in 1992. While my conversation with Eric focused mainly on his 1991 collaboration with Lacy, *Spirit of Mingus*, including their practice regimen, he also provided me with insights into the history of their various collaborations.

Pianist Fred Hersch is one of our leading interpreters of Monk. In 1997 he recorded a solo CD comprised entirely of Monk compositions. Fred plays a Monk tune in every set at his performances, a number of which have been released on CD. I visited Fred in November 2019 to get his insights into "Pannonica" in particular and Monk more generally. As you will read in Chapter 4, Fred provided insight into how Monk may have gone about composing "Pannonica," what makes the song particularly unique and interesting to play and the various choices he has made when performing it.

I had a discussion with saxophonist Bruce Ackley, known primarily for his work with the Rova Saxophone Quartet, in March of 2020. Rova had a long relationship with Lacy; they have made two recordings of his music, *Steve Lacy's Saxophone Special Revisited* and *Favorite Street*. Bruce shared his insights into Lacy's playing on the *Disposability* LP, particularly the rhythmic patterns Lacy had started to include in his improvisations at that time.

Ryan Bruce's 2013 Ph.D. dissertation, *Change of the "Guard": Charlie Rouse, Steve Lacy, and the Music of Thelonious Monk*, was an extremely valuable and inspiring

resource. Amongst the pieces he transcribed and discussed, was Lacy and Rudd's performance of "Pannonica" from *School Days*, which made his work particularly valuable. Ryan was kind enough to spend several hours on the phone in January 2020 discussing our experiences researching Lacy's music. He provided me with several valuable suggestions for the work I have done.

Many thanks to William Kenz and Patrice Roussel for allowing me to include the Steve Lacy Discography they have compiled over many years and now in its thirteenth edition. This is truly a labor of love and an exceptional resource.

Special thanks are due to my friend, Jay Eisenberg, Ph.D., who graciously agreed to proofread and copyedit this dissertation. Jay's experience writing his own Ph.D. thesis, which he subsequently published as a book, made him a particularly insightful and qualified reviewer. He went above and beyond when he offered to create the bibliography for the thesis.

Last and certainly not least, I offer thanks and love to my wife, Claudia Wagner and our children, Nick and Emma Katz. I am fortunate that all three of them have open ears and hearts and thankful for the years we have spent together.

TABLE OF CONTENTS

Abstract	ii
Acknowledgments	iv
Introduction	1
Chapter 1: Biography	5
Chapter 2: Lacy and Monk	39
Chapter 3: Thelonious Monk's "Pannonica"	48
Chapter 4: Transcription and Analysis of Steve Lacy's Performance of "Pannonica" from the Album <i>Disposability</i>	66
Conclusion	88
Appendix 1: Comparison of Steve Lacy's and Thelonious Monk's performance of the melody of "Pannonica" (Lacy from <i>Disposability</i>)	93
Appendix 2: Transcription of Steve Lacy and Kent Carter's performance of "Pannonica" from the album <i>Disposability</i>	97
Appendix 3: Chorus by chorus comparison of Steve Lacy and Kent Carter's performance of "Pannonica" from the album <i>Disposability</i>	103
Interview with Baritone Saxophonist Josh Sinton	109
Interview with Pianist Fred Hersch	137
Interview with Pianist Eric Watson	146
Interview with Saxophonist Bruce Ackley	152
Bibliography and Media Sources	159
Jazzinstitut Darmstadt Steve Lacy Bibliography	166
Steve Lacy Discography (Compiled by William Kenz and Patrice Roussel)	179

INTRODUCTION

The music of Steve Lacy has been a constant in my “career” as an auditor for fifty years. I first acquired his recordings with Cecil Taylor, closely followed by purchases of his early American LPs. I was immediately taken by the distinctive sound of his saxophone and direct approach he took in his solos. When I moved to New York in 1974, his 1972 release on the America label, *The Gap*, was in frequent rotation on my turntable. The first live performance I heard was on March 16, 1976 at a New York loft performance space, Environ, run by pianist John Fischer.

Lacy’s ability to speak eloquently about his extra-musical interests—art, film, literature, dance—added to his appeal. He gave many interviews over his fifty-year career; they were always a joy to read. His unique way of speaking about his musical experiences and processes, the depth of his knowledge about the art and literature that inspired him, and his willingness to engage with his interlocutors was inspirational. Both onstage and off, he was able to articulate and exhibit the dedication required to realize his musical vision.

On that day Jim Eigo and I had the opportunity to meet and interview him for a book project we had in mind. Unfortunately, the recording of that interview is lost. The completion of this dissertation is the realization of the desire I had over forty years ago.

Lacy performed professionally for over fifty years. He played with musicians from every tradition in jazz, from “traditional” and Dixieland players like Rex Stewart, Max Kaminsky, and Pops Foster; the modernists of the 1950s, Cecil Taylor, Thelonious Monk, Gil Evans, Sonny Rollins, Mal Waldron (who would continue as a musical partner

until the end of Lacy's life) and Kenny Dorham; the emerging Avantgarde of the 1960s, Carla Bley, Michael Mantler, Don Cherry, Roswell Rudd; and finally to the musicians he met in Europe, some of whom joined in his regular working groups or with whom he worked on special projects, Steve Potts, Kent Carter, J. J. Avenel, Frederick Rzewski (and the other members of Musica Elletronica Viva), Misha Mengelberg, Han Bennick, Giorgio Gaslini, and Franz Koglmann.

My original thesis topic had been to discuss a song cycle Steve Lacy performed in 1984, entitled "Futurities," which set 20 poems by Robert Creeley to music for a nonet, as well as a dancer and a set featuring a large painting by Kenneth Noland. This combination resonated for me since I had a long relationship with Lacy's music and because Robert Creeley was the favorite poet of one of my closest friends, who'd introduced me to his work in 1970.

During the course of my studies at Rutgers, I have had the opportunity to dig more deeply into Lacy's work specifically in the context of his long study of the music of Thelonious Monk. For our Monk class, I wrote about Lacy's fascination with the song I discuss in this thesis, "Pannonica"; for our theory course, I chose to transcribe and analyze 16 bars from his solo on his first commercial recording of the song in 1965, on the album *Disposability*.

After completing that project, it occurred to me that it would be a real challenge to transcribe and analyze the entire solo, which is a chorus and one-half (forty-eight bars) as a topic for my thesis. I felt that this would be a real educational challenge, which it has proved to be.

At a certain point I decided to include a transcription of the bass line and subsequent

to that, Henry Martin suggested that I should transcribe Lacy's treatment of the head and the out-chorus since he puts his own unique stamp on Monk's melody.

At the end of the day, I transcribed 198 measures of music; the performance is 99 measures long. This process took over a year and couldn't have been completed without significant support from my teacher, baritone saxophonist and former student of Lacy's at the New England Conservatory of Music, Josh Sinton. Josh has released three CDs devoted to Lacy's music with his band The Ideal Bread.

The thesis is structured as follows:

Chapter 1 is a biography of Lacy's life. I have described the years from 1950-1970 in more detail than the years from 1971 to his death in 2004. While the latter period is longer, and it can arguably be said that it deserves more space, I believe that 1950-1970 should be seen as Lacy's apprenticeship and journeyman years; in the years after 1970 his position as a master and mentor became evident.

As I write in the biography, his LP *Disposability* was his first European recording and the first to include his own compositions, which he presents alongside those by three important influences, Thelonious Monk, Cecil Taylor and Carla Bley. The album is comprised of compositions that were indicative of his past and future. I believe his experiences from 1966 to 1970, ending with his last recording of Monk compositions for close to ten years, on the 1969 LP *Epistrophy*, are a coda to the period that led up to the recording of *Disposability*.

Chapter 2 provides insight into the importance of the music and the man, Thelonious Monk on Steve Lacy, providing details about his experience working with Monk and Lacy's involvement with the music over most of his life.

Chapter 3 provides a history of the song “Pannonica” as well as a number of interesting facts about the woman to whom the song is dedicated, the Baroness Kathleen Annie Pannonica Rothschild de Koenigswarter. De Koenigswarter was a friend to many jazz musicians, including Charlie Parker, Art Blakey and Barry Harris (who still lives in her house in Weehawken, NJ) but her deepest connection was with Thelonious Monk. (Koenigswarter means King’s guard in German—perhaps she saw her jazz musicians as Könige whom she had to guard)

Chapter 4 is the transcription Lacy’s performance of “Pannonica” from the LP, *Disposability* and my analysis of it.

In my Conclusion I look back on the long arc of his career, which unfortunately was cut short in 2004 by liver cancer, with a view towards identifying the unique contribution he made to jazz, which was his preferred term for the music he played. This is supported by a number of important critical observations by others of his legacy.

The appendices include a bibliography of articles written about Lacy, sourced from the Jazzinstitut Darmstadt, the home of Europe’s largest public jazz archive and an invaluable source of information (alongside the Rutgers Institute of Jazz Studies) for jazz scholars; a copy of the Steve Lacy Discography compiled by William Kenz and Patrice Roussel; and portions of interviews I have conducted with baritone saxophonist Josh Sinton, pianists Fred Hersch and Eric Watson, and soprano saxophonist Bruce Ackley, all of whom contributed valuable information about Lacy and Monk.

CHAPTER 1 BIOGRAPHY

“So here was this chubby Upper-West-Side kid, who in the 1950s I heard play at Brown University with Max Kaminsky’s Dixieland Band and the next thing I know he is a MacArthur genius—patiently and intently bringing the entire treasure of Western modernism into the exploding crucible of Afro-American music, and vice versa. Who could ever have imagined that elegant quasi one-note “Basin St. Blues” contained such potent changes?”¹

— Alvin Curran in the *New York Times*

Steve Lacy is arguably the most important soprano saxophonist after Sidney Bechet. Just as important, as the German jazz critic Joachim E. Berendt wrote, “Lacy is one of the few horn players—and probably the only white among them—who fully understands and assimilated [Thelonious] Monk.”²

Born as Steven Norman Lackritz on July 23, 1934 on the Upper West Side of New York into a family of Russian immigrants, Lacy’s first instruments were the clarinet and the piano. After hearing Sidney Bechet’s rendition of Duke Ellington’s composition, “The Mooche,” he fell in love with the soprano and devoted the rest of his life to mastering it.

In a posting on his blog, *Soprano Sax Talk*, soprano saxophonist Sam Newsome states that Lacy began to play the clarinet when he was 15, coincident with the time he first started to attend shows at the Stuyvesant Casino, a storied venue for Dixieland and Traditional jazz musicians at 140 Second Avenue (at East 9th Street) in Manhattan, which, starting in the late 1940s, became a prime venue for performances by Dixieland

1. Alvin Curran, “Laudatio: Steve Lacy” *The New York Times* (March 4, 2007)

<https://opinionator.blogs.nytimes.com/2007/03/04/laudatio-steve-lacy/>

2. Quoted in, Lee Jesske, “Prolific Steve Lacy and his Poly-Free Bag.” *Down Beat* 47, no. 5 (April 17, 1980): 20-23.

(or traditional) jazz musicians.³ Lacy also attended shows at Central Plaza, another venue popular with trad jazz performers and fans, two blocks south at Second Avenue and Seventh Street.⁴

In a wide-ranging interview conducted by photographer Lee Friedwald and his wife Maria in 1997, Lacy provided a number of interesting insights into his early career. His first forays to the Stuyvesant Casino were as a photographer. “At first I used to go there and photograph the musicians because I was into photography in my teens. I had a Speed Graphic and a darkroom and the whole shabazz. So, I was more or less a professional photographer at fifteen years old, selling portraits, selling images of the bands and musicians playing at these concerts. I got into the things for free.”⁵ When he was 16, Lacy studied with clarinetist and tenor saxophonist, Cecil Scott, who had played with Frankie Newton, Johnny Hodges, Roy Eldridge and Rex Stewart. Stewart was Lacy’s first employer. He was unable to pronounce Lackritz, and called him Steve Lacy, which Lacy seems to have adopted as his legal name in 1952, when he was 18.⁶ During this period he also worked with Hot Lips Page, Charlie Shavers, Zutty Singleton, Buck Clayton and Pee Wee Russell.

In 1951, he played his first gig at the Casino billed as the “Bechet of Today.”⁷ In

3. <https://sopranosaxtalk.blogspot.com/2017/07/young-steve-lacy-1954-bechet-period.html> (accessed 12/11/19) An interesting history of the Stuyvesant Casino, which today is the site of the Ukrainian National Home, can be found at [jewish-gangsters-jazz-legends-and-joy-division-the-evolution-of-the-ukrainian-national-home](#) (accessed 12/11/19).

4. Lacy commented on several occasions that he didn’t like using the term “Dixieland” to describe the music he was playing at this time, pointing that the musicians he worked with represented various styles of jazz, from New Orleans, Kansas City, Chicago and New York. Therefore, I prefer to use “traditional jazz” to refer to the style in which he was playing prior to meeting Cecil Taylor.

5. Lee Friedlander and Maria Friedlander, “An Interview with Steve Lacy, published in Lee Friedlander, *American Musicians*, New York: D.A.P./Distributed Art Publishers, Inc., 2001, reprinted in *Steve Lacy: Conversations*, ed. Jason Weiss, Durham, Duke University Press, 2006, as *In the Old Days*, pp. 193-207.

6. H.L. Lindenmaier. “Lacy, Steve,” *The New Grove Dictionary of Jazz, Second Edition*, Ed. Barry Kernfeld, (London: MacMillan Publishers Limited, 2002), 532-534.

7. Steve Lacy, “Introducing Steve Lacy,” *Jazz Review* 2, no. 8 (October 1959): 22, reprinted in Weiss,

1953, he briefly attended the Schillinger School of Music (later Berklee College of Music) in Boston, where he needed to take up the alto saxophone in order to get admitted. He found his experience during school hours to be a “fiasco,” but the short sojourn in Boston allowed him to perform at the Savoy Cafe on Massachusetts Avenue, which was a home to traditional jazz musicians. During this time, he became acquainted with recordings of Lester Young and his contemporaries.⁸

In the November 18, 1953 issue of *Down Beat*, it was reported that he performed with a Dixieland-styled group on the October 5, 1953 broadcast of Arthur Godfrey’s *Talent Scouts*. They won that evening’s contest, which led to a tour of Ontario several weeks later, which was booked by Louis Armstrong’s manager, Joe Glaser.⁹

Lacy moved back to New York in 1954 to attend the Manhattan School of Music, where he began playing with trumpeter Dick Sutton. This relationship led to Lacy’s first recording sessions, which were under Sutton’s name. The first, recorded on August 8, 1954, was entitled *Jazz Idiom*. The second, recorded on November 24, 1954, was entitled *Progressive Dixieland*. Sutton, who made no other records, was a talented arranger. The band was pianoless. In addition to Lacy and Sutton, the frontline included baritone sax and trombone.

In his liner notes for *Jazz Idiom*, Sutton explained the concept of “Progressive Dixieland,” writing:

[it] is a term which would appear to be self contradictory, the two words being often used individually to describe two different concepts of jazz. We use this term

Steve Lacy: Conversations, p. 13.

8. *Ibid*, pp. 22-25, reprinted in Weiss, *Steve Lacy: Conversations*, pp. 13-16. Nat Hentoff published an article in the May 15, 2005 issue of the *Boston Magazine*, entitled “The Shape of Jazz that Was,” which provides more information about the Savoy. <https://www.bostonmagazine.com/2006/05/15/the-shape-of-jazz-that-was/> accessed 3/21/2020.

9. “Godfrey Winners in Canada Dates” *Down Beat* 20, no. 23 (November 18, 1953): 18. This is the earliest listing of Lacy in *Down Beat*.

with the intention of trying to realize a common meeting ground of these two styles and “sounds” which, by this time, apparently bear very little relation to one another. At one extreme are the “modernists” experimenting with different sounds and rhythms and producing a number of things which are interesting, imaginative, and swinging. ...At the other extreme are the traditionalists, usually more blatant than imaginative, playing the music of a bygone era and producing for the most part, nothing new...we have attempted to combine what we consider to be some of the more pleasant characteristics of both schools of thought. I think we were successful in that there is a definite continuity between the dixieland and the more modern sound, which seems to indicate that there is a point at which both concepts and sounds can come together without being out of contact with one another. I think this point is reached if you start with the assumption that aside from the differences in sounds, the large barrier between the two concepts is a rhythmic one. This, incidentally is one of the reasons why a piano was not included in the group. We felt that a piano, more than any other single instrument, would possibly narrow, or focus, the group conception toward one particular way of playing—or set the pace, so to speak. Without it the rhythmic foundation of bass and drums makes for a good deal of swing, in which the freely improved dixieland ensembles are a pleasing and a not illogical complement to the arranged ensembles.¹⁰

These two LPs were reissued under Lacy’s name in the mid-1980s as *The Complete Jaguar Sessions*. They were subsequently released on CD in 2004 by a Spanish label, Fresh Sound, along with Lacy’s next appearances on disc, which were recorded on a number of sessions in 1956 under the leadership of tenor hornist Tom Stewart, bassist Whitey Mitchell and guitarist Joe Puma. Mitchell, the brother of bassist Red Mitchell, was a constant on all three sessions, with Puma appearing on Mitchell’s and his own recordings.

Lacy and critic Francis Davis contributed liner notes for the LP release of *The Jaguar Sessions*. Lacy’s notes, written on October 14, 1985, provide significant insight into the musical milieu in which he was operating at the time, and suggest an early interest in experimentation which would later lead to his important relationship with Cecil Taylor.

This was one of several experimental jazz movements going on in New York in the 50s—young players, dissatisfied with formula style improvisation, looking for something else. Diverse tendencies were already clear in the music we played at this

10. Dick Sutton, liner notes to Dick Sutton *Jazz-Idiom* Jaguar JP-802 LP 1954.

time: Bix, Miles, Prez, Louis, Bechet, Hackett, Mulligan, Stravinsky. This was an attempt to revitalize classic (Condon-style) jazz by adding modern elements such as closely voiced Bop background figures and contrapuntal lines to abstractly treated, conventional Dixieland structures. Quite a healthy reaction to a certain part of the more traditional jazz scene in New York at that time!

Dick (Sutton) was very talented as an arranger and as a trumpeter. I never understood why he did not pursue the music further than he did.

I was just 20, already somewhat in possession of my ‘sound’ and I was **trying** to swing. Some of the stuff we played was corny and clumsy, but some was interesting and promising, and we did have a friendly cohesion as well as an authentic progressive freshness in the music.

In New York in the ‘50s there was a certain mobility and innocence, relative to what would come later. The Bebop revolution was accomplished but Bop had not yet ‘hardened.’ The pop menace was nowhere in sight. We were young, ignorant, and **free** to search for a jazz ‘soul.’ We could (and did) pay our dues later. Some of us (the lucky ones) are still searching.¹¹

The players all came from a traditional jazz background, and the second record was entitled *Progressive Dixieland*. However, as Francis Davis says in his notes for the Jaguar reissue, “‘Dixieland’ is not an accurate description...the operative word was the modifier ‘progressive.’”¹² Indeed, much of the repertoire is not typically associated with Dixieland or trad jazz players. While some of the arrangements do feature Dixieland-like ensemble playing, the tunes are carefully arranged, and the horns take individual solos. Bechet’s influence is apparent in the phrasing and timbre of Lacy’s solos during these sessions.

As Lacy said in his notes, Sutton was the arranger for the sides recorded under his name; Neal Hefti contributed arrangements to the 1956 sessions led by Whitey Mitchell. Arrangers for the Stewart and Puma sessions are not noted in Lord. These sessions indicate that the players had been listening to Miles Davis’s *Birth of The Cool* and Gerry Mulligan’s pianoless quartet sessions. Francis Davis observed that groups like Sutton’s,

11. Steve Lacy, liner notes to Steve Lacy, *The Complete Jaguar Sessions*, Fresco Jazz Records FJ1 1986, LP.

12. Francis Davis, liner notes to Steve Lacy, *The Complete Jaguar Sessions*.

Mulligan's, the Modern Jazz Quartet and several others "announced that the small group—once the domain of soloists set free from the big bands—would henceforth be the precision units the big bands had been. The Sutton-Lacy groups shared with Mulligan a concern for shading and dynamics prescient for 1954....what's most impressive about (the solos) is the way in which they fit into the overall schedule of the arrangements...it was precisely this interplay of soloist and ensemble that seemed in danger of being forgotten in the wake of bebop."¹³

Nat Hentoff, writing in *Down Beat*, considered the album to be "interesting but not wholly successful," finding a similar band that included saxophonist Bob Wilber, The Six, to be more successful in showing "how unrigged stylistic categories can be." He felt that Sutton's band "does not succeed as well because its writing is less skilled and because—with one exception—its soloists are not yet of major ability."¹⁴

That soloist was Lacy, about whom Hentoff observed, "The one soloist of real distinction in tone, ideas and beat is soprano saxist Steve Lacy. Here is a young musician of already marked ability who could become an important jazz voice."¹⁵

Robert L. Thompson, writing in *Record Changer*, a monthly that favored traditional jazz over modern jazz, was given more space to review this record than Hentoff was in *Down Beat*. He was as equivocal in his criticism of the LP as Hentoff, but contrary to Hentoff, he admired Sutton's arranging skills. He gave an underhanded compliment to Lacy, about whom he said, "for a time [he was] considered to be a possible heir to the

13. *Ibid.*

14. Nat Hentoff review of *Jazz-Idiom*, Jaguar JP-802, *Down Beat* 21, no. 22 (November 3, 1954): 13. Wilber was six years older than Lacy and often appeared at the Stuyvesant Casino.

15. *Ibid.* Hentoff would become a champion of Lacy, writing liner notes to his 1961 LP *Evidence*, and producing his third LP, *The Straight Horn of Steve Lacy*.

Bechet style, but like Bob Wilber...found a preference for the modern.”¹⁶

By mid-1955, Lacy was beginning to receive more critical notice. He appeared for the first time in the *Down Beat* critics poll in the New Star - Clarinet category, along with Jimmy Giuffre, Bill Napier and Bob Wilber. (There was no Soprano Saxophone category at that time.)¹⁷

Response to the Tom Stewart and Whitey Mitchell outings was also modest. Hentoff gave the Mitchell LP three and one-half stars in the November 14, 1956 issue of *Down Beat*, calling it a “pleasant, entirely unpretentious gig... [with Neal Hefti’s] not especially challenging but sunny arrangements that underline the shortsleeve aura of the proceedings.” Nonetheless, he again highlighted Lacy, stating that he “ought to be heard more. The soprano sax is a warm, flowing instrument that can also explode, and there’s no reason to limit it to Dixieland. [He] plays with much feeling.”¹⁸

The following week, Hentoff reviewed Tom Stewart’s LP, giving it three stars. He felt that pianist Dave McKenna was the best soloist but again complimented Lacy, stating his “warmth communicates attractively.” He characterized the interplay between Stewart and Lacy as “somewhat like a good-natured bear and a relaxed suffragette.”¹⁹

Bill Galletly, writing in the premier issue of *Jazz World*, commented that the Mitchell record “does swing at times, especially Steve Lacey (sic) who is a really good instrumentalist.”²⁰

The most detailed (and favorable) comments about Lacy’s playing on this group of

16. Robert L. Thompson review of *Jazz-Idiom*, Jaguar JP-802, *The Record Changer* 13, no. 8 (November 1954): 13-14, see pages 11 and 22 of the same issue for more comments by Thompson about Sutton.

17. “*Down Beat* Critics Poll” *Down Beat* 22, no. 17 (August 24, 1955): 10.

18. Nat Hentoff review of *Whitey Mitchell Sextette*, *Down Beat* 23, no. 23 (November 14, 1956): 29-30.

19. Nat Hentoff review of *Tom Stewart: Sextette/Quintette*, *Down Beat* 23, no. 24 (November 28, 1956) 27.

20. Bill Galletly review of *Whitey Mitchel Sextette*, *Jazz World* 1, no. 1 (March 1957): 67.

recordings came in a review of Stewart's album in the second (November 1956) issue of another recently started publication, *Jazz Today*. The reviewer, either Bill Coss or Jack Maher (reviews weren't were not bylined) said, "There's nothing startling here in the way of blowing except perhaps in the natures of the instruments which will certainly be strange to the ears at first. The difference is not noticed in the tenor horn since it ...is an approximation of the trombone...the soprano sax sound you're used to hearing, but [as] played by Steve Lacy will surprise you. The horn itself is not unknown in jazz; [Bechet] has done an awful lot of things in the Dixie idiom on it, but Steve played it with a modern concept of phrasing. The choruses he plays on *Rosetta*, *Nowhere* and *Hobo* are distinctly different."²¹

Despite the promising critical reception, Lacy would not return to a format that was as tightly arranged as many of these performances until later in his career when he started to work with Gil Evans.

His first appearance in *Down Beat's* Readers Poll was in December 1956 in the Miscellaneous Instruments Category as a soprano saxophonist. He ranked eighteenth with twenty-seven votes. (The leader was Don Elliott for his work on mellophone, with 1,428 votes; Sidney Bechet received ninety-five votes appearing in eighth place.)²² The *Metronome Yearbook* for 1957 listed him as one of "The New Stars of 1956" along with guitarist, Dick Garcia and organist, Jimmy Smith. When asked about his future Lacy told *Metronome*, "I've got a new axe; there's no limit."²³ That was certainly true in ways that he probably could not have expected at that time.

21. Bill Coss or Jack Maher review of *Tom Stewart: Sextette/Quintette*, *Jazz Today* 1, no. 2 (November 1956): 38-39.

22. *Down Beat* Readers' Poll" *Down Beat* 23, no. 26 (December 26, 1956): 19.

23. "The New Stars of 1956" *Jazz: The Metronome Yearbook* 8 (1957): 27.

In 1953 he met pianist Cecil Taylor. The encounter was transformative. As Lacy said in many interviews, “(Taylor) just plucked me right out of all that and put me in the fire.” Lacy worked with Taylor from 1953 to 1959 and appeared on Taylor’s first two records, *Jazz Advance* (1956) and *The Gigi Gryce-Donald Byrd Jazz Lab & Cecil Taylor at Newport* (1957).

In September 1956, three months after the last session with Joe Puma, Lacy went into the studio with Taylor to record *Jazz Advance*. Lacy performed on two of the seven tracks Taylor recorded in that session, “Charge ‘em Blues” and “Song.” The rhythmic frame for Taylor’s performances at this time was still tied to a steady 4/4 beat most prominently noticeable in the bass. Taylor’s playing was far from traditional, though his left and right hands often performed in a manner that was typical of most pianists at the time, with a comping feel in the left hand and a melodic line in the right hand. This is not to say that his playing was conventional by any means; his rhythms could be jarring and his left- and right-hand figures often interacted in such a way that it was hard to distinguish what each hand was doing. The speed of his right hand was quite remarkable and presaged the approach he would develop over the next years, particularly after Sunny Murray joined him and they liberated themselves from song structures and a 4/4 rhythmic feel.

Lacy had moved beyond the Bechet-like tone and rhythmic feel of the sessions with the progressive Dixielanders. While there is a steady beat, his playing is more jagged, reacting to Taylor’s comping style. His timbre is drier, more astringent; it is already unmistakably Lacy. Sounding as comfortable in this setting as he did with Sutton, Mitchell and Puma, he had accomplished a very smooth transition into Taylor’s milieu.

Jack Maher writing in *Jazz Today* gave Taylor’s *Jazz Advance* a favorable review,

though he did acknowledge that many listeners would find it challenging. The reviewer thought “Lacy fits admirably to Cecil’s context, and between the two of them, there is concocted all kinds of diversified excitement through the final quarter of [‘Charge ‘em] Blues.’”²⁴

Taylor’s band scuffled for work. Taylor and Lacy both had to take day jobs but found a welcoming performance venue at the recently opened Five Spot. In his “Counterpoint” column in the May 2, 1957 issue of *Down Beat*, Hentoff celebrated the Five Spot as a “no-cover, no-minimum space where you stand at a bar...and listen to some unfettered jazz....The room is valuable in that it gives hearing room to new men like ... Cecil Taylor [and] Steve Lacy.” Hentoff, clearly a champion of Lacy, went on to say that he was “the first musician who makes the soprano sax meaningful in a modern idiom...He’s another the jazz a&r men ought to spend more time on.”²⁵

Taylor and company made an appearance at the 1957 Newport Jazz Festival, where they recorded the LP, *The Gigi Gryce-Donald Byrd Jazz Lab & Cecil Taylor at Newport*. Bill Coss, Maher’s colleague at *Jazz Today*, wrote that “while their music was a bit out of range for the usual jazz listener, it had moments of strange morbid contrast, but not quite up to the personal standard set on their Transition LP,”²⁶ apparently referring to *Jazz Advance*. (Coss also reviewed the LP in the November issue of *Metronome*, repeating his comparison of the performance at the concert to *Jazz Advance*.)²⁷

Don Gold, writing in *Down Beat*, was more favorably impressed, particularly by

24. Jack Maher review of Cecil Taylor *Jazz Advance* Transition TRLP 19, *Jazz Today* 2, no. 4 (May 1957): 33-34.

25. Nat Hentoff “Counterpoint” *Down Beat* 24, no.9, (May 2, 1957): 20.

26. Bill Coss “The Jazz Festival at Newport” *Jazz Today* 2, no. 7, (August 1957): 13.

27. Bill Coss “Newport Jazz Festival on Record,” *Metronome* 74, no. 11 (November 1957): 29.

Lacy, whom he called “one of the most adventurous young saxists,” who, along with Taylor, “managed to make some of the group’s efforts inspirational for the attentive audience.”²⁸ (In the February 6, 1958 issue of *Down Beat* Gold reviewed all the LPs recorded at the 1956 Newport Festival and again gave them favorable notice: “Taylor and Lacy speak firmly and intelligently throughout.”)²⁹

During this period, Lacy also began to play and record with Gil Evans, once again working with a talented arranger. Evans had heard Lacy perform on Arthur Godfrey’s program several years before, liked his sound, and tracked him down.³⁰ Lacy developed a close relationship with Evans and appeared on the first sides released under Evans’s name, *Gil Evans and Ten*, recorded on September 6, 1957. Lacy’s prominent role at the session was notable enough to be reported in *Down Beat*’s “Strictly Ad Lib” column in the October 17, 1957 issue.³¹ This album was very favorably reviewed by Gold in the March 20, 1958 issue of *Down Beat*, giving special notice to Lacy’s solo on “Just One of Those Things.”³²

Coss also praised Lacy in his *Metronome* review of *Gil Evans and Ten*, pointing out that “Gil has used the splendid capabilities of Steve Lacy to best advantage.”³³ Lacy’s playing on this LP as well as Evans’s *Great Jazz Standards*, recorded in February of 1959, exhibits significant maturity and development. As suggested by Gold, his solo on “Just One of Those Things” stands out as one of the best of his career. It is a confident,

28. Don Gold “Newport Jazz Festival” *Down Beat* 24, no. 16 (August 8, 1957): 15.

29. Don Gold “1957 Newport Jazz Festival” *Down Beat* 25, no. 3 (February 6, 1958): 26.

30. Steve Lacy, “*Jazz Review* 2, No. 8 (September 1959): 22.

31. Don Gold “Strictly Ad Lib-New York” *Down Beat* 24, no. 21 (October 17, 1957): 8.

32. Don Gold, Review of *Gil Evans Gil Evans and Ten* Prestige 7120, *Down Beat* 25, no. 6 (March 20, 1958): 28.

33. Bill Coss review of *Gil Evans and Ten*, “Big Band Record Reviews: Stop, Look, Listen and Dance to These” *Metronome* 75, no. 4 (April 1958): 15.

well thought out solo. Don Heckman, himself a talented musician and admirer of the big band form, in a review of *Great Jazz Standards* and *Big Stuff*, a reissue of *Gil Evans and Ten*, in the March-April 1960 issue of *Jazz Review* referred to the performance as “all Lacy.” He complimented his playing on Irving Berlin’s “Remember,” suggesting that “his use of time is very similar to Coltrane’s, invoking a superimposition of rhythmic multiples of nines, sevens, etc., and using the appreciate derivation as part of his basic rhythm.”

Lacy’s solo on “Straight No Chaser” the best of all of them, indeed one of his best performances to date. He had recorded *Reflections* less than six months before and it’s clear that Monk was still coursing through his blood. Heckman was quite complimentary stating, “Lacy’s excellent solo further indicates his ability to interpret Monk’s lines properly, an attribute shared by too few musicians.”³⁴

Lacy’s work with Evans was a watershed moment in his career for another reason—he was not a good reader of music. He got to *Gil Evans and Ten* sessions and found himself in an embarrassing position, sitting in a studio with “all these great musicians in the band and they had to keep doing things over and over because of me. I was messing up the part and I was really embarrassed about it...[t]hat was my coming out, being featured on that record.”³⁵

In order to improve his sight-reading capabilities, he transcribed Anton Webern’s songs for soprano voice. “The music of Webern was the most difficult music I could find

34. Don Heckman “Gil Evans on his own,” *Jazz Review* 3, no. 3 (March-April 1960): 14-17.

35. Subsequent collaborations with Evans were on Miles Davis *Quiet Nights* in 1962, *The Individualism of Gil Evans* in 1963, and Kenny Burrell’s *Guitar Forms* in 1964. He continued to record and perform with Evans into the 1990s including such memorable recordings as *Helen Merrill—Gil Evans: Collaboration* an album arranged by Evans for the singer, Helen Merrill, released in 1987, and *Paris Blues: Gil Evans/Steve Lacy* a duet also recorded in 1987, which was to be Evans’s last recording).

that I loved. I spent weeks on one or two measures.... But finally I got them and learned how to read in that way.”³⁶ In a 1965 interview with Phillippe Carles, he provided additional details about his experience with the Webern songs. “I transposed them so that I could play them on soprano sax. It’s very difficult, the rhythmic changes, rhythmic nuances are extraordinary. As training it’s excellent. It’s not a question of playing that in public, of course. For me, that would hold no interest.”³⁷

Despite the favorable critical notices, the 1957 *Down Beat* Reader’s Poll found him in a similar position to 1956, placing fifteenth in the Miscellaneous Instruments category (compared with Bechet who placed ten).³⁸

Lacy first encountered the music of Thelonious Monk in 1955 when Cecil Taylor took him to hear Monk at a cafe in Greenwich Village. As he told Martin Davidson, “I really fell for Monk’s music and I started to learn it the best I could from his own records. I found to my delight and surprise that it was very good for the soprano saxophone.”³⁹ This led Lacy to embark on what became a 12-year study of Monk’s music.

His work with Evans on *Gil Evans Plus Ten* impressed Bob Weinstock of Prestige Records enough for him to sign Lacy to a contract. He recorded his first LP for Prestige *Soprano Sax*, on November 1, 1957, with pianist Wynton Kelly, and his colleagues from Taylor’s band, Buell Neidlinger and Dennis Charles. The record included tunes by Ellington, Strayhorn, Cole Porter, Howard Dietz and Arthur Schwartz, and the first recording of Monk’s “Work” since Monk’s original 1954 side. Reviewer Dom Cerulli

36. Christoph Cox, “Invisible Jukebox with Steve Lacy,” *The Wire* (November 2002) reprinted in Weiss, p. 220.

37. Phillippe Carles, “Faithful Lacy,” *Jazz Magazine* (August 1965). Reprinted in Weiss, *Steve Lacy: Conversations*, p. 35.

38. “The 1957 *Down Beat* Poll” *Down Beat* 24, no. 26 (December 26, 1957): 17.

39. Martin Davidson, “The great big beautiful sounds of Steve Lacy.” Originally published in *Into Jazz* (May 1974) <http://www.emanemdisc.com/addenda/stevelacy.html>.

gave the LP three and one-half stars in *Down Beat*, which was similar to the ratings received by the other LPs on which Lacy had appeared. His major concern about the album was the lack of a second horn to provide counterpoint to Lacy's. Otherwise he was quite impressed with Lacy and Kelly, stating that "[I]n Lacy's hands the Bechet vibrato is smoothed to a sound more in keeping with today's idiom. The conception is his own...there's a lot to be done with the soprano and Lacy seems to be the one to do it."⁴⁰

In *Metronome*, Bill Coss, reviewed *Soprano Sax* with six other LPs (by artists including Mose Allison, Erroll Garner, Bobby Hackett and Louis Jordan) in an article entitled, "Individualism in Jazz: Distinctive Records Which Point To Virility In Jazz." Coss, who favorably reviewed Lacy's playing in earlier reviews, pointed out significant reservations he had about "modern jazz," calling it "imitative, so without the healthy individualism of earlier eras of jazz," while nonetheless indicating his belief that Lacy and Allison were notable exceptions. Coss's comments later in the article indicated that he had been following Lacy ever since he arrived on the scene in 1951 and given the moniker "*The Bechet of Today*" by the promoters at the Stuyvesant Casino. He demurred from this, arguing that Bechet's main influence on Lacy was merely to make him aware of the existence and possibilities of the horn. However, Lacy would later acknowledge in interviews that Bechet's influence was much more profound. His choice of early performance venues exhibited his interest in traditional jazz as a starting point for his career. Nevertheless, he was fast developing his own sound and approach by this time, which is clearly on display on *Soprano Sax*.

40. Dom Cerulli Review of Steve Lacy *Soprano Sax* Prestige 7125 *Down Beat* 25, no. 8 (April 17, 1958): 32-33. Three of Lacy's first four LPs were done with Prestige, the exception being *The Straight Horn of Steve Lacy*, we appeared on Candid. *Reflections* and *Evidence* were released on the Prestige-New Jazz label.

Making his case for Lacy's originality, Coss complimented "[t]he haunting sound of his instrument (which) puts him immediately into (a) different class," presumably meaning that Lacy was in a class better than his fellow modernists. The approach taken by Lacy and his colleagues on *Soprano Sax* is definitely more mainstream than what he had done with Taylor, though one can argue that is due to Lacy's choice of pianists, Wynton Kelly, a decidedly more traditional player than Taylor. To his credit, Coss understood Lacy's potential suggesting that he had a "personal and particular strength ...speak[ing] well for his playing of today and promise much for the future. Some enterprising club owner should take him in hand for promotional building."⁴¹

Eleven months later, October 17, 1958, Lacy was back in the studio to record *Reflections*, the first LP dedicated entirely to Monk's music by a musician other than the composer himself. This LP was the first on which Lacy worked with pianist, Mal Waldron, who was to become a frequent partner of Lacy's in the years to come. Buell Neidlinger joined again on bass; the drummer was Elvin Jones. An unnamed reviewer gave this album four stars in the May 28, 1959 issue of *Down Beat*, his opening comments indicating how significant an LP this was. "On first hearing, this music is a little hard to accept unqualifiedly. The basic reason for this lies in Steve Lacy's soprano, a singular, rather unfamiliar and rarely employed instrument in modern jazz...combine[d] with the ...compositions of Thelonious Monk, the net initial effect is bound to be startling even to an ear attuned to more advanced experimental jazz."

It is interesting to wonder what the reviewer meant by "advanced experimental jazz." He does go on to say, "this is not 'experimental music.' Far from it, it is simply the

41. Bill Coss "Individualism in Jazz: Distinctive Records Which Point To Virility In Jazz," *Metronome* 74, no. 4 (April 1958): 31, 36-37.

interpretation of some remarkable music by a first-rate rhythm section and an eloquent soprano saxophonist.” I would argue that the challenge of this LP was not that it was “experimental,” but that Monk’s music was not widely played or known at that time; and the sound of the soprano sax was so different than what was typically being heard in most clubs and other venues.⁴²

The Jazz Review published twenty-two issues from 1958 until 1961. Founded by Nat Hentoff and Martin Williams, it featured contributions from leading critics and scholars, published articles by musicians, including Lacy, and musicological analysis by Gunther Schuller and others. In the March-April 1960 issue, the noted musicologist Larry Gushee published an in-depth review of *Reflections*. Gushee was very complimentary of Lacy, calling the LP “well conceived.” Gushee’s primary contribution was his discussion of the role of the soprano saxophone, which he described as “a *rara avis* wherever and whenever it appears.” He pointed out the diversity of settings into which the soprano had, in his opinion, been awkwardly placed, both in the classical and jazz spheres, and that from a technical perspective (which Lacy often spoke of) the soprano is a difficult horn to master and use effectively in an ensemble. “Its high tessitura and conical bore require considerable care from the player; finally, the extremes of the horn’s range seem to be needed more often than with the other saxophones...the high tones (besides presenting fingering problems), show a tendency to thin out to insignificance, and the low tones need a firm embouchure.”

42. Unnamed Reviewer, review of Steve Lacy, *Reflections*, New Jazz, NJLP 8206 21 *Down Beat* 26, no. 11 (May 28, 1959): 38. At this time, reviews in *Down Beat* were contributed by Gene Lees, George Hoefer, Richard Hadlock, John A. Tynan and Don Henahan. No byline for each review is provided. New Jazz was an imprint of Prestige. An ad appearing in the June 25, 1959 issue of *Down Beat*, listed sixteen LPs, including two by Waldron, one each by Jerome Richardson, Idries Sulieman, Art Farmer, Phil Woods, George Wellington, Gil Evans and several others.

After this long preface—*Jazz Review* gave much more space to reviewers than *Down Beat* and *Metronome*—Gushee remarked that:

Steve Lacy has turned the special position and difficulties of the soprano sax most successfully to his advantage, and that his individuality as a creative musician has been profoundly conditioned through his dealings with its particular qualities....it seems to me that his originality can only have been stimulated by his choice of a horn which in the jazz of today has no tradition, no firmly established style which give critical blood hounds a field day...while Lacy could conceivably have given his solos meaning by constant cross-reference to a common storehouse of jazz figures, as Mulligan does for example, in point of fact he rarely does so.⁴³

This last sentence is an important observation. Lacy's playing rarely involved "chewing up changes." While he played in jam sessions with many exponents of bebop, and certainly could navigate chord changes, he avoided playing in that fashion, taking Monk's advice to "get to the point and play the melody."

When Lacy worked at this time it was often at the Five Spot, where in addition to Taylor, he performed with Waldron on a double bill with poet James Grady.⁴⁴ In the July 1959 issue of *Metronome*, Jack Maher mentions that he sat in with Al Cohn and Zoot Sims at the Half Note. Also on stage were clarinetist Tony Scott and saxophonists Warne Marsh and Lee Konitz. Perhaps these were some of the modernists to whom the *Down Beat* reviewer was comparing Lacy so favorably. Regardless, his choice of musical settings had definitely moved from the traditional jazz he played at the Stuyvesant Casino to the more contemporary sounds of his partners in these performances.⁴⁵

During 1960, Lacy found himself in demand by more established musicians. He was asked by Miles Davis to sit in one night at Birdland. "I sat in with Miles and he liked it. He told me to come back the next day. I was scared to death. It was so fast I couldn't deal

43. Larry Gushee, review of Steve Lacy *Reflections* New Jazz 8206, *Jazz Review* 3, no. 3 (March-April 1960): 27-28.

44. "Speak Jazz to Me—Music News" *Down Beat* 25, no. 6 (March 20, 1958): 11.

45. Jack Maher "Down T' Bunny's" *Metronome* 76, no. 7 (July 1959): 11.

with it, really—the lifestyle, Birdland.” He returned the next night without his horn and later learned that Miles was interested in replacing tenorist Bobby Jaspar with Lacy. Several months later, Monk asked him to join his quartet.⁴⁶

From the summer of 1959 through the fall of 1961, the tenor saxophonist Sonny Rollins would practice on Manhattan’s Williamsburg Bridge. Lacy joined him on a number of occasions; the experience had a profound impact on him. As he told Alain Kirili,

That was fantastic, a revelation, a miracle for me. Something very important in my conception of sound because under the bridge we were inundated with sounds...it was no easy thing to make our sound heard....We played some interesting things, we played ‘Ask Me Now,’ we discussed harmonies, scars, shop talk....but to play, to have a sound in that environment was impossible...(until) the third time I began to really make a sound...when I went home it was a veritable revolution, it was easy to play, the sound was bigger, more evident. It was as if I had been working with weights. You have to set up instances in order to call forth the strength. I was intimidated because Sonny Rollins was a giant...he helped a lot. I tried to play like him, that was impossible but, by trying, I found my way.⁴⁷

Lacy recalled in an interview with Raymond Gervais and Yves Bouliane that for a short time in 1960 or 1961, he played a coffee shop gig for several weeks with pianist Sonny Clark. The band included trumpeter Tommy Turrentine, bassist Carl Brown and drummer Billy Higgins, and occasionally another saxophonist.⁴⁸

Toward the end 1960, Lacy and his trio of Buell Neidlinger on bass and Denis Charles on drums were recruited by clarinetist Jimmy Giuffre to create a quartet under

46. Friedlander and Friedlander, “In the Old Days,” in Weiss, *Steve Lacy: Conversations*, p. 199.

47. Alain Kirili, interview with Steve Lacy in *Sculpture et Jazz*, Paris, Stock, 1996. Reprinted in Weiss, *Steve Lacy: Conversations* p. 162.

48. Raymond Gervais and Yves Bouliane, “On Play, Process and Musical Instincts,” originally published in French in *Parachute* (Autumn 1976). English version in *Brilliant Corners* (Spring 1977). Reprinted in Weiss, *Steve Lacy: Conversations*, p. 68. In the interview, Lacy says that he doesn’t recall whether they played together in 1958, 1960 or 1961. It is likely that it was 1960 or 1961. In 1961, Clark recorded *Leapin’ and Lopin’* his last LP as a leader for Blue Note, with Turrentine and Higgins, Charlie Rouse or Ike Quebec on tenor. Clark died at the age of 31 in 1963.

Giuffre's leadership that spent six weeks at the Five Spot. The repertoire was comprised of a number of Monk tunes Lacy and his colleagues were already playing as well as Giuffre originals. The band did not continue after this engagement due to musical differences between Lacy and Giuffre, though they remained friends and admirers of each other's music. Lacy told the Friedmans, "it didn't work out between us. It was awful, so he fired me after two weeks...we were incompatible musically... In those days I wasn't flexible. I was very doctrinaire about Monk."⁴⁹

During his stint with Giuffre, the Baroness Pannonica de Koenigswarter, a friend of Monk's, suggested that they attend one of Giuffre and Lacy's performances at the Five Spot. Lacy recalled "that's where Monk heard me and then hired me in his quintet, so it was very important for me in that sense."⁵⁰ This quintet was not commercially recorded. For a number of years a recording of a CBS Radio broadcast from The Quaker City Jazz Festival in Philadelphia on August 27, 1960, circulated amongst collectors. The tracks were included on a 2001 Enamem reissue of *School Days*.

Down Beat's 1960 Critic's Poll found Lacy placing sixth in the Miscellaneous Instruments category and first in the same category for new stars.⁵¹ Later that year, the *Down Beat* readers continued to rate him in the middle of the pack, with mellophonist, Don Elliott again ranking number 1.⁵²

On November 19, 1960, Lacy recorded *The Straight Horn of Steve Lacy* for Candid, a label for which Nat Hentoff served as the A&R man. This was a pianoless quartet with

49. Friedlander and Friedlander, "In the Old Days," in Weiss, *Steve Lacy: Conversations*, p. 198.

50. Richard Scott, "The Man with the Straight Horn" *The Wire*, Issue 100 (June 1992): 16. Lacy gave a copy of *Reflections* to Monk, who was sufficiently impressed to invite him to join his band for several months in 1960.

51. "Down Beat International Critics Poll 1960" *Down Beat* 27, no. 16 (August 4, 1960): 20, 36.

52. "Down Beat 25th Annual Readers Poll Results" *Down Beat* 27, no. 26 (December 22, 1960): 24.

baritone saxophonist Charles Davis joining Lacy on the front line, supported by Thelonious Monk's rhythm section, John Ore on bass and Roy Haynes on drums. Repertoire included two Cecil Taylor compositions, three by Monk and "Donna Lee," which has been attributed to Charlie Parker or Miles Davis. Though recorded in 1960, *Candid* had financial problems which delayed release until 1962.

Writing in the August 30, 1962 issue of *Down Beat*, Richard Hadlock gave the record three stars, expressing concern about what he felt was Lacy's "emotional detachment," asserting that his solos "sometimes take on the unreal, impersonal quality of speeded-up tape." That said, he felt that "Lacy has pretty well in hand the chronic intonation problem that goes with sopranos, and (that) he avoids contemporary clichés." He lamented a lack of "human warmth...recall[ing] a recording of 'Peg o' My Heart' ...on which [he] played with piquant wit and real tenderness. Today...he seems more concerned with the horn than the message."⁵³

A month later, a Robert Caro wrote a scathing critique of Hadlock's review that was published in the "Chords and Dischords" column in the October 25, 1962, issue of *Down Beat*, challenging all of criticisms Hadlock leveled against Lacy.

Lacy believed that the band he assembled for *Straight Horn* should have worked. "We had a purpose and hopes of working with that group. WE had freshness and a *sound*. But the powers that be wouldn't let us...the agents wouldn't give us one job, not one."⁵⁴

The 1961 *Down Beat* International Critics Poll, provided evidence of a change in the acceptance of the soprano saxophone. John Coltrane placed above Lacy in the

53. Richard B. Hadlock review of Steve Lacy *The Straight Horn of Steve Lacy*, *Candid* 8007, *Down Beat* 29, no. 23 (August 30, 1962): 26-27. The recording of "Peg o' My Heart" was on Sutton's *Jazz Idiom*.

54. Richard Scott, "The Man with the Straight Horn" *The Wire*, Issue 100 (June 1992): 16.

Miscellaneous Instruments category with thirty-four votes to Lacy's fourteen. (French hornist Julius Watkins placed first with forty-two votes and Coltrane came in first in the New Stars miscellaneous instruments category.) Later in 1961, the *Down Beat* readers gave Coltrane the top position in the Miscellaneous Instruments category with 1329 votes. Elliott dropped to third place and Jimmy Smith moved to second. Lacy remained in the middle. Now there were two major figures in the jazz firmament playing the soprano, though Lacy remained the only one concentrating solely on the instrument.⁵⁵

During this period, Lacy worked with trumpeter Don Cherry, whom he had met in 1960. He told Martin Davidson "He came to New York around '59 and he was a decisive factor on many people, especially on me. In fact, he was way ahead of everybody in terms of freedom...and that was new to me at that time—I couldn't do it yet, but he could."⁵⁶

In November 1961, Cherry and Lacy went into Rudy van Gelder's studio to record *Evidence* for New Jazz. Accompanied by Carl Brown on bass and Billy Higgins on drums, *Evidence* is comprised of six tunes; four by Monk and two by Duke Ellington, one of which was co-written by Billy Strayhorn. Lacy recalled in his conversation with Martin Davidson that this group may have played a short engagement in a coffee shop; the primary output was the LP. (Lord's discography lists an unreleased Atlantic session with Brown and Higgins playing four Monk tunes—none of which were included on *Evidence*—recorded in New York on October 31, 1961, two weeks before the *Evidence* session.)

55. "Down Beat International Critics Poll 1961" *Down Beat* 28, no.16 (August 3, 1961):19, "Down Beat's 26th Annual Readers Poll" *Down Beat*, 28, no. 26 (December 21, 1961):18.

56. Martin Davidson, "The great big beautiful sounds of Steve Lacy." Originally published in *Into Jazz* (May 1974) <http://www.emanemdisc.com/addenda/stevelacy.html>.

The December 6, 1962 *Down Beat* included a five-star review of *Evidence*. The review was assigned to Harvey Pekar, a frequent contributor to many jazz magazines but ultimately much better known as a graphic novelist. Pekar was more receptive to experiments in jazz than Hadlock was, which, after the criticism of Hadlock's review of *Straight Horn* may have affected *Down Beat*'s choice of reviewers.

Evidence, featuring another pianoless quartet, was Lacy's final commercial release before his move to Europe in 1965, and, thanks to the presence of Cherry, Brown and Higgins, his most adventurous to date. Pekar gave Lacy credit for performing little heard Monk, Strayhorn and Ellington tunes. He felt "[t]he soprano-trumpet blend is odd but pleasing (with) Lacy's dry tone provid(ing) a nice contrast to Cherry's richer trumpet sound." He called the improvisation "first-rate" and Lacy's solos "advanced but generally economical and melodic."⁵⁷

In the early 1960s, Lacy formed a quartet with trombonist Roswell Rudd. While their book originally included compositions of Cecil Taylor, Duke Ellington, Kurt Weill and Carla Bley, they soon decided to focus solely on Monk. Like Lacy, Rudd first played Dixieland, working with Eli's Chosen Six while he was an undergraduate at Yale.⁵⁸

Rudd shared Lacy's love of Monk and the two of them formed a quartet with Charles on drums and a rotating cast of bassists that included Wilbur Ware, Henry Grimes, Steve Swallow and Bob Cunningham. Work was scarce; the focus on Monk and the configuration of the band—two horns, bass, drums and no piano—proved to be a hard

57. Harvey Pekar review of Steve Lacy *Evidence* New Jazz 8721 *Down Beat* 29, no. 30 (December 6, 1962):30.

58. Eli's Chosen Six was a well-known band comprised of Yale undergrads. They are featured in the movie *Jazz on a Summer's Day*, driving around Newport, RI in an old car. They recorded an album for Columbia in 1958, toured college campuses and played Carnegie Hall. The bassist was Buell Neidlinger, who went on to play with Cecil Taylor along with Lacy.

sell to club owners and record companies. Two recordings of this quartet are now commercially available. The first, *School Days*, recorded by poet Paul Haines and Vashkar Nandy (using a microphone owned by Jimmy Giuffre!) at the Phase Two Coffee Shop in March of 1963 was released by Emanem Records in 1975 and subsequently reissued on CD several times by HatHut and Emanem. The second, recorded the previous October, is a studio session that was not released until 2007. On March 5, 1963, the band appeared on *The Jazz Explosion*, a television program that was part of a series presented by critic, Martin Williams, “The Jazz Scene.” Lacy and Rudd were joined by Bob Cunningham on bass and Dennis Charles. They played two Monk tunes as a quartet and were joined by Paul Bley for a short performance of “Straight No Chaser.”⁵⁹

This band was remarkable, probably the first repertoire band in the jazz world. They played fifty-three of Monk’s tunes, all of which they learned from Monk’s recordings, there being no definitive collection of Monk’s compositions available in written form. Their repertory of Monk compositions was more inclusive than Monk’s. Lacy told *Down Beat* in October 1963, that “Monk usually has about twenty of his own pieces in performing shape at any given time.”⁶⁰ Lacy’s rationale for forming the band was simple, “I was at the point where I realized (no band leader) was going to hire me to play the material I wanted to play—the Monk material. So I got a band of my pals who also wanted to play Monk.”⁶¹

While the artistic rewards for Lacy and Rudd were substantial, the financial rewards were not. Rudd wanted to play more of his own music and Lacy was having personal

59. This material, along with a performance by Bley and his trio, circulates amongst collectors.

60. “Steve Lacy: The Land of Monk” *Down Beat* 30, no. 27 (October 10, 1963): 14. Also available in Weiss, *Steve Lacy: Conversations*, pp. 20-23.

61. *Ibid.*, p.14.

difficulties; they disbanded the group after three years.

In August and November of 1962, Lacy was in the studio with Miles Davis and Gil Evans for the *Quiet Nights* sessions. In September 1963, he was back in the studio with Evans, recording *The Individualism of Gil Evans*. Monk invited Lacy to play in his big band concert in Philharmonic (now Geffen) Hall on December 30, 1963, released as *Big Band and Quartet in Concert* (and later as *Who's Afraid of the Big Band Monk?*)

The *Down Beat* Critics Poll in 1963 recognized Lacy as a band leader for the first time. He garnered five votes in the Talent Deserving Wider Recognition category. He held down third place in the Established Talent Miscellaneous Instruments category, below Coltrane on soprano and Rahsaan Roland Kirk on manzello and stritch. Though he wasn't working a lot, he was now being recognized as a leader in his own right.⁶²

Lacy's 1964 recording dates exhibited his versatility. At the end of April and beginning of May, he was on a session led by Bobby Hackett, *Hello Louis, Bobby Hackett Plays the Music of Louis Armstrong*. In December, he played on Kenny Burrell's *Guitar Forms* (arranged by Evans) followed by a live performance by the Jazz Composer's Orchestra that was released on Fontana.

During this period Lacy was becoming acquainted with other young musicians involved in the free jazz scene, including Carla Bley, Michael Mantler, and Archie Shepp, which led to his participation in the aforementioned Jazz Composer's Orchestra performances and recording, as well as subsequent work in Europe. This opened up new vistas for him that significantly influenced the direction his music took over the next

62. "Down Beat International Jazz Critics Poll" *Down Beat* 30, no. 16 (July 18, 1963): 12. In the 1963 Readers Poll Kirk displaced Coltrane at the top of the Miscellaneous Category; Lacy was 7th. (*Down Beat* 30, no. 32 (December 19, 1963): 21.

several years.

He discussed his work as a member of the Jazz Composers' Orchestra with Garth Caylor in an interview conducted on April 12, 1965, the day after the recording mentioned above. "It was tough sometimes, but I liked it. It's uncomfortable music to play...because I'm not conditioned that way. I recognize a different provocation than they provide. So I have to invent my own, and it requires quite a lot of effort." He considered the "Seventh Avenue People" to be a "half-generation" after him, the music they played stimulating and "younger than I am."⁶³

In 1965, due to the lack of work in the United States, Lacy decided to move to Europe. He illuminated the challenge he was facing in his discussion with Caylor, which took place as he was arranging his travel plans: "I can't find my music yet, except ... now and then...that's why I am going to Europe, because I want to play *nightly* for awhile." Asked about the *School Days* band, he said, "my band is dead...that was a good little band. It was alive until last fall. We couldn't keep it going any longer." Despite being a lifelong New Yorker, he said, "Goodbye, New York. I'm confused by it now, and I don't dig that. I don't understand it anymore, this island." Referring to the fact he has had to work what he considered to be a mind-numbing day job at an ad agency, he told Caylor, "I've been a musician all along, but I've been other things at the same time that distracted me. I've gotta be *just* a musician now."⁶⁴

He traveled first to Copenhagen, where he worked with Don Cherry and Kenny

63. Garth Caylor, "Goodbye New York" in Weiss, *Steve Lacy: Conversations*, p. 24-25. Also in Garth Caylor, 19+: *Conversations with Jazz Musicians, New York City, 1964-1965*, self-published using CreateSpace Independent Publishing 2014. The Jazz Composers Guild, which organized these concerts frequently met and performed on New York's Seventh Avenue, thus Lacy's referring to them as "Seventh Avenue People."

64. *Ibid.*, p. 25-26.

Drew at the storied Jazzhus Monmartre, and then Paris, where he worked with Cherry's rhythm section of drummer Aldo Romano, bassist J.F. Jenny-Clark, and vibist Karl Berger at a club called Le Chat Qui Peche in September and October. He then moved to Rome, where he met violinist/cellist/vocalist Irene Aebi, who would become his wife and lifelong musical partner. Rome was also where he recorded his first European album, *Disposability*, with Romano and bassist Kent Carter in December 1965. Released by Vik, the Italian subsidiary of RCA, *Disposability* featured three tunes by Monk, one by Cecil Taylor, one by Carla Bley, and, for the first time, four of his own compositions.

At the beginning of 1966, Lacy reunited with Mantler and Bley. They were joined by Carter and Romano to do a short tour of the Netherlands and Germany. The French Fontana label released an LP that was recorded in the Dutch city of Baarn, in January 1966.

Lacy's regular working band at the time was comprised of Italian trumpeter Enrico Rava, Romano and Carter. Rava explained their coming together in a remembrance of Lacy published after his death in the online journal, *Point of Departure*. His recollection is valuable not only because of its memory of their first performance but also the development of their approach to music as they moved away from tunes and chord structure.

They began playing together in 1965 after Rava landed the trio a gig at a club in Turin, his hometown. Rava told *Point of Departure*,

Steve wasn't enthusiastic about the idea. He didn't know me well enough, but he needed the job and accepted...the music was mainly Monk and Carla Bley tunes...At the end of the night Steve asked me to join the band. We kept playing Monk's and Carla's tunes, but in the improvisations we didn't respect the chorus nor the form. After the themes we played completely free, maybe just keeping some vague reference to the mood of the tunes. So one day I said to Steve, 'Why don't we stop

playing the heads, since anyway we don't really play the tunes...we should just start improvising without any theme.' That night we did that and it was great. And from then on it was the characteristic of our quartet: total improvisation...⁶⁵

On February 7, 1966, they recorded *Sortie*, the first LP comprised solely of Lacy's compositions. As with the Lacy composition on *Disposability*, the feel is much different than Lacy's prior work. The time feeling is not a steady, while each piece is different, it is hard to determine whether they could be repeated. At times, Lacy's phrasing recalls early efforts, and a bluesy feel can be heard in some of the pieces, but the rhythm section's approach is much different. The "tunes" vary in length from 1:36 to 13:45.⁶⁶ This was an experiment in free playing that took a much different approach from the "energy" music that was being practiced by some of the other musicians associated with the "free jazz" movement.

As Lacy told Richard Scott, "The so-called free jazz revolution which took place in the 60s involved many people, myself included. All the old structures and strictures were thrown out the window; we threw everything out and discovered a new music, a free music. For a moment there were not tunes, no time, no words, there was no melody, there was nothing. It was just wide open."⁶⁷

On a short trip to London, he met two South African musicians, bassist Johnny Dyani and drummer Louis Moholo-Moholo, both of whom had come to Europe with pianist Chris McGregor, trumpeter Mongezi Feza and saxophonist Dudu Pukwana.⁶⁸ He invited

65. Enrico Rava from "Esteem: Steve Lacy Remembered" *Point of Departure*, no. 17 (May 2008) <http://www.pointofdeparture.org/archives/PoD-17/PoD17Esteem3.html> accessed 3/20/2020.

66. The liner notes written for the 2010 CD reissue of *Disposability* and *Sortie* suggest that the musicians played one or two long free performances, which were subsequently divided into smaller chunks for the original LP.

67. Scott, "The Man with the Straight Horn" *The Wire*, Issue 100 (June 1992);16.

68. The South Africans were a racially integrated group called The Blue Notes, who had become well known in South Africa. They were invited to play at the 1965 Festival de Jazz de Juan-les Pins in Antibes,

them to join him and Rava, in his quartet, replacing Kent Carter and Aldo Romano.

This quartet played at the San Remo Festival on Sunday March 27, 1966. Ornette Coleman's trio had received a warm response during their performance the day before but Lacy and company were not received well. "They started booing and whistling, 'Basta, basta.' They blew us off the stage. It was a scandal."⁶⁹

Disposability was released in the fall of 1966. Arrigo Polillo, reviewing it in *Musica Jazz* made reference to their appearance at San Remo in a review that gave praise to Lacy's performance of the three Monk tunes but strongly criticized the other tracks, comparing them to the "noise ... we heard in San Remo (and referring to *Sortie*) handed down to posterity in that micro furrow recorded by Lacy in Milan in February ... that none of *Musica Jazz's* editors has had the courage to review."⁷⁰

Lacy and his band moved to Argentina in the summer of 1966 where Rava's wife, who was Argentinian, thought they could get work. In June 1966, the Argentine military initiated a *coup d'état*, which stranded them in Buenos Aires for close to one year.

Lacy told Scott:

The quartet ... was very important and very deep and went very far, *too far*. That was the free revolution in its purest state. The music was completely free of all fetters. We had in a sense a new world with no rules. It was alive, off the ground, boundless.... We were all playing beyond our depth, we didn't know what we were doing, we were completely out there.... it was a well-cooked group. We went through many adventures and misadventures and we ended up stranded in Buenos Aires in a tangle of tangos. There were knives at our throats, it was at the wrong time to be down there... It was horrible but that music that we did I thought was beautiful. So much that I just had to document that music... We recorded our farewell concert... and

France. In order to attend all but McGregor, who was white and had a passport, had to escape through neighboring African countries and as a result were stateless. After being well received at Juan-les Pins they found themselves without work in Antibes. Fellow South African, pianist Abdullah Ibrahim (Dollar Brand) invited them to stay in Geneva where he and his wife were living. After a stay there they landed in London, where they found more work.

69. Friedlander & Friedlander, in Weiss, *Steve Lacy: Conversations*, p. 204.

70. Arrigo Polillo, review of *Disposability* Vik KLVP 200, *Musica Jazz* XXII, no. 11 (234) (November 1966); 34. Originally published in Italian. Translation mine. Though Lacy's music was not well received in Italy at this time, in later years he considered the Italians to be his best audience.

that was the record (*The Forest and the Zoo*, recorded October 8, 1966, released on ESP Disc in 1967). There was a lot of heartbreak in that story. We had a lot of enemies down there. A lot of adventures and misadventures.⁷¹

Lacy, Aebi and Rava were able to get back to New York after nine months. Lacy and Aebi stayed for a year. It again proved hard to get work, but he composed and appeared on Gary Burton's, *A Genuine Tong Funeral*, which featured music written by Carla Bley. At the beginning of 1968 he participated in the seminal Jazz Composer's Orchestra sessions playing music written by Michael Mantler and released as the album *The Jazz Composer's Orchestra*, self-produced by Mantler.

He then returned to Europe first moving to Rome in 1968, where he worked with a number of Italian musicians including composer Giorgio Gaslini, bassist Giovanni Tomaso and pianist, Franco d'Andrea. Rome was also where he met the members of the electro-acoustic improving ensemble Musica Elettronica Viva (MEV), in whose studio in the Trastevere section he and Aebi lived, and with whom he had a lifelong collaboration. Composer Alvin Curran, a founding member of MEV identifies that period as when "Steve began his life as a composer in earnest," referring to him as "a born melodist crafting lines of incomparable invention..."⁷²

In 1968, he appeared on a radio broadcast with Max Roach and Abbey Lincoln, supported by pianist Franco D'Andrea and bassist, Tommaso, which was released in

71. Scott, "The Man with the Straight Horn" *The Wire*, Issue 100 (June 1992):16-17. Lacy, Aebi, and Rava were able to get back to New York shortly after the concert. It proved much harder for Moholo and Dyani to return to London. They remained for some time in Buenos Aires, finally returning to London after their South African compatriot, Chris McGregor, sent them money to do so. The band played opposite the great tango artist Astor Piazzolla. Lacy told Gervais and Bouliane, that Piazzolla didn't like their music: "He said we played with a knife between our teeth, very aggressive. After he heard us he took refuge at home and listened to Vivaldi all night." This is somewhat ironic since Piazzolla's "Tango Nuevo" was loathed by the Argentine establishment.

72. Alvin Curran, "Laudatio: Steve Lacy," *The New York Times*, Mar 4, 2007, <https://opinionator.blogs.nytimes.com/2007/03/04/laudatio-steve-lacy/?searchResultPosition=1> accessed March 30, 2020.

1977 on the Japanese Joker label with the awkward title, *Sounds as a Roach*. In 1968 and 1969, he recorded several sessions session with Rava and others that were not released until the 70s and into the early part of the 21st Century.

Lacy was now putting all of his efforts into writing and playing original music. His final recording of Monk tunes during this period was a date recorded in September 1969 in Rome, entitled *Epistrophy*, originally released on the BYG label, featuring pianist Michel Graillier, JF Jenny-Clark on bass and Aldo Romano on drums.

In 1970, Lacy and Aebi, moved to Paris where they would stay until 2002. A major attraction of Paris in 1970, was the recent influx of many of the musicians associated with Chicago's Association for the Advancement of Creative Musicians (AACM) as well as saxophonists Frank Wright and Archie Sheep, bassist Alan Silva and pianist Bobby Few. Paris was fertile ground for jazz musicians in the early 1970s and work was more readily available than in the US. This was the start of a new phase of his career, one in which he would "scratch" his way through the 70s and develop into one the top jazzmen in the world.

In Paris, Lacy formed a band with saxophonist Steve Potts, bassist Kent Carter, Aebi on violin and cello (and later, voice) and drummer Noel McGhie, which became his regular working unit for the next twenty years. His rhythm section was mutable: Kenneth Tyler and Oliver Johnson rotated the drum chair with McGhie, and Jean-Jacques Avenel alternated with Carter and ultimately replaced him. Michael Smith occasionally joined on piano and ultimately, pianist Bobby Few, whom he had first heard upon arrival in Paris in 1970, became a regular member of the band after his regular gig with tenor saxophonist Frank Wright ended.

Between 1970 and 2003, Lacy was incredibly productive, performing and recording with his own groups as well as with a large number of other musicians. Lord's Discography lists 104 recordings under his name and at least 100 under the names of others. When asked about his large number of recordings, Lacy told Frank Médioni, writing for *Jazz Magazine*, "We had to mark each phase in the evolution of our music. It's like a photograph. Comparing allows us to forge ahead... But there are way too many recordings. Out of something like two hundred records, there must be twelve or thirteen that I regret.... On some, I wasn't in good form. For others, I said yes when I should have said no... Aside from these failures, I'm content."⁷³

He revisited Monk on an LP for Horo in 1979, *Eronel*, a solo outing of seven Monk tunes. A solo concert in Germany in February 1981 included four Monk tunes and three originals. Later that year he recorded in a duo setting with Mal Waldron, augmented on one track with Enrico Rava at La Dreher in Paris. These performances included original compositions by both Waldron and Lacy alongside the Monk; they appear to be the first of many duo recordings Lacy and Waldron made together over the next two decades.

In November 1981, Lacy participated in a tribute to Monk organized by Verna Gillis of Soundscape at Columbia University's Wollman Auditorium that featured a horn section comprised of Rudd, Cherry, Lacy and Charlie Rouse, a rhythm section of Richard Davis on bass and Ben Riley or Ed Blackwell on drums supporting five pianists: Anthony Davis, Muhal Richard Abrams, Barry Harris and Mal Waldron. These concerts were released in Japan in 1994 and the US in 1997.

Monk compositions remained a staple in Lacy's performances and recordings for the

73. Frank Médioni, "One Shouldn't Make Too Much Noise, There's Enough Already," originally in *Jazz Magazine* (February 1995). Reprinted in Weiss, *Steve Lacy: Conversations* p. 165.

rest of his career. In 1985, he recorded another LP dedicated to Monk for Soul Note, *Solo Monk. Morning Joy*, a 1986 recording on Hat Art, featured three Monk tunes and by the evidence of many of the records he made for small labels, at least one Monk tune was played in many of his frequent solo concerts. A number of other discs comprised mainly of Monk tunes followed.

He made several trips to Japan, where he met the percussionist Masahiko Togahsi, with whom he made several outstanding records. He also met the famed shakuhachi artist, Roshi Watazumi Doso. Doso had profound effect on Lacy, who told Christoph Cox, “Doso was a great master for me. I took two lessons from him and studied his music a lot...He’s one of the greatest improvisers I’ve ever heard in my life, maybe the greatest.”⁷⁴

Lacy reunited with bassist Buell Neidlinger in an all Monk session recorded at the Ravenna Jazz festival in 1987, with saxophonist Marty Krystall, pianist Brenton Banks and drummer Billy Osborne.

In 1989, Lacy signed his first recording contract with a major American label, RCA/Novus, since his work for Prestige in the 1950s. He made four records for Novus, the last of which was *Live at Sweet Basil*, recorded in 1991, with his sextet. Through this two-year period and for the rest of his career he continued to record with independent labels, most consistently with the Swiss label, HatHut.

In 1992, Lacy was awarded a McArthur Genius Grant, which provided him with a

74. Christoph Cox, “Invisible Jukebox with Steve Lacy” *The Wire*, Issue 225 (November 2002) reprinted in Weiss, *Steve Lacy: Conversations*, p. 224. At one of the lessons, Doso was said to have told Lacy he needed to stop smoking cigarettes in order improve his playing. Lacy who had smoked for 30 years, quit the next day.

much-needed guaranteed income for a five-year period.⁷⁵

In 1996, Lacy and Aebi spent a year in residence in Berlin, where he was the focus of the FMP (Free Music Production) five-day Workshop Freie Musik. They used Berlin as their base that year feeling disillusioned with life in Paris. At this time, he rethought the structure of his main musical vehicle, reducing his sextet to a trio of Jean-Jacques Avenel on bass and John Betsch on drums, augmented by Aebi on voice. He was also writing several pieces for large ensemble, including *The Cry*, with lyrics, Taslima Nasrin, by the Bangladeshi poet, who lived in the same apartment building as Lacy and Aebi.

In 1999, Lacy and Rudd reunited for a tour and made several live recordings.

In 2000, Lacy was featured on *Monk's Moods*, a fascinating recording with Anthony Brown's Asian American Orchestra, which featured Asian instruments, such as the Chinese viola (zhonghu), mouth organ (sheng), and Chinese hammered dulcimer (yangqin) deftly blending with the traditional western instruments of the jazz ensemble. Lacy shines on a performance of "Pannonica" recorded as a quartet, featuring the yangqin, and "Friday the 13th" with the entire orchestra.

2002 was a watershed year for Lacy. He was awarded the Chevalier de l'Order des Arts et des Lettres by the French government and made the decision to move back to the United States to take up a position teaching at the New England Conservatory in Boston. This position provided Lacy with a new home base, surrounded by very talented students and fellow faculty, and a consistent income. He continued to tour with Aebi, Avenel and Betsch. On several occasions he added trombonist George E. Lewis, with whom he had worked on a number of occasions in the 1980s, most notably on Lacy's song cycle

75. Jazz artists who had previously received this award were Ornette Coleman, Max Roach, Ran Blake, George Russell, and Cecil Taylor.

devoted to poems by Robert Creeley, *Futurities*; *The Beat Suite*, a set of songs set to work by the Beat poets, and *Dutch Masters*, a 1987 recording with pianist Misha Mengelberg, cellist Ernst Reijseger and percussionist Han Bennink.⁷⁶

In August of 2003, Lacy was diagnosed with liver cancer. He responded well to the first set of treatments; he was able to make a trip to London in December of 2003, where he appeared on a recording with pianist, Hans Koller, *London Ear*. In March he toured with Lewis, Aebi, Avenel and Betsch. Emanem released a CD entitled *Last Tour*, recorded in Boston. The cancer returned and he died in Boston on June 6, 2004.

76. Several years prior to meeting Lacy, Aebi lived in San Francisco where she became friendly with several leading figures of the Beat movement, including Jack Spicer and Jack Kerouac.

CHAPTER 2

LACY AND MONK

“No one has understood Monk longer, or better than soprano saxophonist Steve Lacy.”¹

—*Bob Blumenthal, writing in The Boston Phoenix*

“Everybody’s playing Monk now, so it’s no longer my job to promote him. But on the other hand, I started first, so I’m further along than they are.”²

—*Steve Lacy*

“Monk is like headquarters...He was the inventor. And he left us with all these vehicles, these toys to play with. You can take them out and ride around in them. Everyday for years and years. You can go fast, you can go slow. You can tear them apart and examine the details and put them back together. They’re model structures. They have set the standard for excellence. They are timeless.”³

—*Steve Lacy*

“The inside of the tune is what makes the outside sound good...You’ve got to know the importance of discrimination, also the value of what you don’t play. A note can be as big as a mountain, or small as a pin. It only depends on a musician’s imagination.”

—*Thelonious Monk*

“Monk gave me some good advice...make the rhythm section sound good.”⁴

—*Steve Lacy*

Lacy was smitten by Monk’s compositions. His experience working with the great traditional jazz players in the early 1950s and his work with Cecil Taylor and Gil Evans were of profound importance, but Monk and his music were fundamental in the

1. Bob Blumenthal, “Two Originals: Steve Lacy’s Way with Monk.” *The Boston Phoenix*, September 15, 1983: Section 3,6,23.

2. Gérard Rouy, “Farewell Paris,” Originally published in *Down Beat* (October 2002) reprinted in Weiss, *Steve Lacy: Conversations*, p.215

3. Mike Zwerin, “Steve Lacy, Riding Around in Monk’s Vehicles” *International Herald Tribune*, February 27, 1998, <https://www.nytimes.com/1998/02/27/style/IHT-steve-lacy-riding-around-in-monks-vehicles.html?searchResultPosition=7> accessed March 24, 2020.

4. Interview with Kirk Silsbee, “On Practicing, and Exploring the Instrument,” Originally published in *Cadence* (October 2004.) reprinted in Weiss, *Steve Lacy: Conversations*, p. 128.

development of his unique voice. He told an interviewer for *All About Jazz*, “The range (of Monk’s melodies) was ideal for me. It was like the right hand of the piano... Those pieces fit me and also they were very full of challenges and problems. They were difficult to play and nobody else was playing them. Not even Monk was playing them. He wasn’t working very much in those days. So it seems like that material was made for me in a way, or made for my instrument.”⁵ And as he said in his book, *Findings: My Experience with the Soprano Saxophone*, “I spent years investigating this music, and in so doing, was obliged to develop many facets of my future technique.”⁶ He believed that “working intensively on a given material is the best way to progress, and eventually to find your own style... in my case Monk’s music fit me to a ‘T’.”⁷

It’s often been said that Lacy bypassed bebop. He himself has said that he wasn’t aware of bop until 1952 and in one interview he remarked, “I got there a little too late... I started in 1950, and the height of bebop was [1946-1949]. By the ’50s it had already done its thing.” Nonetheless, Lacy recalled that he had “studied that music a lot. Charlie Parker was one of (my) masters.”⁸

In a blindfold test in the November 2002 issue of *The Wire*, Christoph Cox played Monk’s performance of “Off Minor” from *Monk’s Music*. After Lacy identified the performance, Cox mentioned another critic’s observation that Lacy and Monk had bypassed bop. Lacy objected pointing out that “Monk was the brains of the bebop revolution. He supplied the structure and a lot of the language... Monk was the *king* of

5. <https://www.allaboutjazz.com/a-fireside-chat-with-steve-lacy-steve-lacy-by-aaj-staff.php?page=1>.

6. Steve Lacy, *FINDINGS, My Experience with the Soprano Saxophone*, Torcy, France/Paris France: Creative Music & Art Production/Éditions Outre Mesure 1994, p.14.

7. *Ibid*, p 14.

8. Ajoy Ray and Arthur Gracias, “The Steve Lacy Interview” (February 28, 1980) http://www.world-blues.org/STEVE_LACY_-_THE_INTERVIEW.pdf accessed March 24, 2020.

bebop. And I didn't skip over anything. I learned all of Charlie Parker's tunes, and Benny Golson's tunes, Sonny Rollins's tunes...in the 50s there were these jam sessions ...and in order to participate in these session you had to know the latest tunes...so that was part of my education...that's a myth I skipped over bebop."⁹ His facility working in this style, is amply demonstrated in his performances on the Gil Evans LPs, where he devised consistently interesting solo choices while not relying on typical bebop patterns.

Lacy featured Monk tunes on his first four albums and was still learning Monk's music when he released *Reflections* in 1959. Never one to run chord changes, his solos adhere closely to the theme and harmonic structure, often using patterns found in the melody as the basis of his solo.¹⁰ In his Ph.D. thesis, Ryan Bruce mentions an analysis of a transcription done of the recording of "Skippy" on *Evidence* by Steve Griggs, who pointed out that his playing was "noticeably 'pattern-oriented.'"¹¹ Commentators have mentioned that after his time with Monk Lacy's playing became "much stronger, rhythmically, more direct and more 'swinging' than most of his work prior to joining Monk."¹² This can be heard clearly in his solo on the *School Days* recording of "Skippy" five years after *Reflections* was recorded and three years after his stint with Monk. In this solo he seems more confident and original as befits someone who has been living the music night and day for almost ten years.

9. Christoph Cox, "Invisible Jukebox with Steve Lacy," *The Wire* (November 2002). Reprinted in Weiss, *Steve Lacy Conversations*, p. 218.

10. In an interview with Paul Gros-Claude, originally published in the February 1971 issue of *Jazz Magazine* and reprinted in Weiss (p. 44) Lacy commented that when he took lessons with Cecil Scott he'd stand with his back to the piano and improvise over the chords Scott was playing. He felt this was good for his ear but "gave me the bad habit of thinking in terms of chords, which doesn't suit me musically."

11. In Ryan Bruce, *Change of the "Guard": Charlie Rouse, Steve Lacy and the Music of Thelonious Monk*, PhD diss: York University, 2013, p. 179, originally published in *DownBeat*, (December 1987).

12. Bruce, p. 175, originally published in Kelley, Robin D.G., *Thelonious Monk: The Life and Times of an American Original*, p. 292, New York, The Free Press, 2009.

In interviews, Lacy mentioned Monk's advice to play the melody, simplify solos and "stick to the point." He told Nat Hentoff, "With Monk, you play something because it has meaning. I also learned to try to get more with the melody, to have what I play related to the melody, to get **inside** a song."¹³ (Emphasis in original.)

What did he think Monk meant by "stick to the point?" He told Max Harrison, "The point being to play the song and swing."¹⁴ Even as Lacy's interpretations of Monk changed, the element of swing and continued reference to the melody remained a key characteristic of his performances.

Lacy frequently referenced Monk's focus on rhythm, what he characterized as a "total control of the time seat" and his musical economy.¹⁵ Many of Monk's tunes consist of repeated melodic cells, (e.g. "Friday the Thirteenth," "Misterioso," "Locomotive," "Epistrophy"). This was to have profound influence on Lacy's own composing. A common characteristic of Lacy's compositions is melodies made of repeated melodic figures with a section that sets up the piece followed by a longer melody, which may again be comprised of a series of melodic cells that are played for a longer period. The introduction is repeated after the restatement of the longer melody. He credited Duke Ellington for this approach.

In a 2004 interview with Lacy and his wife Aebi which focused on his songwriting, he told Ed Hazell, "One of my jobs was to turn the soloists on. To have the material turn them on, so they could make sense out of it and they could improvise something that had to do with the material. That's something that I learned playing Monk. There's got to be

13. Nat Hentoff, Liner Notes to Steve Lacy, *Evidence*. Prestige UCCD-1755-2.

14. Max Harrison, "Steve Lacy Talks to Max Harrison." *Jazz Monthly* 12, 1 (March 1966): 7-14.

15. Steve Lacy, "What About Monk?" In Weiss, *Steve Lacy: Conversations*. 251, (previously unpublished).

some kind of cohesion, otherwise you just take a solo and it makes no sense at all.”¹⁶

Lacy learned the importance of economy and the space between notes. He practiced individual intervals for hours: “All melody is made of intervals and the saxophone is an *interval machine*. I consider the study of them, the most important part of training, especially for those who want to become good improvisers.”¹⁷

One of the great lessons of his four-month stint with Monk was the use of unisons and octaves in the horn section. Lacy used this technique in the songs he wrote with Aebi, as well as some of the songs he played with other horns. He told Hazell, “Unison is one of the great secrets in music...Certain unisons are very powerful...When I worked with Monk, Charlie Rouse was the other horn and Monk would only let us play unisons and octaves. He said, that’s the hardest stuff in the world to do: if you can do that, you can do anything...And Monk put in the other notes at the piano.”¹⁸

As Lacy and Rudd explored Monk’s compositions, they were able to free them, using the concepts they had learned from Ornette Coleman, Don Cherry and Cecil Taylor, but not before a careful study of each composition. Lacy told Davidson, “(W)e played them very strictly, especially at first we didn’t dare deviate at all. We improvised right on the structures whether there were five bars or seven bars or funny keys or everything....if you do things every night you start to take liberties and the liberty is what interested us...we began to get through to a kind of freedom...It got looser and looser until it sounded like some New Orleans stuff after awhile.”¹⁹ As Bruce said, by this time “Lacy

16. Ed Hazell, “The Art of the Song: Steve Lacy and Irene Aebi,” *Signal to Noise* (summer 2004), reprinted in Weiss, *Steve Lacy: Conversations*, p.235.

17. Lacy, *FINDINGS: My Experience with the Soprano Saxophone*, p. 39. Emphasis original.

18. Ed Hazell, “The Art of the Song: Steve Lacy and Irene Aebi,” *Signal to Noise* (summer 2004), reprinted in Weiss, *Steve Lacy: Conversations*, p.236.

19. Martin Davidson, “The great big beautiful sounds of Steve Lacy. Originally published in *Into Jazz* (May 1974) <http://www.emanemdisc.com/addenda/stevelacy.html>.

and Rudd did not improvise *on* Monk's music but improvised *with* it."²⁰ Their extensive research, combined with the exposure they had to the revolutionary changes brought on by Taylor, Coleman and Cherry, led to a thoroughly unique approach to Monk's music, and subsequently to Lacy's move to free improvisation in the mid- to late-60s that largely eliminated themes and harmonies.

In a 1976 interview in *Jazz Magazine*, Lacy expressed his philosophy very explicitly: "I like structures. I'm a materialist. I like limits, lines. I'm a composer, I like pieces, precise atmospheres. ...What I am searching for is a certain rapport between the piece and the playing. I'm seeking a music that unifies these different things. For me composition and improvisation must be the same thing. It forms a whole... *School Days*, was on the way toward that. We were playing pieces by Monk and we improvised upon them, because we were searching for a rapport between the way of playing and the piece that provoked the playing, we sought a homogeneity between the piece and the playing."²¹

"When I used to work with Monk, he used to say, 'Let's lift the bandstand.' That's magic, man, when the bandstand levitates. I didn't know how to do that—but I knew what he was taking about. Old dreams but they're still valid."²²

For most of the 1970s, Lacy concentrated solely on his own compositions. In 1979, he returned to Monk, releasing *Eronel*, a solo LP featuring seven Monk compositions. In a 1980 interview published in *Jazz Forum*, Jason Weiss asked why he had returned to

20. Bruce, *Change of the "Guard": Charlie Rouse, Steve Lacy and the Music of Thelonious Monk*, p.179.

21. Alain-René Hardy & Philippe Quinsac, "Evidence and Reflections" Originally published in *Jazz Magazine* (April 1976). Reprinted in Weiss, *Steve Lacy: Conversations*, p. 56.

22. Brian Case, "The Spark, The Gap, The Leap," Originally published in *Melody Maker* (April 7, 1979) and reprinted in *The Wire* (Summer 1982) and Weiss, *Steve Lacy: Conversations*, p. 84.

playing Monk: “Well, first of all, because the stuff is so great, and it just seemed like it got more interesting with time. And second of all, it was an idea of having Monk get well. ... I thought ... it would cheer him up.”

“Working with him was like about five schools rolled up into one. In a way the materialistic part was the least of it and the spiritual part was the most important. ... It was how to play and what to do, and mostly what not to do. Monk showed me what not to do and that was invaluable... stick with the melody, don't lose the beat, make the rhythm section sound good....”²³

Digging deeper into the work on which he and Rudd had collaborated, Lacy told Weiss, “[I]t was freedom. We were trying to get away from the standard repertoire. We wanted to get our own sound, and we were looking for a certain freedom on the other side of discipline— to get through those structures and to be able to play them freely. We thought it would sort of promulgate a new style – and it did.

“The thing that interested me most was the relation between the given and the gotten, between what you're playing on and what you must come up with... Monk... was very consistent... the tune came and then he played, and it was all one thing really. And the language that he improvised in was the same as the language he wrote in... We were after a similar kind of thing – not playing like him, but playing music that held together that well, trying to come up with a style of improvisation that both fit the music and was our own, and was free.”²⁴

Lacy considered his practicing to be research, something that he saw in Monk's

23. Jason Weiss, “In Search of the Way,” Originally published in *Jazz Forum* (February 1981). Reprinted in Weiss, *Steve Lacy: Conversations*, pp. 97-98.

24. *Ibid.*, p. 98.

approach to his own practice. He often told the story of Monk having a mirror on the ceiling over his piano. During rehearsals Monk watched his hands as he played. Lacy described this experience to the sculptor Alain Kirili: “In his apartment, he had a mirror on the ceiling. He did a lot of research on the sound, the sonorities, the harmony. Really, he was an inventor, a mathematician, a great musician. He found all his pieces, all his sonorities by watching himself in the mirror. It offers ideas and creates a sort of distortion, it turns things around, it disconcerts, and he loved being disconcerted.

“He loved mistakes. He was capable of making mistakes deliberately after someone who had messed up in the middle of his pieces. He played with the mistakes for others as well as his own. He loved that.”²⁵

Inspired by Monk, Lacy’s own “research” led him to develop a unique style of practicing that freed him from cliché. He invented a “Magic Order” of keys through which he played his exercises. The harmonic sequences were an alternative to the more typical circle of fifths that is so often used by musicians. He wrote in *Findings* that “I made this order up many years ago, to avoid chromatic or cyclical orders, which I found boring and sleep inducing....I find that many interesting relationships are exposed by doing them this way.”²⁶

In a discussion with Gabriel Solis, Lacy discussed the evolution of his relationship with Monk’s music before and after the ten-year period between the recording of

25. Interview with Alain Kirili originally published in Alain Kirili, *Sculpture et Jazz*, Paris: Stock, 1996, pp. 215-230. Translated by Jason Weiss and published as “Sculpture and Jazz” in Weiss, *Steve Lacy: Conversations*, pp. 161-162.

26. Lacy, *FINDINGS: My Experience with the Soprano Saxophone*, p. 24. The Magic Order is laid out in similar fashion to the Circle of Fifths, starting at the top and moving clockwise as follows: Bb, E, C, F#, D, Ab, B, F, Db, G, Eb, A. In Lacy’s words, “I made this order up many years ago, to avoid chromatic or cyclical orders which I found boring and sleep inducing. I practice scales and arpeggios in this order, [I] find that many interesting relationships are exposed by doing them this way.”

Epistrophy and *Eronel*. “I felt I could never do real justice to his music ‘cause it wasn’t mine, no matter how much I played it... I don’t feel that way anymore...it’s as much mine as anybody’s.” He went on to point out how lack of deep immersion into Monk’s music led to inadequate performances by musicians who copied Miles Davis’s approach, who he said, “did it in a sort of sketchy fashion.” He wasn’t criticizing Davis, who was well known for insightful editing of work written by others; he was criticizing those who copied Davis, pointing out that “you can’t copy somebody else’s liberties...you have to work hard for your little liberties.” Lacy’s deep knowledge of Monk, developed through years of working with the “material,” gave him insight into what it took to give deeply informed and inspired performances of Monk’s, and indeed his own, music.²⁷

“Monk is still not a chore, it’s no chore at all to play Monk’s music. Anytime, I’ll drop whatever I’m doing and go back to Monk. I can always find something interesting there.”²⁸

27. Gabriel Solis, *Monk’s Music*, Berkeley, University of California Press, 2008, pp. 190-191.

28. Mike Zwerin “Steve Lacy, Riding Around in Monk’s Vehicles.” *International Herald Tribune*, February 27, 1998. Accessed from <https://www.nytimes.com/1998/02/27/style/IHT-steve-lacy-riding-around-in-monk's-vehicles.html> accessed November 2, 2019.

CHAPTER 3

THELONIOUS MONK’S “PANNONICA”

“Hello, everybody. I’d like to play a little tune I composed not so long ago dedicated to this beautiful lady here. I think her father gave her that name after a butterfly he tried to catch. Don’t think he ever caught the butterfly but here’s the tune I composed for her, ‘Pannonica’”¹

“Pannonica” was written by Thelonious Monk at the lodgings of the Baroness Kathleen Annie Pannonica Rothschild de Koenigswarter at the Hotel Bolivar on a Steinway piano she bought with Monk’s advice. “The Baroness” as she was known, was a friend and patron of many in the jazz performers community, perhaps most notoriously Charlie Parker, who died in her prior apartment at the Stanhope Hotel on March 12, 1955.

De Koenigswarter claimed that she was named after her father Charles Rothschild’s favorite butterfly, the *Eublemma pannonica*. Rothschild was the son of Baron Nathaniel Mayer Rothschild, who became head of the Rothschild Bank in 1879. Charles Rothschild worked in the family business, but his passion was entomology and conservation. He collected well over 200,000 flea specimens, describing five hundred new species. This substantial collection was donated to the Natural History Museum in London in 1913.²

De Koenigswarter’s mother was a Hungarian Baroness, Rozsika Edle van Wertheimstein. Growing up in England, de Koenigswarter lived a very protected

1. Thelonious Monk speaking prior to a performance of “Pannonica” Recording attributed to Baroness Nica Rothschild de Koenigswarter, quoted in Hannah Rothschild, *The Baroness: The Search for the Rebellious Rothschild*, p.18, New York, Knopf, 2013. Rothschild claims the recording was made at the Five Spot Café during Monk’s run in 1957. Robin Kelley indicates that the recording was made at the Baroness’s apartment at either the Bolivar or Algonquin hotels, which seems more likely. Robin D.G. Kelley, *Thelonious Monk: The Life and Times of an American Original*, p.210, New York, Free Press, 2009. This performance appears on the album, *Straight No Chaser —Original Motion Picture Soundtrack* Col CK45358. Lord lists the date as circa September 1956.

2. “Siphonaptera collections” Natural History Museum London, <https://www.nhm.ac.uk/our-science/collections/entomology-collections/siphonaptera-collections.html>, accessed September 13, 2019.

childhood in the Rothschild estates at Tring Park and Waddesdon Manor. Her sister, Miriam, was a distinguished scientist who shared their father's interest in fleas, holding the distinction of being the first person to determine their jumping mechanism.

Pannonica married Baron Jules de Koenigswarter in 1935 and moved with him to a chateau in northwest France. Both served in the Free French Army spending time in Africa. Their three children were sent to the United States for the duration of the war. After the war, Jules was a member of the French Foreign Service, first taking a posting in Oslo, then Mexico City. (During this time the couple had two more children.) Living in Mexico City gave de Koenigswarter access to New York, where she began to spend as much time as she could, gaining entree to the jazz scene as a result of her relationship with Teddy Wilson, whom she had met through her brother, Victor.

In 1953, Jules was made the French Minister Plenipotentiary to the United States and Canada, thereby moving the family to New York. Upon arrival in New York, the couple took separate accommodations but remained married until 1956 when Jules filed for divorce.

De Koenigswarter's introduction to jazz most likely came through her brother, Victor, who was an accomplished amateur pianist. David Kestin wrote, "[A]s a youth he became captivated by recordings of American jazz that had arrived in England during the first decades of the twentieth century. Nica quickly absorbed her brother's ardor for the exciting new rhythms, and the music's transgressive spirit would provide the ideal soundtrack for her rebellion against the long legacy of repressive Rothschild values."³

Kestin goes on to quote de Koenigswarter from a conversation she had with Max

3. David Kestin, *Nica's Dream: The Life and Legend of the Jazz Baroness*, p. 23, W.W. Norton, New York, 2011.

Gordon, founder of the Village Vanguard, “credit[ing] Duke Ellington with transforming her into a serious jazzophile. Describing how enamored she had been of Ellington’s 1943 suite, ‘Black, Brown and Beige,’ she told him, ‘If you should ask me what record really converted me to jazz, I would have to say it was that one. I didn’t know jazz could be so beautiful.’”⁴

Victor Rothschild met pianist Teddy Wilson when Wilson toured England as a member of the Benny Goodman Sextet. Rothschild “persuaded Teddy to give him a couple of lessons [and] Nica was allowed to observe.” Thus began a long relationship between Wilson and both Rothschilds.⁵ Indeed, it was Wilson who introduced de Koenigswarter to the music of Thelonious Monk, when she was visiting New York in 1951. During this visit, Wilson asked whether she had heard of Monk. “‘I had never even heard of Thelonious,’ she later admitted. She told Gordon that Wilson said, ‘You can’t leave without hearing “Round Midnight” and he galloped off to get the record.’”⁶

This experience proved to be transformative for her. “‘I couldn’t believe my ears. I had never heard anything remotely like it: I made him play it to me twenty times in a row. ‘Round Midnight’ affected me like nothing else I ever heard....The first time I heard Thelonious play “Round Midnight’ I cried.’...she got so caught up listening to the record she missed her flight and didn’t return home for a couple of weeks...‘I asked [Wilson] to send me anything Thelonious made to Mexico.’”⁷

4. *Ibid.* p. 25, quoting from Max Gordon, *Live at the Village Vanguard*, St. Martin’s Press, New York, 1980, p. 118.

5. *Ibid.*, p.25.

6. *Ibid.*, p.65. Quoted from an interview with De Koenigswarter from the film, *Thelonious Monk: Straight No Chaser*.

7. *Ibid.*, p.65, De Koenigswarter told Nat Hentoff a slightly different version of this story for a profile he wrote about her published in the October 1960 issue of *Esquire*. “One day when I was going back to Mexico City, Teddy said I had to hear Monk’s ‘Round Midnight. I rushed out, bought the record, started playing it, missed the plane, and stayed in New York three more months.” (Ital in original) Nat Hentoff,

After her move to New York in 1953, she became a fixture on the New York jazz scene cruising around the city in her newly purchased Rolls Royce. She'd retained her love for the music of Monk but had not yet had the opportunity to meet him.

In 1953, on a trip home to England, she helped with the logistics of a tour by Teddy Wilson.⁸ She was back in London in 1954 and learned to her delight that Monk would be performing at the Paris Jazz Festival. De Koenigswarter was able to travel to Paris to attend the performance, which for many in the audience was shocking. Kastin, quotes a review from *Jazz Hot*, describing Monk as “a kind of court jester to modern jazz... To witness a man make a fool of himself and his music as I had just done, a man committing artistic suicide, was no such pleasant sensation.”⁹

Of course, she was delighted and through her friendship with pianist Mary Lou Williams, was able to meet Monk the following evening, thus beginning what Monk's biographer, Robin D.G. Kelley has described as “the most significant relationship in Monk's life outside of his family.”¹⁰

Many of the accounts of de Koenigswarter's relationship with Charlie Parker have been exaggerated. Some members of the press reporting on his death in her apartment at the Stanhope Hotel on March 12, 1955, implied that they were lovers or fellow drug addicts. Much purple prose was written by the likes of gossip columnist Walter Winchell

“The Jazz Baroness” *Esquire*, 71, no. 10 (October 1960) p. 101.

<https://classic.esquire.com/article/19601001111/print>.

8. Her support of Wilson on this trip was not without controversy. Wilson told Hentoff, “She does make good copy ... when I went to tour England in 1953, she met me at the airport and that fact alone made headlines in the scandal sheets—*Blues Man Gets the Blue Rolls*.” Hentoff, “The Jazz Baroness” *Esquire* (October 1960) p.99.

9. Kastin, *Nica's Dream*, p.79.

10. Robin D.G. Kelley, *Thelonious Monk: The Life and Times of an American Original*, New York: Free Press, 2009, p.174.

and writers at a gossip rag called *Expose*.¹¹

The fact is that she had known Parker for several years but was not a regular member of his coterie. He appeared at her doorway on March 9, very ill, coughing up blood. De Koenigswarter took Parker in and with her daughter tried to help him, as did the hotel doctor, ultimately to no avail. After his death, she deliberately withheld the news due to her desire to inform Parker's wife, Chan, whom she had trouble locating. This caused a delay of several days in the news being published and resulted in her being investigated by the police. Jules learned of the event after hearing Walter Winchell's radio show, accelerating his desire for a divorce.¹²

Monk's son, drummer Thelonious III (known as Toot), suggested to Kastin that her relationship with "Parker can be summed up by the old adage, 'No good deed goes unpunished. Charlie Parker died in Nica's home because Nica was being true to the person she'd always been! Charlie Parker, when he could not knock on *anybody's* fucking door in the world because he had fucked over *everybody*, he could knock on her door and she would open up and she would let him in. Unfortunately, the motherfucker dropped dead on her and she's been paying the price ever since.'"¹³

Parker's death took a serious toll on her. Upon reading the news that Parker had died in her apartment, Jules initiated divorce proceedings. The management of the Stanhope evicted her, leading to her move to the Hotel Bolivar. Her consumption of alcohol, which had always been a constant, increased to the point where it was, according to Monk's

11. Kastin quotes from Winchell's March 17, 1955 syndicated column, "We colyumed about that still married Baroness and her old fashioned Rolls Royce weeks ago—parked in front of midtown places starring Negro stars. A married jazz star died in her hotel apt... Figured." And *Expose* depicted Parker as an "innocent jazzman... a victim of an exotic seductress: "Blinded and bedazzled by this Luscious, slinky, black-haired, jet-eyed Circe of high society, the Yardbird was a fallen sparrow. 'Kastin, *Nica's Dream*, p.5.

12. Hentoff, "The Jazz Baroness" *Esquire* (October 1960) p.101.

13. Kastin, *Nica's Dream*, p. 87.

manager, Harry Colomby, “a problem.” Colomby related to Kastin a conversation he had with de Koenigswarter, in which she told him that her relationship with Monk had helped her to get the drinking under control.¹⁴

The fact is that her relationship with Monk and his family was much more significant than that with Parker or any other of the musicians with whom she socialized regularly. She attended many of his performances and traveled with Monk and his wife Nellie on at least one of their international tours.¹⁵

Monk spent considerable time at her apartment during 1956 after a fire destroyed the Monk’s apartment, leaving him distraught and without a piano. During this period, he wrote “Pannonica,” “Brilliant Corners” and “Bolivar Blues.” According to de Koenigswarter’s grandniece, Hannah Rothschild, she was very involved in the recording sessions for the album, *Brilliant Corners*, which included the first recordings of “Pannonica,” “Bolivar Blues” and “Brilliant Corners.” Rothschild quotes Sonny Rollins as saying, “[I]t was Nica who called me up (and) who came and got me there.”¹⁶

The *Brilliant Corners* sessions were Monk’s third for his new label, Riverside, and the first of the Riverside releases to be recorded in Manhattan at Reeves Sound Studios. Reeves was a large studio on West 40th Street, that was used primarily for film scoring. (Norman Granz had used it to record *Charlie Parker with Strings* and the sessions with

14. *Ibid.* p.97.

15. The movie *Straight No Chaser* contains footage shot on the European tour in which Nica is frequently seen. This footage was shot by the Blackwood Brothers in 1967, who were filming Monk for a television program that aired only in Germany. The footage was provided to Charlotte Zwerin when she made *Straight No Chaser*. I was lucky enough to see the footage at the Blackwood’s studio in New York in 1977 or 1978. More details about how the footage was discovered at http://www.openculture.com/2011/10/thelonious_monk_straight_no_chaser.html accessed September 11, 2019.

16. Rothschild, *The Baroness: The Search for the Rebellious Rothschild*, p. 186. Rothschild’s book includes a bibliography but there are no footnotes. therefore, it is not possible to determine the source of this quote from Rollins, though it may be from an interview she conducted with him. He is listed along with 24 other musicians in the Acknowledgments.

Machito.)

The studio was very well equipped and Monk quickly spotted a celeste, which he thought would be “hip to use ...on the opening of “Pannonica.”¹⁷ Monk plays a short intro and is joined by the horns, Sonny Rollins on tenor and Ernie Henry on alto for the theme. The tempo is quite leisurely, around ♩ = 62, slower than other recordings Monk made of the song, including the solo performance mentioned above, which clocks in at ♩ = 72.

The butterfly motif appealed to singer/songwriter Jon Hendricks, who wrote a lyric to “Pannonica” in 1964, when he and his wife were living in Sausalito, CA. Monk was in San Francisco for an engagement at the Jazz Workshop, which resulted in the Columbia album, *Monk: Live at the Jazz Workshop*, (not released until 1982). Hendricks told David Kastin that Monk played the song for him after which Hendricks quickly wrote out a lyric. According to Hendricks, “Monk jumped up from the piano bench and began pacing furiously, muttering under his breath: ‘No mutherfucka, you can’t do that...you can’t write a lyric that quick! It took me six months to write that melody.’”¹⁸

The last stanza of Hendricks’ lyric reads:

*Delicate things,
such as butterfly wings,
poets can’t describe, ‘tho they try.
Love played a tune
when she stepped from her cocoon.
Pannonica my lovely, lovely, little butterfly.*

However, it turns out that a *pannonica* is not a butterfly. Hannah Rothschild, the

17. Kelley, *Thelonious Monk: The Life and Times of an American Original*, p. 211. Attributed to Orrin Keepnews, *The View Within*, New York, Oxford University Press, 1987, p. 131.

18. Kastin, *Nica’s Dream*, p. 169.

granddaughter of Pannonica's and Miriam's brother Victor, found her great aunt Miriam to be a prickly source of information about Pannonica. Hannah once asked "Miriam about the butterfly Nica was named after.... 'Butterfly!' Miriam roared dismissively and then zoomed out of the room in her high-speed electric wheelchair."

Wondering what she had said to insult her great aunt, Rothschild sought out the advice of Gaden Robinson, an entomologist at London's Natural History Museum, which, in addition to the thousands of fleas collected by Charles Rothschild houses another six million insects caught by Charles and his brother, Walter.

Much to her chagrin, Robinson led Hannah to a collection of moths of the genus, *Eublemma*. When she indicated her surprise, telling Robinson, "But she told everyone she was a butterfly...there is even a song written for her called 'My Little Butterfly,' and endless references to the derivation of her name."

Robinson responded by saying, "Butterflies are just moths with go-faster stripes. People think that they are terribly, terribly different but butterflies are just three out of many dozens of families of moths that have adopted a high-flying lifestyle; because they are flying in the daylight they tend to exhibit brighter colors than moths....butterflies are just moths with better public relations."

The Museum collection houses ten *Eublemma pannonica*, the first found by Charles in August 1913, at a Hungarian town, Nagyvárad, Bihor, where Nica's mother, Rosiska Edle van Wertheimstein was born and where Charles and family summered. *Pannonica* refers to Hungary, where the moth was first discovered by the lepidopterist, Christian Friedrich Freyer.¹⁹

19. Rothschild, *The Baroness: The Search for the Rebellious Rothschild* p. 18-21.

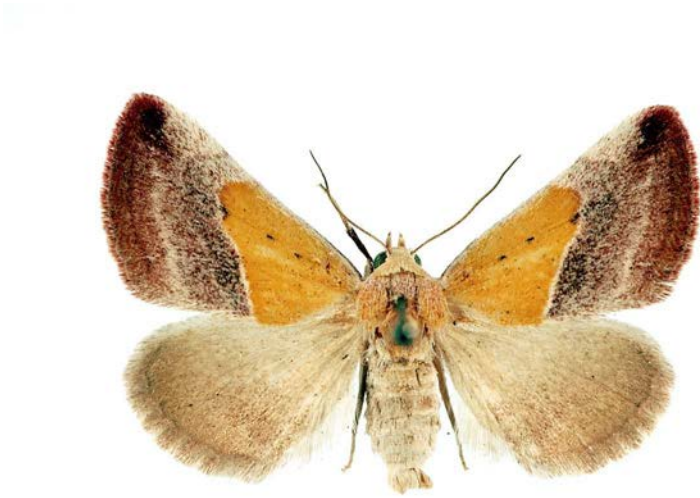


Figure 3.1: *eublemma pannonica*

https://www.europeana.eu/mt/item/2023901/NatEu_HNHM_Zoology_HNHM_LEP_Eublemmapanonica_jpg

In 1957 de Koenigswarter decamped from the Bolivar to the Algonquin Hotel moving her piano and along with it her late-night salons with Monk and others. Understandably, the management of the Algonquin reacted in the same fashion as their counterparts at the Stanhope and Bolivar, and later that year she moved to a spacious house in Weehawken, NJ, built for the filmmaker Josef van Sternberg during the 1940s. She would spend the rest of her years in Weehawken along with her growing collection of cats. (The house was called the Cathouse by her musician friends.)

Monk soon started spending a considerable amount of time in Weehawken as well, writing “Coming Up the Hudson” at her house. A resurgence in Monk’s career began at this time, despite some setbacks including a drug arrest in Delaware for which de Koenigswarter took the fall.

Monk gained much more acceptance as an important figure in modern jazz in the

late 1950s into the 1960s, touring regularly, making some of the most significant contributions to the jazz recording canon, and helping to launch the careers of three great tenor saxophonists, Johnny Griffin, John Coltrane and Charlie Rouse. However, his mental health was always problematic and ultimately led to his moving permanently into the house in Weehawken, receiving regular visits there from his family.

Monk performed for the last time in an impromptu performance on July 4, 1976, at Bradley's, a famous piano bar on University Place in New York. Kastin explains that "he got up from a table he'd been sharing with Nica, took over the keyboard from [Barry] Harris, and played in public for the last time."²⁰

Monk died on February 17, 1980, after suffering a cerebral hemorrhage on February 5, 1980. He was found unresponsive in his bed at the Cathouse by Barry Harris, who also lived there (and continues to do so until this day).

In November 1988, de Koenigswarter had triple bypass heart surgery. Though the prognosis for recovery was good, she died from cardiac arrest on November 30, two weeks shy of her seventy-fifth birthday. Coincidentally, longtime Monk tenor saxophonist, Charlie Rouse, died the same day at the age of 64 from lung cancer.²¹

As of this writing, Tom Lord's *Jazz Discography* lists 271 recordings of "Pannonica," the earliest of which is the recording mentioned above made in de Koenigswarter's apartment at the Bolivar Hotel. The date is given as September 1956, shortly before the *Brilliant Corners* sessions, which took place on October 9, 1956. The next recordings are from sessions that were recorded on July 27, 1959, for the movie *Les Liaisons dangereuses*, directed by Roger Vadim, which were released as a two-record set

20. Kastin, *Nica's Dream*. 198.

21. *Ibid.*, pp. 220-221

in 2017.

Over the next four years, Monk would record it once more for Riverside and three times for Columbia. The last Riverside recording was of a live performance in Fugazi Hall in San Francisco on October 21, 1959, (released as *Thelonious Alone in San Francisco*.) After a three- and one-half-year hiatus, he recorded it on March 29, 1963 and again on October 8, 1964 for Columbia. These sessions were released on a record called *Monk*, with the October 1964 take the one released on the record. In between those sessions was a live recording on May 21, 1963, at Sankei Hall in Tokyo, released as *Monk in Tokyo* (available only in Japan until 1983 according to Discogs.com).²²

Clark Terry, Paul Gonsalves, Raymond Fol, Jimmy Woode and Sam Woodyard recorded “Pannonica” in Paris in October 1959. Lord lists two takes, “Pannonica [Pannoica (sic) ou les liaisons dangereuses 1960-no.2]” and “Pannonica (alt).” Nine other tracks were recorded during this session. They were not released until much later, most recently on a 2010 Master Classics CD entitled, *Essential Jazz Masters: Paul Gonsalves & Clark Terry*.

“Pannonica” was part of Steve Lacy’s and trombonist Roswell Rudd’s repertory for their band devoted to the music of Monk in the early 1960s. (I refer to this as the “School Days” band.) A private recording was made at the Phase Two Coffee House in March 1963 of “Pannonica” and six other Monk compositions. This performance was released

22. Tom Lord, *The Jazz Discography Online*, <https://www-lordisco-com.proxy.libraries.rutgers.edu/tjd/MultiDetail?firstname1=Thelonious+&lastname1=Monk&firstname2=&lastname2=&firstname3=&lastname3=&tune1=Pannonica&tune2=&tune3=&action2=Search&dest=MultiDetail&search=name>, Jazzdisco.org Thelonious Monk Catalog, <https://www.jazzdisco.org/thelonious-monk/catalog/#columbia-cl-2291> Discogs.com Thelonious Monk page, <https://www.discogs.com/artist/145256-Thelonious-Monk> All accessed October 7, 2019.

by Emanem Records in the mid-1970s, on an LP entitled *School Days*. As will be discussed later, “Pannonica” is one of the Monk compositions most frequently recorded by Lacy. (This may well be because it was de Koenigswarter who brought Monk to hear Lacy and Giuffre at the Five Spot in 1960.) His first commercial recording of “Pannonica” was in December 1965 in Rome, for the album, *Disposability*, featuring Kent Carter on bass and Aldo Romano on drums.

The New York Art Quartet, featuring Roswell Rudd, John Tchichai on alto sax, Finn von Eyben on bass and Louis Moholo-Moholo on drums, made two recordings of “Pannonica” in October and November of 1965. The October recording was not released until 2010; the November recording was released by America Records, a French label, under Rudd’s name.

The last recording made of “Pannonica” in the 1960s was by Chick Corea during the sessions in March 1968 that resulted in his Blue Note album, *Now He Sings, Now He Sobs*, which was not released until 1975 on a Blue Note reissue, entitled *Circling In*, and in 1988 when a CD reissue of *Now He Sings* was released in Japan. As mentioned above, “Pannonica” was never recorded again by Monk; the next recording Lord lists was made in Paris in 1972, under the name of guitarist Jimmy Gourley in a band with pianist Rene Urtreger and Kenny Clarke on drums, which was not released until 1984. Over the next forty years, 265 more recordings of the song were made, by artists including Stan Getz, Don Cherry, Kenny Baron, Barry Harris, Fred Hersch, McCoy Tyner, Anthony Braxton and many others.

At first viewing, the structure of “Pannonica” seems to be a typical thirty-two bar composition, AABA, with each section eight bars. However, the final section is nine bars,

thus it is a thirty-three bar composition, AABA1. Pianist Fred Hersch told me, “It would be a far less interesting tune if it was thirty-two bars. It’d be a far less interesting tune without some pretty daring modulations...without those little rhythms, those tap dance rhythms.”²³

With the exception of the additional measure, the structure of the tune is quite conventional (Example 3.1). Melodically the piece is disarmingly simple and very pianistic. Hersch suggested that we can imagine Monk laying his right hand down on the white keys for the first measure, playing a descending diatonic sequence on the white notes (with the exception of the jump from G to E—whole step, whole step, whole step, third). Monk then repeats this pattern on the black keys then the white keys again then the black keys, which has the effect of narrowing the phrase, since half-steps are inserted in mm. 3 and 5. In m. 6 he surprises us changing both the rhythmic and melodic patterns, jumping a minor seventh from Eb to Db, which is a dotted quarter which then drops a minor sixth to F, which leads to yet another rhythmic and melodic pattern in mm. 7 and 8, ending the phrase on C in the right hand over a Db Major chord, which doesn’t resolve it harmonically.

The A section is comprised of an eight-bar period made up of two four bar phrases. It is played twice before the bridge and once after the bridge (with the addition of the thirty-third bar). The melody in the A section is predominantly eighth note patterns interrupted by dotted quarter notes or longer pauses that break up the momentum. The first phrase ends on an ascending quarter note triplet in m. 3, preceded by a descending quarter note pattern typical of the piece leading to a half note and half rest in m. 4. The second phrase

23. Interview with pianist Fred Hersch, New York, November 21, 2019.

has more ascending motion in its first two bars and ends with a descending pattern in m. 7 of eighth, quarter, eighth tied to a dotted half followed by a quarter note rest in m. 8.

Example 3.1. First Sixteen bars of “Pannonica.”

The bridge (Example 3.2) features similar rhythmic approaches primarily made up of eighth notes, but the melodic range is smaller in each phrase featuring frequent half-step movement. Dividing up the bridge is m. 21, which features a pause—two half notes, E and Eb. Monk used a half-note, half-rest pattern on the fourth measure of each eight-bar period of the A sections, and a dotted half, quarter rest pattern to end each period. In the case of the bridge, the two half-notes, separated by a half-step, in the fifth bar, add rhythmic interest, due to the imbalance this creates. The small interval phrases return for the remainder of the bridge hovering around B at the beginning of mm. 22 and 23, landing on an Ab (the minor ninth of the G chord) leading back to the A section. The melody in the bridge features eighth note patterns similar to those in the A section,

however the range of the melody is much narrower ranging over a distance of a minor seventh (F#4 at the end of m. 18 and E5 in m. 21). Strategically placed pauses, in the form of rests or, in the case of m. 21, half notes, result in less rhythmic drive compared to the A section, creating a feeling of rest and contrast to the A sections. As Monk was reported to have said, “the inside (the bridge) makes the outside sound good.” Another characteristic of the bridge is the rhythmic structure of the phrases. The phrases in the A section are symmetrical, with each ending on a long note. In the bridge the first phrase starts with six eighth notes, maintaining the pattern of the prior measures. M. 21, the beginning of the second phrase, changes the rhythm completely, with only two half notes, which are also the two highest notes in the melody. The next three measures return to the eighth note pattern in the first two beats followed by a quarter note and rest in m. 22, dotted quarter and eighth in m. 23 and tied eighth and quarter in m. 24. Unlike the A section phrases, which end on a quarter rest, the bridge ends on the held Ab4 and then immediately moves up a half step to B4 in m.25 to begin section A3.

[B]

17 Gm7 C7 Cm7 F7 F#7 Bmaj7 3

21 Dm7 G7(b9) Cm7 Gm7 C7(#11) Bm7 E7 A7(#11) D7(#9) G7(b9)

Example 3.2. Bridge of "Pannonica."

A3 (Example 3.3) is a recapitulation of A1 and A2, with a slight twist—an added

measure, which Monk referred to as a ‘tag’ in one of the outtakes for *Brilliant Corners*.

Rather than resolving to a C4 in the eighth measure of the period as Monk does in sections A1 & A2, he rests on beat four of m. 31 and jumps a fifth to B4 to repeat the pattern in the prior measure, ending on the C5, which is tied to a C5 in m.33.

Harmonically m. 32 is different than its analogs in A1 and A2, which will be discussed below. The last note of the melody is C, though the chords are Db, reinforcing the ambiguous harmony that exists throughout the entire piece.

The musical score for the A3 section of "Pannonica" is presented in two staves. The first staff begins at measure 25 and concludes at measure 30. The second staff continues from measure 30 to measure 33. The key signature is one flat (Bb), and the time signature is 4/4. Chords are indicated above the notes: Cmaj9, Ebm7, Ab7(sus4), Dm7, Bb7, Ebmaj7, A7(b5), Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9), D7, Dm7, G7(b9), Dbmaj7(#11), and Db6/9. A triplet of eighth notes is marked in measure 28.

Example 3.3. A3 Section of "Pannonica"

Hersch felt that the rhythmic feel in “Pannonica” is a great example of Monk’s connection to vaudeville. He hears “tap-dance rhythms” throughout the piece and suggested that the addition of the thirty-third bar allowed Monk to say, that’s the “end of the show.”

The harmony of “Pannonica” is quite interesting. While “Pannonica” can be viewed as a standard thirty-two bar tune, with the addition of the thirty-third measure, the harmonic structure is less conventional. (A typical Roman numeral analysis doesn’t do justice to Monk’s harmonic choices.) The piece seems to start in C major but quickly ventures into Db major (without a key change in the score) where it sits for the remainder of the period before returning to C in measure nine, only to repeat the same feeling.

The bridge is an example of Monk's ability to work through ii-V chord progressions while never arriving on a tonic. The chords in mm. 17 and 18 (Gm7-C7 /Cm7-F7) imply the tonics of F and Bb respectively. Rather than move to the Bb in m. 19, Monk moves up a half-step to F#7 resolving to B in m. 20. F.

He takes a somewhat different approach in the second half of the bridge. The chords in m. 21 (Dm7-G7(b9#5)) are the ii-V of C, which they resolve to at the beginning of m. 22. In the last two beats of m. 22, he inserts another non-resolving ii-V pattern (Gm7-C7(#11), which, rather than resolving to F, moves to Bm7-E7 in m. 23, which are the ii-V of A, on to which they resolve on the first beat of m.24. Beats three and four (Dmaj7(#5)-D7(b9b5)) provide an interesting take on the usual ii-V cadence to the Cmaj9 chord in m. 25, the beginning of the A3 section.

As suggested above, the addition of a thirty-third bar in A3, allows for a harmonic resolution of sorts. The chords m. 32 hint at a ii7-V7 cadence back to C, but they "resolve" to a Db chord again in m. 33. However, a strong feeling of C remains since the prominent note in the melody is C5.

Hersch observed that Monk "played a lot of moving ballads that are super danceable, as opposed to the way people get a little too precious with ballads now.... He liked walking ballads...I think this is one of his best constructed tunes. It sounds like a tune that he thought a lot about." (The incident with Jon Hendricks would seem to confirm Hersch's assumption.)

Hersch went on to say that "Pannonica" "would be a far less interesting tune if it was thirty-two bars. It would be a far less interesting tune without those little rhythms, this tap dance rhythms....You have some wide leaps, then you have those extra little

rhythms...that's all you can put into a thirty-three bar tune without it being overwritten.”²⁴

Monk is said to have had mirrors on the ceiling above his home piano, which allowed him to visualize as well as hear his experiments with harmonies, voicings and melodies (Lacy called him a sound scientist). Monk's harmonic choices in “Pannonica” reflect this approach to composition. Rather than follow a more typical harmonic progression or use a chord progression from a standard tune (a contrafact) he devised his own harmonic structure for the piece, which makes it uniquely Monkian. Monk was a master of the miniature; he created interesting challenges for improvisers.

24. *Ibid.*

CHAPTER 4

TRANSCRIPTION AND ANALYSIS OF STEVE LACY'S PERFORMRANCE OF "PANNONICA" FROM THE ALBUM *DISPOSABILITY*¹

Lacy was the second person other than Monk to record "Pannonica." He was preceded by Clark Terry and Paul Gonsalves, who recorded it in Paris in 1959 for French Decca. There were several recordings by Monk after the Riverside sessions, including a live solo performance in San Francisco in 1959, a live quartet recording in 1963 in Tokyo, and the studio sessions for Columbia that resulted in the album, *Criss-Cross*.

It is not possible to determine whether Lacy played "Pannonica" when he worked with Monk in 1960; the one available recording includes only three tunes, "Evidence," "Straight No Chaser" and "Rhythm-a-ning." Lacy and Rudd's repertoire during the "School Days" period included almost every Monk tune, and they both recorded it in their own subsequent sessions. I assume it was a regular in their repertoire.

The earliest recording, from March 1963, released in 1975 by Emanem on an LP entitled *School Days*, is a trio of Lacy, Rudd and Denis Charles. Bassist Henry Grimes also appears on the recording but was late for the set and didn't perform on every tune. Their performance is very free. The head was not recorded, probably because the tape recorder was not started on time. As Ryan Bruce puts it, they "demonstrate a strategy of

1. I have used the lead sheet in the *Thelonious Monk Fakebook* as my source for Monk's performance of the melody and chord changes for "Pannonica." There are at least two other Monk fake books available, the provenance of which I am not aware. The *Thelonious Monk Fakebook* has the imprimatur of the Monk Estate and is published by a commercial publisher. Guitarist Steve Cardenas did the transcriptions and trumpeter Don Sickler was the editor. Baritone saxophonist Josh Sinton, who studied with Steve Lacy at the New England Conservatory, told me in a private conversation that Lacy approved of the Cardenas/Sickler effort. Don Sickler, ed. *The Thelonious Monk Fake Book*, p. 56. Milwaukee, Hal Leonard Corporation, 2002.

mixing the melody with complementary parts to create a sound space that does not sound empty.”² For Robin Kelley, they “tear apart the melody and rebuild it.”³ Three choruses of beautiful counterpoint reference the melody throughout, finally playing it quite loosely at the end. A 3:24 gem.⁴

On December 21 and 22, 1965, Lacy made his first European recording under his name, an album entitled *Disposability* for Vik, the Italian subsidiary of RCA. Joining him in a Rome studio were bassist Kent Carter and drummer Aldo Romano. Lacy had been in Europe since early 1965, first arriving in Copenhagen, where he reunited with Don Cherry and encountered Romano. Lacy met Carter in New York when they played with the Jazz Composers Orchestra.

Disposability, the first of many recordings Lacy would make in Europe over the next thirty-five years, was the first LP to feature his own compositions, of which four were included. In addition, he included three Monk tunes, “Shuffle Boil,” “Pannonica” and “Comin’ on the Hudson.”⁵ Lacy also included one song by Carla Bley (“Generous 1”) and one by Cecil Taylor (“Tune 2”), both of which were part of his repertoire. Over the next four years, Lacy released at least four LPs, all of which were devoted solely to his music. In 1969, he once again revisited Monk, on an LP entitled *Epistrophy*, after which he did not record Monk compositions for ten years, when he released a solo effort comprised entirely of Monk compositions, entitled *Eronel*.

According to Lord, Lacy made two recordings during the four-year period between

2. Bruce, p.208. (Bruce provides a detailed analysis of this performance in his thesis.)

3. Robin D.G Kelley, “New Monastery: Monk and the Jazz Avant-Garde.” *Black Music Research Journal* 19, no.2 (Autumn 1999): 158.

4. Bruce, 488-498.

5 Lord indicates that they also recorded “Brake’s Sake,” which has never been released.

his last American commercial release, *Evidence*, recorded in 1961, and *Disposability*. As mentioned above, *School Days* was recorded in 1963 but not released until 1975; in 2002, Cuneiform Records released *Early and Late*, which included a session Lacy and Roswell Rudd recorded in 1962 in New York. Both of these sessions exhibit the growth of Lacy's approach to improvisation, which took advantage of his deep knowledge of Monk's music, allowing him and Rudd to take a very experimental approach with the music, freeing their approach to form and note choices. The interpretations on *School Days* sound much different from those on *Reflections*, his 1958 recording comprised solely of Monk tunes, or the subsequent recordings, *The Straight Horn of Steve Lacy*, recorded in November 1960, and *Evidence*, both of which included Monk compositions.

Lacy's choice of repertoire on *Disposability* shows a range of compositional and interpretive choices. His four compositions are the most experimental, presaging the freer approach he would take over the next several years. His interpretation of Carla Bley's "Generous 1" is quite searching at times, with the rhythmic drive provided through the odd rhythms established in the very short written portion. Lacy provides the forward motion with polyrhythmic support from Carter and Romano.⁶ Cecil Taylor's "Tune 2" has a much more regular rhythmic drive during the head as well as the solo. At the end they play with the time and Lacy uses extended effects with his mouthpiece, upon which he would expand later in his career. While rhythm is a steady 4/4, Taylor's composition

6. According to Lord, this is only one of three recordings of "Generous 1," none of which were made by Carla Bley. Paul Bley recorded it for ESP in May 1964, released on the album *Paul Bley*, ESP 4069. Vibist Bobby Naughton recorded it in 1971 for an Otic record, *Bobby Naughton*. Otic 1003. This piece was part of the repertoire of the Jazz Realities group led by Carla Bley and Michael Mantler that toured Europe in 1965. The band was comprised of Lacy, Mantler on trumpet, Bley, Romano and Carter. They recorded one album for Fontana in January 1966, *Jazz Realities*, which does not include "Generous 1." However, I have a concert recording made in Bremen, Germany on February 2, 1966, of the band that pairs "Generous 1" with Bley's better-known tune, "And Now the Queen" in a medley.

uses an eighty-eight bar form, which Gunther Schuller described in a review of *Jazz Advance* and *Quartet at Newport* in the January 1959 issue of *Jazz Review*. Though it has a unique length, it does adhere to forms similar to the three Monk tunes; there are recognizable A, B, C and D sections throughout.⁷

The three Monk tunes are played “very much by the book,”⁸ especially when compared to the other pieces on *Disposability* and to the performances Lacy and Rudd made a few years earlier. Of the three, “Pannonica” is played the most conservatively, which is not to say that it lacks inspiration and interest.

For the performances of “Pannonica” captured of on *School Days* and *Disposability*, Lacy chose a tempo that was almost twice as fast as Monk’s (♩=118 on *Disposability*). Clark Terry played it at Monk’s tempo, as did Rudd on a recording he made in 1965, not released until 1971 entitled *Roswell Rudd* (♩=66). According to Lord’s Discography, the only other recording of “Pannonica” made in the 1960s was by Chick Corea, during the same sessions that resulted in his breakthrough album, *Now He Sings, Now He Sobs*. (Released in 1975 on a Blue Note reissue entitled *Chick Corea*, this performance is also at a very fast clip, faster than that taken by Lacy. Interestingly, all subsequent recordings of “Pannonica” by Lacy were at a slower tempo.)

Lacy immediately puts his stamp on the *Disposability* performance in the opening measures by making subtle changes to the phrasing of the melody. As can be seen in

7. Gunther Schuller, review of Cecil Taylor *Jazz Advance* Transition 19 and *Quartet at Newport* Verve MG V8239, *The Jazz Review* 2, no. 1 (January 1959): 28-31. “Tune 2” first appeared on Taylor’s second release, recorded at the Newport Jazz Festival in 1957. Lacy recorded it 1962 with Rudd, Dennis Charles and bassist Bob Cunningham, which was recorded as a demo and not released until 2007 by Cuneiform on a two CD set entitled *Early and Late*.

8. Colin Green review of *Free for a Minute (1965-1972)* <https://www.freejazzblog.org/2017/10/steve-lacy-free-for-minute-1965-1972.html> published 10/24/17, accessed 2/26/20.

Example 4.1, he plays with the time, inserting a variety of rests at various points in the phrases, elongating the melody and deleting certain notes. In mm. 9 and 10 he plays a quarter note B on beat four, and by changing the rhythm in m. 10 recaptures the A that Monk plays in m. 9, with an A at the end of an eighth-note triplet, the first two notes of which are a quarter rest. Lacy captures the Bb, Ab and Gb played by Monk in the first two beats of the melody as a triplet, Bb, Ab, Gb, landing on a quarter note Eb. Lacy again uses three against four at the beginning of m. 13, when he plays a quarter note triplet of Ab, Gb, F, which precedes an Eb. In this way he is able to land on the same note as Monk for beat 3, Eb, Monk having played the Eb as the last note of a four eighth note run, tied to a quarter note.

The musical score for the first sixteen bars of "Pannonica" is presented in two systems, each with two staves. The top staves represent Steve Lacy's performance, and the bottom staves represent Thelonious Monk's performance. The key signature is B-flat major (two flats), and the time signature is 4/4.

Bar 1: Chords: Cmaj9, Ebm7, Ab7(sus4), Dm7, Bb7. Steve Lacy plays a melodic line starting on G4, while Thelonious Monk plays a bass line starting on C3.

Bar 2: Chords: Cmaj9, Ebm7, Ab7(sus4), Dm7, Bb7. Steve Lacy continues his melodic line, and Thelonious Monk plays a bass line with a triplet of eighth notes.

Bar 3: Chords: Ebmaj7, A7(b5), Ab7, Db7, Gbmaj7, F7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 4: Chords: Ebmaj7, A7(b5), Ab7, Db7, Gbmaj7, F7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 5: Chords: Ebm7, Ab7(b9), G7(b9), Dbmaj7(#11), Db6/9, Cmaj9. Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 6: Chords: Ebm7, Ab7(b9), G7(b9), Dbmaj7(#11), Db6/9, Cmaj9. Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 7: Chords: Ebm7, Ab7(sus4), Dm7, Bb7, Ebmaj7, A7(b5). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 8: Chords: Ebm7, Ab7(sus4), Dm7, Bb7, Ebmaj7, A7(b5). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 9: Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 10: Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 11: Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 12: Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 13: Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 14: Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 15: Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9). Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Bar 16: Chords: Dbmaj7(#11), Db6/9. Steve Lacy plays a melodic line, and Thelonious Monk plays a bass line.

Example 4.1. First sixteen bars of "Pannonica" as played by Steve Lacy (top staves) and Thelonious Monk (bottom staves).

In the bridge (Example 4.2) Lacy plays the melody an octave lower than Monk, which is near the bottom of his range. He once again makes adjustments to the rhythm. Measures 20 and 21 provide the biggest contrast to Monk's performance. Monk's melody is comprised of four eighth notes tied to an eighth-note triplet, and a quarter rest in m. 20 followed by two half notes in m. 21, which have the effect of slowing down the movement in the bridge in an asymmetrical fashion. Lacy chooses to stretch out the pause by playing a half note followed by two quarter notes in m. 20, followed by a quarter rest, a quarter note and a half note, preceded by ornamental grace notes (also used at the beginning of m. 19 as well as mm. 22 and 23). With the exception of these grace note figures, Lacy sticks to Monk's rhythm for the rest of the bridge.

16 $D\flat maj7(\sharp 11)$ $D\flat 9/6$ $Gm7$ $C7$ $Cm7$ $F7$

19 $F\sharp7$ $Bmaj7$ $Dm7$ $G7(\flat 9/5)$

22 $Cmaj7$ $Gm7$ $C7(\sharp 11)$ $Bm7$ $E7$ $A7(\sharp 11)$ $D7(\sharp 5)$ $G7(\flat 9/5)$

Example 4.2. "Pannonica" bridge. (Lacy top staves; Monk bottom staves.)

Lacy's playing on the first five bars of the A3 section (Example 4.3) is quite dazzling, mixing up the rhythm and filling up the spaces during which Monk rests, with thirty-second note descending runs that end on pitches that are not in Monk's melody in m. 27 and 29. This creates feeling of excitement prior to the beginning of his solo. His rhythmic approach in these two measures allows him to return to the melody on beat 4 in m. 27 and beat 3 in m. 30. The last three measures of A3 follow Monk, with m. 33 leading into Lacy's solo.

25 Cmaj9 A3 Ebm7 Ab7(sus4) Dm7 Bb7

28 Ebmaj7 A7(b5) Ab7 Db7 Gbmaj7 F7(b9) 6 12 5 3

31 Ebm7 Ab7(b9) G7(b9) D7 Dm7 G7(b9) Dbmaj7(#11) Db9 3

Example 4.3. "Pannonica" A3 Section. (Lacy top staff; Monk bottom staff.)

After a one and one-half chorus solo, Lacy ends the piece with an out-chorus that repeats the bridge and the A3 section. (Example 4.4.) Again he plays with the rhythmic

structure, delaying his entrance in m. 83, adding notes at the end of that measure to catch up with the melody, and playing with the phrasing of the melody in m. 84 by tying a note from m. 83, the first note of a quarter note triplet which is followed by another quarter note triplet. Playing with the rhythm continues through the rest of the bridge and into the first two bars of the repeat of A3 after which he returns to the original structure of the melody, ending with a rest at the end of m. 98, where Monk plays an eighth note C tied to a whole note C in m. 99. Lacy instead pauses on the fourth beat then plays three ornamental descending diatonic grace notes starting with the major third of the Db scale landing on a C5 quarter note (extended with a fermata), followed by a four grace note arpeggiation of the Db6 chord leading into the dotted half C4, which is also extended with a fermata.⁹

The musical score consists of three systems of staves for Lacy and Monk. The first system (measures 83-85) shows Lacy's melody with chords Gm7, C7, Cm7, F7, and F#7. Monk's part enters in measure 83 with a quarter note triplet. The second system (measures 86-88) shows Lacy's melody with chords Bmaj7, Dm7, G7(b9), Cmaj7, and Gm7 C7(#11). Monk's part continues with a quarter note triplet. The third system (measures 89-91) shows Lacy's melody with chords Bm7, E7, A7(#11), D7(#5), G7(b9), and Cmaj7. Monk's part continues with a quarter note triplet. The score is marked with measure numbers 83, 86, and 89. A box labeled 'Out-Chorus' is placed under measure 83, and a box labeled 'A3' is placed under measure 89.

9. I have compared Lacy's playing in the chorus to the bridge and A3 in the Cardenas transcription.

Example 4.4. "Pannonica" out-chorus. (Lacy top staff; Monk bottom staff.)

Lacy's solo is fifty bars: one full thirty-three bar chorus and a repeat of the first A section. The solo begins on the fourth beat of m. 33 with a strong triplet feel, a characteristic of the entire solo as well as his interpretation of a number of parts of the melody (e.g., mm. 10, 13, 25, 26, 27, 29, 33). (See Example 4.5 below for A1.) The first three and one-half measures include quarter- and eighth-note triplets, divided into two short phrases, the first ending at the end of m. 34, the second on beat two of m. 37. His melody in the first three measures is comprised entirely of the notes of the Cmaj9, Ebm7, Ab7, Dm7, Bb7 and Ebmaj7 chords that make up the harmony of the first three and one-half measures. In all but one case he avoids playing the root of the chord.

In the second half of m. 37, Lacy begins a run of scalar patterns comprised of eighth-note quintuplets phrased in groups of four, beginning a four-bar thought that ends

on the second beat of m.41, the end of A1. He sticks closely to the scale associated with the chord over which he is playing, ending m. 39 with a descending arpeggiated F7(b9#5) without the root. The accents on the first note of each four-note pattern provide interesting syncopation. Lacy adds further interest by tying the Bb at the end of the first tuplet in m. 39 to the Bb that begins the second tuplet. He changes the phrasing in the first tuplet, grouping the last three notes, accenting the tied Bb. He returns to the phrasing of four notes in the last tuplet. In m. 40 he changes the pace again with two triplets followed by a quintuplet. Once again, Lacy plays with the phrasing, accenting the F that begins the first triplet, and phrasing the next four notes in groups of two, allowing him to start the next group of four notes at the end of the second triplet connecting with the first four notes of the quintuplet. The phrase ends at the beginning of m. 41 with another quintuplet that is comprised of two eighth notes and a dotted quarter.

30 $G\flat\text{maj}7$ $F7(\flat 9)$ $E\flat m7$ $A\flat 7(\flat 9)$ $G7(\flat 9)$ $D7$ $Dm7$ $G7(\flat 9)$ $D\flat\text{maj}7(\sharp 11)$ $D\flat 6/6$

A1

34 $C\text{maj}9$ $E\flat m7$ $A\flat 7(\text{sus}4)$ $Dm7$ $B\flat 7$ $E\flat\text{maj}7$ $A7(\flat 5)$

38 $A\flat 7$ $D\flat 7$ $G\flat\text{maj}7$ $F7(\flat 9)$ $E\flat 7$ $A\flat 7(\flat 9)$ $G7(\flat 9)$

A2

41 $D\flat\text{maj}7(\sharp 11)$ $D\flat 6(\text{add}9)$ $C\text{maj}7$ $E\flat m7$ $A\flat 7(\text{sus}4)$

Example 4.5. First chorus of Steve Lacy's solo on "Pannonica." Section A1.

A2 (Example 4.6) begins on the fourth beat of m. 41, the first of nine triplets that run throughout the section. In m. 42 he phrases groups of two notes within the first two triplets to create a feeling of two against three. Measures 45 and 46 break up the section by switching to sixteenth notes, the last three of which in m. 46 are heavily syncopated dotted sixteenth notes, the last of which is tied to a quarter note. This phrase, like many others in his solo, starts on the fourth beat of the previous measure and ends on the third beat of the following measure (mm. 45-47). The final phrase of the section features three groups of triplets starting on the fourth beat of m. 48 and ending on the downbeat of m. 49 with a quarter note preceded by two eighth notes tied to a quarter note on beats three and four of m. 48.

Melodically this section is characterized by groups of intervallic leaps followed by diatonic runs. The note choices are often chord tones, particularly the sevenths. The rhythmic feel throughout A2 is very dancelike due to the two against three phrasing in mm. 42 and 43 and the syncopated descending sixteenth notes in m. 46, which are the fourth sixteenth notes of beats one, two and three.

Example 4.6. Section A2 of Lacy's solo.

The bridge (Example 4.7) begins with a triplet on beat four of m. 49, which leads to a flourish of twenty-nine notes over the next two measures made up of a combination of eighth, sixteenth and thirty-second notes in groups of two, three, four, six and seven. In m. 50 the note choices are heavily arpeggiated on the Gm7 and C7 chords; in m. 51 he plays a descending diatonic run moving through the Gm7 and C7 chords of the harmony. Unlike the A sections, the phrases in the bridge generally start within the first or second beat of the measure ending on the third beat of a subsequent measure. The pace for m.

52-56 slows as he shifts from the multi-note tuplet figures back to eighth-note triplets, eighth and sixteenth notes. The phrasing of the triplets is in three rather than the two against three feel he used earlier.

Example 4.7. Bridge of first chorus of Lacy's solo.

As with the earlier A sections, A3 (Example 4.8) starts at the end of the previous section, with an eighth note at the end of the bridge preceding a group of five dotted eighth-sixteenth pairs, which spell out a Cmaj9 chord in the third inversion. The dotted eighth-sixteenth arpeggiation gives the phrase a boogie-woogie feel. Measures 60 and 61 feature similar rhythmic patterns with some slight differences. Measure 60 starts with a quarter rest followed by a triplet and four eighth notes. The “and” of the third beat is tied

to the first note of fourth beat, which is Ab, the seventh of the Bb7 chord. Measure 61 begins with a quarter note followed by two triplets, however the triplet on beat three is comprised of an eighth note and a quarter note, which is tied to a quarter-note on four, thus the patterns of these two measures are essentially the same with an interesting offset as a result of the use of two triplets in m. 61, tied to beat four.

This pattern leads to a series of nine descending diatonic quarter notes, the first time in the performance that so many successive quarter notes have been used. In the second half of m. 64 Lacy returns to the chromatic eighth-note patterns that characterize Monk's melody for two measures followed by a descending pattern in m. 66 that leads to the first measure of the second chorus.

Example 4.8. A3 section of first chorus of Lacy's solo.

Lacy makes a seamless transition to the last chorus (Example 4.9). The three measures of eighth notes (mm. 64-66) start a phrase that ends on the second measure of

the second chorus. He picks up the pace again with notes of smaller value often eighth-note triplets or groupings of sixteenth and thirty-second notes, e.g., beat two of m. 67, comprised of an eighth note tied to four thirty-second notes and again in m. 69, which starts with a dotted-eighth rest followed by a sixteenth and for beat two, a thirty-second note sextuplet and sixteenth note, which is tied to a quarter note tied to the first note of an eighth-note triplet. This phrase ends on the “and” of the second beat of m. 70, with an eighth-note triplet followed by a sixteenth-note triplet and eighth note Eb4. After a rest of one- and three-quarter beats, Lacy jumps two octaves to Eb6 starting a descending Gb Lydian run beginning on the fifth of Ab, ending on F5 on the second half beat of m. 72. This line is comprised of tied and dotted eighth and sixteenth notes which through ties, note length and accents achieves an interesting syncopated feel into the next measure, when he jumps an octave to F6, which is in the altissimo range of the soprano and the highest note of the solo. (Each descending tone is accented and has a value of three-quarters of a beat, thus the accents occur on the fourth sixteenth note of beat four of m. 70, the “and” of the first beat of m. 71, the fourth sixteenth note of beat two, the first note of three, the fourth sixteenth note of three, and the “and” of the fourth beat. The F6 and C#6 that comprise the second beat of m. 72, have a similar accented pattern—F6 is a dotted eighth note; C#6 is a sixteenth note tied to the first note of the eighth-note triplet that is beat three.)

From this F he jumps down to C#6, the sharp 5 of the upcoming chord, leading to a two-beat triplet pattern spelling a downward arpeggiated F7#9 chord. In m. 73 he continues the triplet pattern diatonically moving up the Eb major scale beginning and ending on the dominant seventh, then jumping a major third to F5 on the second note of

the last triplet, which is tied to the third note, followed by two eighth notes the last of which is tied to the first beat of m. 74. This sets the stage for a series of dancing figures that lead into and continue into the A2 section. These figures are comprised mainly of eighth-note triplets but also sixteenth-note triplets, quarter and eighth notes with strategically placed rests that provide the rhythmic feel of the dance. This leads to a series of triplets beginning on beat four of m. 77 that echo the descending line starting at the end of m. 70 running through m. 73. In this case the triplets are made up of one quarter and one eighth note in two groups of two divided by a set of tied quarter notes. The configuration of the triplets is quarter note-eighth note tied to eighth note-quarter note with heavy accents on each articulated note. At the end of m. 81, the rhythmic value changes to four eighth notes. The melody is three groups of four descending diatonic notes, the first and second of which jump a major third to the next grouping. The eighth-note pattern at the end of m. 80 leads to two half notes in m. 81. (I have notated the Bb as a half note though it seems Lacy uses his tongue to create a feeling of two quarter notes.) The ascending Bb and C lead to a quarter note Db which swoops down an octave leading to a quarter note followed by two eighth notes to end the solo.

A1

64 Ebm7 Ab7(b9) G7(b9) D7 Dm7 G7(b9) Dbmaj7(#11) Db6(add9) Cmaj9

68 Ebm7 Ab7(sus4) Dm7 Bb7 Ebmaj7 A7(b5)

71 Ab7 Db7 Gbmaj7 F7(b9) Eb7 Ab7(b9) G7(b9)

A2

74 Dbmaj7(#11) Db6(add9) Cmaj7 Ebm7 Ab7(sus4)

77 Dm7 Bb7 Ebmaj7 A7(b5) Ab7 Db7 Gbmaj7 F7(b9)

B

81 Eb7 Ab7(b9) G7(b9) Dbmaj7(#11) Db6(add9) 83 Gm7 C7 Cm7 F7

Example 4.9. Sections A1 and A2 of last chorus of Lacy's solo. (Bridge and A3 are an out-chorus described above.)

As mentioned earlier, Lacy's solo in this version of Pannonica is "straighter" than what he played two years earlier. There are several reasons for this: first, it is a trio with the bassist sticking fairly closely to the changes and providing a more typical rhythmic

pattern. In the Phase II Coffee Shop performance, Rudd and Lacy without the bassist are playing off one another with a freer metric feel, while in later studio version, Lacy is taking the lead with support from bass and drums. (On the earlier recording, once Grimes is onstage, the rhythmic feel is steadier.) Second, musicians tend to be more conservative in the studio, though a thorough listen to the album shows Lacy taking a much more experimental approach on his own compositions. He was always a stickler for playing Monk correctly, perhaps he felt that these performances required a more traditional approach.

Analysis of Lacy's solos from the late 1950s and early 1960s indicates that his performance of "Pannonica" on *Disposability* exhibited new approaches and solutions to phrasing. His use of quintuplets and other tuplet groupings is new. As I have suggested, the performances of Monk's compositions on *School Days*, particularly "Pannonica," exhibit a freedom and sense of adventure heard neither on his earlier recordings nor on *Disposability*. The phrasing choices are definitely new.¹⁰

10. Neil Lewis Ostercamp, includes transcriptions and discussions of Lacy solos on "Alone Together," "Bye-Ya" and "The Mystery Song," recorded on *Soprano Sax*, *Reflections* and *Evidence*, respectively. See *The Improvisational Style of Steve Lacy: Analyses of Selected Transcriptions (1957-1962)*, DMA dissertation, University of North Carolina at Greensboro, 2018. Soprano saxophonist Sam Newsome has posted a transcription of Lacy's solo on "Softly, as in a Morning Sunrise," released on Dick Sutton's *Jazz Idiom*, Lacy's first appearance on LP. <https://sopranosaxtalk.blogspot.com/2017/07/transcription-and-analysis-of-steve.html> accessed 2/5/2020. French Saxophonist Rémi Bolduc, who has posted several hundred transcriptions on his website, has posted transcriptions of early Lacy, "Day Dream" and "Easy to Love" from *Soprano Sax* and "Skippy" from *Skippy*. <http://www.remibolduc.com/downloads.php?dl=3&page=4> accessed 2/5/2020. "Skippy" was also transcribed by Steve Griggs and published in the December 1987 issue of *DownBeat*. Guitarist Nick Freyer has published transcriptions of "Let's Call This" and "Bye-Ya" from *Reflections*. <https://jazztranscriptions.wordpress.com/?s=Steve+Lacy> accessed 2/5/2020. Carl Schultz published a transcription and analysis of Lacy's solo on "Evidence" from the album *Evidence*. (Bruce devotes a considerable number of pages in his PhD dissertation to this version of "Evidence" as well.) <https://dizzylandjazz.wordpress.com/2014/12/02/steve-lacys-evidence/> accessed 2/5/2020. The website for the Jazzomat Research Project, a project of the Hochschule für Musik Franz Liszt Weimar, hosts over 450 transcriptions and analyses of solos by noted jazz musicians, including transactions of six Lacy performances, "Alone Together" and "Easy to Love" from *Soprano Sax*, "Ask Me Now," "Work" and "Let's Cool One" from *Reflections*, <https://jazzomat.hfm-weimar.de/dbformat/dbcontent.html> accessed 2/5/2020.

Of all the performance I have heard, supported by the transcriptions I have found, only Lacy's performance of "Ask Me Now," recorded on October 17, 1958 and released on Lacy's first LP, *Reflections*, includes a rhythmic structure that resembles the patterns Lacy used on "Pannonica."¹¹ At ♩=85, the tempo of "Ask Me Now" is considerably slower than "Pannonica" at ♩=118. In "Ask Me Now," the transcription suggests that he uses a number of phrases that include quin-, sept-, and dectuplet solutions in the last five measures of his twenty-four bar solo as well as the recapitulation of the head.; these phrasing choices result in moving the rhythmic pace along, building interest as he plays. Monk played similar patterns in his performances.

What led Lacy to make the phrasing decisions in the recording of "Pannonica" in December 1965? His performances on *School Days* are those of a player who has fully absorbed Monk's work and who has reached an important step in achieving his own sound. His solos are adventurous initiatives that would expand into the new approaches he would take a few years later. As mentioned earlier, the performance of "Pannonica" on *Disposability* is more reined in and traditional than that on *School Days*. However, the Monk pieces are just one aspect of *Disposability*, which also includes the performances of Lacy's originals and the Bley and Taylor compositions that are the first examples of the direction Lacy would take after 1965.

One hint of what was informing Lacy's rhythmic choices in "Pannonica" comes from the written part of Carla Bley's *Generous 1*. Like many Bley compositions, it is very short, has no key signature or chord changes or bar lines. It is a series of phrases in odd tuplets played very quickly. Lacy's solo reflects on these phrases and in them can be

11. <https://jazzomat.hfm-weimar.de/dbformat/synopsis/solo414.html>.

heard some similarities to his phrasing in “Pannonica.” He’d played “Generous 1” as part of the Jazz Realities group; perhaps working in this environment influenced him (Example 4.10).



Example 4.10. 1 Leadsheet for "Generous 1" by Carla Bley. Copyright ©1976 Alrac Music.

Disposability provides an interesting snapshot of Lacy’s musical world at the end of 1965. For the first time he records his own compositions which are characterized by a freedom reminiscent of his playing with Jazz Realities. The composition “Barble” features a melody that has phrasing that is very similar to “Generous 1.” He contrasts his own compositions with those of Bley, Taylor and Monk. The performances move from freer to more structured (the Monk pieces being the most structured). Lacy used this record to say farewell to structure for a while (as he once said, he was “free for a minute”). His next recording of Monk compositions, *Epistrophy*, in 1969, paid homage to Monk through the lens of his new freer approach. It took him ten years to revisit Monk as a soloist and thirteen to play Monk with a rhythm section (The Interpretations of Monk

concerts at Columbia University in 1981, followed by *Regeneration*, a 1982 album under Rudd's name with Carter, the Dutch pianist, Misha Mengelberg, and percussionist Han Bennick). Monk tunes once again became a regular part of his solo repertoire in the 1980s. He performed Monk regularly in his duos with Mal Waldron and began to integrate them into his trio's book in the late 1990s.

CONCLUSION

“I have always felt that a musician must *follow* his music wherever it takes him, and I do *whatever it takes* to keep it going, *without artistic compromise*. I also believe that the music we make *knows more* about how it wants to be, and what it wishes to become, than we do and that it will make clear what needs to be done in order to maintain and improve its own qualities and nature.”¹—Steve Lacy

“Never, other than in the coherence and clarity of the composer Cornelius Cardew, have I encountered a musical poet of such unruffled purpose as Steve. He lived on the same ill-famed streets where all music lives, the obscure and even dangerous ones where you only emerge by disappearing into your own sounds late at night letting in their precious air and light.”²—Alvin Curran

Steve Lacy’s position in the jazz pantheon is unique both in choice of instrument and his accomplishments as a performing musician. Originally a Dixieland (or Traditional jazz) player, he changed course in 1953 when he began to work with pianist Cecil Taylor. He chose to play a difficult instrument that no one else was playing. His intensive study of the music of Thelonious Monk, which began while working with Taylor, and lasted twelve years, resulted in his becoming one of Monk’s most important interpreters. However, he was not a revivalist; his immersion in Monk inspired him to continue to explore the boundaries of music. As a result, he became one of the most important free jazz players during the late 1960’s and 1970s.

Ultimately, he believed that the free music movement went too far and became boring. As he told Richard Scott, “Back in the 60s we had to go through a very abstract period to make a musical revolution, and that was very necessary, but *now* we want to get

1. Interview with Steve Lacy, “Do You Still Identify Yourself as an American Composer?” *NewMusicBox* (November 1, 2002) <https://nmbx.newmusicusa.org/do-you-still-identify-yourself-as-an-american-composer-steve-lacy/> accessed March 30, 2020

² Alvin Curran, “Laudatio: Steve Lacy” *The New York Times*, (March 4, 2007) <https://opinionator.blogs.nytimes.com/2007/03/04/laudatio-steve-lacy/> accessed November 12, 2018

back to the main activity, which is song and dance, and play.” His music became more structured but still retained significant freedoms. “We started what I call the post-free period. We started structuring the material, making demands on it, limiting its freedom and putting it into receptacles, making it behave in a certain way. We had to make it *unfree* before it could become free...Once you discover a lively element which after a year is no longer lively, what do you do? Do you go back to the old ways? You *can't*. You have to...find out what to do with this material you've discovered...it's like cooking, you have to cook it over a long period of time before you see what it is.”³

As his conception developed more fully, he referred to his approach as “poly-free.” The result is a unique body of work in which once can often hear the influence of Monk but is *sui generis*.

His deep knowledge of Monk and presence on his bandstand gave him considerable credibility within the jazz community. Gabriel Solis points out that “(b)oth [T.S. Monk and Don Sickler] think of Lacy as an exemplary musician who knew the history of the music and has unrepachable credibility within the community. Because of these qualities, they told me, he could explore the furthest-out possibilities suggested by the compositions without fear of negative judgments from the mainstream.”⁴ In the latter part of his career, he was often invited to be a guest artist in a concert or recording. He became a well-respected senior statesman.

Even more impressive to me is that in this dissertation I have touched on only one aspect of Lacy's career. As I have mentioned, besides leading his own group for close to forty years, he collaborated with many other musicians, as well as poets, painters and

3. Scott, “The Man with the Straight Horn.” *The Wire*, issue 100 (June 1992): 18.

4. Solis, *Monk's Music: Thelonious Monk and Jazz History in the Making*, p. 191.

dancers. Separate studies could be pursued on his work with Mal Waldron, the large body of songs he wrote for his wife Irene Aebi to sing, and his fascination with art and literature and the many collaborations he undertook with dancers, poets and visual artists.

As he told Kirili, “I’ve always liked painting, theatre, songs, dance, cinema, the sciences.... So if I play jazz, it’s in order to make use of all that.”⁵

He was particularly proud of his catalog of more than 250 songs, written with Irene Aebi in mind. Their lyrics were drawn from texts ancient and modern, including the *Tao Te Ching* (in Witter Bynner’s 1944 translation, *The Way of Life According to Lao Tzu*), Zen koans, postcards received from friends, travel brochures, and the poetry of the Beats, several Russians, the Bangladeshi poet Taslima Nasrin, and Bulgarian poet Blaga Dimitrova.

He was one of the most erudite musicians in the jazz firmament and gave many fascinating interviews; an entire study could be given to them as well. As previously noted, Jason Weiss has done a great service by compiling a large number of interviews with Lacy in his book, *Steve Lacy: Conversations*. In his introduction he alludes to the potential for a study of Lacy as a commentator and observer on the trajectory of his career and the music to which he was so dedicated.⁶

Writing in the *New York Times* after reading Weiss’s book, Lacy’s friend and collaborator from Musica Elettronica Viva, Alvin Curran, compared Lacy’s singular spoken discourse to his music: “Steve’s erudite and smart words (are) like his crystalline

5. Kirili, from *Sculpture et Jazz*, in Weiss, *Steve Lacy: Conversations*. p. 160.

6. Weiss, *Steve Lacy: Conversations*. p. 3. Weiss does not specifically suggest that someone should pursue such a study, however the first three paragraphs of his introduction provide ample inspiration for such a task. One could also write about the frequent use of the words masculine and virility to favorably describe a musician and his performance. These characteristics are referred to frequently in the jazz press of the 50s and 60s and used by Lacy in several contexts to describe playing that he admires.

notes, loony melodic contours, say-what repetitions, clusters containing the whole Ellington book, durations of long disappeared tribes, texts of every major poet, and dedications galore...”⁷

In a 1997 interview with Larry Nai in *Cadence*, Lacy responded to Nai’s comment that it “amazes me that you find the time to do everything that you do.” Lacy said, “*Appetite*. Appetite, it’s number one with me, it’s so important for me. I think it’s really worth cultivating your own appetites and to be vigilant not to lose them. You have to be careful what you play; if you play the wrong thing too much you’re gonna lose your appetite.”⁸

In a December 1987 *DownBeat* interview with Kevin Whitehead, Lacy said “Jazz has been very good to me. It took me right in; it’s never betrayed me, and it can’t. It’s been a beautiful river that you could just swim in, provided you have the right focus and the right ideals. I think of Earl Hines, Baby Dodds, and Bechet ... they did so much and what they did was so memorable that it’ll keep you warm for the rest of your life. [Cecil Taylor] taught me how to fight the somewhat political fight to do it your own way in spite of what people say. They hold you back as long as they can, but then after awhile they say, well, maybe it’s not so bad as I thought.”⁹

Earlier in Lacy’s career, Garth Caylor asked him what he thought was lacking in the writing about jazz. “The other hours of the day, and the other days of the life. Even a pickpocket lives twenty-four hours a day—he does other things beside pick pockets...The things I’ve read have been thin, limited...There are some exceptions but it

7. Alvin Curran, “Laudatio: Steve Lacy” *The New York Times*, (March 4, 2007) <https://opinionator.blogs.nytimes.com/2007/03/04/laudatio-steve-lacy/> accessed November 12, 2018

8. Larry Nai, “Steve Lacy Interview,” *Cadence* 24, No. 11 (November 1998): 17.

9. Kevin Whitehead, “Steve Lacy: The Interview” *DownBeat* 54, no. 12 (December 1987): 25-26.

hasn't had its Bernard Berenson yet....it isn't as *life-enhancing* as the other stuff."

Caylor followed up to ask if Lacy thought that jazz is worth of that kind of attention? "The really great music since at least Louis Armstrong and the '20s and Duke...it's been good enough to spend a life on. It's that weighty, same as classical music. Jazz is an alloy, but it weighs just as much. It's worth a life, and that's as much weight as there is."¹⁰

In his interview with *Jazz Review* in 1959, he quoted the painter Georges Braque, "I am only 25, and I trust that I will one day really be able to satisfy myself and at the same time express my love for the world by putting so much of myself into my playing that others will be able to see themselves too. ...You have to trust yourself and go your own way."¹¹

Lacy spent much of his life studying the *Tao Te Ching*, which he used to create an eight-piece suite he called *The Tao*. The first and most frequently played piece from *The Tao*, "Bone," is based upon verse 33 of Witter Bynner's 1944 translation of the *Tao Te Ching*, which Bynner called *The Way of Life According to Lao Tzu*. The words of this verse are an apt way to summarize Lacy's life.

Knowledge studies others,
Wisdom is self-known'
Muscle masters brothers,
Self-mastery is bone;
Content need never borrow,
Ambition wanders blind:
Vitality cleaves to the marrow
Leaving death behind¹²

10. Caylor, in Weiss, *Steve Lacy: Conversations*. p. 31.

11. Anonymous, "Introducing Steve Lacy" *Jazz Review* 2, no. 8 (September 1959): C24.

12. Witter Bynner, *The Way of Life According to Lao Tzu: An American Version* (New York: Peregrine Books, 1994), p. 62.

APPENDIX 1

COMPARISON OF STEVE LACY'S AND THELONIOUS MONK'S PERFORMANCES OF THE MELODY OF "PANNONICA."

Pannonica

Comparison of Lacy Performance on DISPOSABILITY and Monk performance on CRISS-CROSS.

Monk transcription by Steve Cardenas as published in Thelonious Monk Fakebook.
Lacy transcribed by Peter Katz and Josh Sinton

Thelonious Monk

The musical score for "Pannonica" is presented in 4/4 time. It compares two performances: Steve Lacy's on the album *Disposable* and Thelonious Monk's on *Criss-Cross*. The score is written for Soprano Saxophone and Piano.

Chord Symbols:

- Measures 1-2: Cmaj9, Ebm7, Ab7(sus4), Ab7(b5)
- Measures 3-4: Dm7, Bb7, Ebmaj7, A7(b5), Ab7, Db7, Gbmaj7, F7(b9)
- Measures 5-6: Ebm7, Ab7(b9), G7(b9), Dbmaj7(#11), Db9, Cmaj9
- Measures 7-8: Ebm7, Ab7(sus4), Ab7(b5), Dm7, Bb7, Ebmaj7, A7(b5)
- Measures 9-10: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9), Dbmaj7(#11), Db9

Performance Markings:

- A1:** Marked at the beginning of the first system (measures 1-2).
- A2:** Marked at the beginning of the third system (measures 5-6).

Instrumentation:

- Soprano Saxophone:** Plays the main melody with various articulations and slurs.
- Piano:** Provides harmonic support with chords and moving lines, often mirroring the saxophone's phrasing.

2

17 Gm⁷ C⁷ Cm⁷ F⁷ F^{#7}

Sop. Sax. 

Pno. 

20 Bmaj⁷ Dm⁷ G7(^{b9}₅) Cmaj⁷ Gm⁷ C7(^{#11}) Bm⁷ E⁷

Sop. Sax. 

Pno. 

24 A7(^{#11}) D7(^{#5}) G7(^{b9}₅) Cmaj⁹

Sop. Sax. 

Pno. 

26 Ebm⁷ Ab7(sus4) Ab7(b5) Dm⁷ Bb⁷

Sop. Sax. 

Pno. 

28 Ebmaj⁷ A7(b5) Ab⁷ Db⁷

Sop. Sax. 

Pno. 

30 Gbmaj⁷ F7(^{b9}₅) Ebm⁷ Ab7(b9) G7(b9) D⁷ Dm⁷ G7(^{b9}₅) Dbmaj7(^{#11}) Db⁹

Sop. Sax. 

Pno. 

31 Ebm7 Ab7(b9) G7(b9) D7 Dm7 G7(b9) Dbmaj7(#11) Db9

Lacy

Monk

83 Gm7 C7 Cm7 F7 F#7

Lacy

Monk

[B] Out-Chorus

86 Bmaj7 Dm7 G7(b9) Cmaj7 Gm7 C7(#11)

Lacy

Monk

89 Bm7 E7 A7(#11) D7(#5) G7(b9) Cmaj7

Lacy

Monk

[A3]

92 Ebm7 Ab7(sus4) Dm7 Bb7 Ebmaj7 A7(b5)

Lacy

Monk

95 $A\flat^7$ $D\flat^7$ $G\flat^{maj7}$ $F^7(\flat^9_{\sharp^5})$ $E\flat m^7$ $A\flat^7(\flat^9)$ $G^7(\flat^9)$

Lacy

Monk

98 D^7 Dm^7 $G^7(\sharp^5)/B$ $D\flat^{maj7}(\sharp^{11})$ $D\flat^6(add^9)$

Lacy

Monk

APPENDIX 2
TRANSCRIPTION OF STEVE LACY'S AND KENT CARTER'S
PERFORMANCE OF "PANNONICA" FROM THE LP *DISPOSABILITY*
1965

Pannonica

Transcript of Solo by Steve Lacy
 with bass accompaniment by Kent
 Carter

Disposability
 December 1965

Thelonious Monk

Transcribed by Peter Katz
 and Josh Sinton

A1

♩ = 118 1

Soprano Saxophone

Double Bass

pizz.

Chords: Cmaj9, Ebm7, Ab7(sus4), Dm7, Bb7, Ebmaj7, A7(b5)

5

Sop. Sax.

Db.

Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9), Dbmaj7(#11), D6#6

A2

9

Sop. Sax.

Db.

Chords: Cmaj9, Ebm7, Ab7(sus4), Dm7, Bb7, Ebmaj7, A7(b5)

13

Sop. Sax.

Db.

Chords: Ab7, Db7, Gbmaj7, F7(b9), Ebm7, Ab7(b9), G7(b9), Dbmaj7(#11), D6#6

gliss.

B

17

Sop. Sax.

Db.

Chords: Gm7, C7, Cm7, F7, F#7, Bbmaj7

2

21 Dm⁷ G⁷(⁶/₅) C^{maj} Gm⁷ C⁷(#11) Bm⁷ E⁷ A⁷(#11) D⁷(#5) G⁷(⁶/₅)

Sop. Sax.

Db.

A3

25 C^{maj} Ebm⁷ A^b7(sus4) Dm⁷ B^b7

Sop. Sax.

Db.

gliss.

28 E^bmaj⁷ A⁷(^b5) A^b7 5 D^b7

Sop. Sax.

Db.

6 12

30 C^bmaj⁷ F⁷(⁶/₅) Ebm⁷ A^b7(^b9) G⁷(^b9) D⁷ Dm⁷ G⁷(⁶/₅) D^bmaj⁷(#11) D^b6/6

Sop. Sax.

Db.

gliss.

A1

34 C^{maj} Ebm⁷ A^b7(sus4) Dm⁷ B^b7 E^bmaj⁷ A⁷(^b5)

Sop. Sax.

Db.

8va

38 A^b7 D^b7 C^bmaj⁷ F⁷(⁶/₅) E^b7 A^b7(^b9) G⁷(^b9)

Sop. Sax.

Db.

5 5 5 5 3 3 5

A2

41 $D\flat maj7(\sharp 11)$ $D\flat 6(add9)$ $C maj7$ $E\flat m7$ $A\flat 7(sus4)$

Sop. Sax.

Db.

44 $Dm7$ $B\flat 7$ $E\flat maj7$ $A7(b5)$ $A\flat 7$ $D\flat 7$ $G\flat maj7$ $F7(b9)$

Sop. Sax.

Db.

48 $E\flat 7$ $A\flat 7(b9)$ $G7(b9)$ $D\flat maj7(\sharp 11)$ $D\flat 6(add9)$

Sop. Sax.

Db.

B

50 $Gm7$ $C7$ $Cm7$ $F7$

Sop. Sax.

Db.

52 $F\sharp 7$ $Bmaj7$ $Dm7$ $G7(b9)$ $Cmaj7$ $Gm7$ $C7(\sharp 11)$

Sop. Sax.

Db.

4

56 **A3**

Sop. Sax. Bm^7 E^7 $A^7(\sharp 11)$ $D^7(\sharp 5)$ $G^7(\sharp 9)$ C^{maj7} Ebm^7 $A\flat^7(sus4)$ $A\flat^7(\flat 5)$ 3

Db. 3

60

Sop. Sax. Dm^7 $B\flat^7$ $E\flat^{maj7}$ $A^7(\flat 5)$ $A\flat^7$ $D\flat^7$ $G\flat^{maj7}$ $F^7(\flat 9)$ Ebm^7 $A\flat^7(\flat 9)$ $G^7(\flat 9)$ 3 3 3

Db. 3

65 **A1**

Sop. Sax. D^7 Dm^7 $G^7(\flat 9)$ $D\flat^{maj7}(\sharp 11)$ $D\flat^6(add9)$ C^{maj9} Ebm^7 $A\flat^7(sus4)$ 3

Db. *gliss.*

69

Sop. Sax. Dm^7 $B\flat^7$ $E\flat^{maj7}$ $A^7(\flat 5)$ $A\flat^7$ $D\flat^7$ 10 3 3 3

Db. 8va

72

Sop. Sax. $G\flat^{maj7}$ $F^7(\flat 9)$ $E\flat^7$ $A\flat^7(\flat 9)$ $G^7(\flat 9)$ $D\flat^{maj7}(\sharp 11)$ $D\flat^6(add9)$ 3 3 3 3

Db.

A2

5

75 *C*^b*maj*⁷ *E*^b*m*⁷ *A*^b*7*(*sus*₄) *D**m*⁷ *B*^b⁷

Sop. Sax.

Db.

78 *E*^b*maj*⁷ *A*⁷(*b*₉) *A*^b⁷ *D*^b⁷ *G*^b*maj*⁷ *F*⁷(*b*₉) *E*^b⁷ *A*^b*7*(*b*₉) *G*⁷(*b*₉) *D*^b*maj*⁷(*#*₁₁) *D*^b*6*(*add*₉)

Sop. Sax.

Db.

B

83 *G**m*⁷ *C*⁷ *C**m*⁷ *F*⁷ *F*[#]⁷ *B**maj*⁷ *D**m*⁷ *G*⁷(*b*₉)

Sop. Sax.

Db.

A3

88 *C**maj*⁷ *G**m*⁷ *C*⁷(*#*₁₁) *B**m*⁷ *E*⁷ *A*⁷(*#*₁₁) *D*⁷(*#*₉) *G*⁷(*b*₉) *C**maj*⁷

Sop. Sax.

Db.

6

92 Ebm7 Ab7(sus4) Dm7 Bb7 Ebmaj7 A7(b9) Ab7 Db7

Sop. Sax.

Db.

gliss.

96 Gbmaj7 F7(b9) Ebm7 Ab7(b9) G7(b9) D7 Dm7 G7(#9)/B Dbmaj7(#11) Db6(add9)

Sop. Sax.

Db.

rit.

APPENDIX 3

CHORUS BY CHORUS COMPARISON OF STEVE LACY'S AND KENT CARTER'S PERFORMANCE FROM THE ALBUM *DISPOSABILITY*

A1

Head

Soprano Saxophone

String Bass

Chorus 1

Soprano Saxophone

String Bass

Chorus 2 & Out-Chorus

Soprano Saxophone

String Bass

Head

Sop. Sax.

S. Bass

Chorus 1

Sop. Sax.

S. Bass

Chorus 2 & Out-Chorus

Sop. Sax.

S. Bass

Chords: Cmaj9, Ebm7, Ab7(sus4), Dm7, Bb7, 3, 8va, gliss., 10, 3, 4, Ebmaj7, A7(b9), Ab7, Db7, Gbmaj7, F7(9/11), 5, 3, 8va, 3

A2

7 Ebm7 A \flat 7(b9) G7(b9) D \flat maj7(#11) D \flat 9 Cmaj9

Sop. Sax. **Head**

S. Bass

7 Eb7 A \flat 7(b9) G7(b9) D \flat maj7(#11) D \flat 6(add9) Cmaj7

Sop. Sax. **Chorus 1**

S. Bass

7 Eb7 A \flat 7(b9) G7(b9) D \flat maj7(#11) D \flat 6(add9) Cmaj7

Sop. Sax. **Chorus 2 & Out-Chorus**

S. Bass

10 Ebm7 A \flat 7(sus4) Dm7 B \flat 7 Ebmaj7 A7(b5)

Sop. Sax. **Head**

S. Bass

10 Ebm7 A \flat 7(sus4) Dm7 B \flat 7 Ebmaj7 A7(b5)

Sop. Sax. **Chorus 1**

S. Bass

10 Ebm7 A \flat 7(sus4) Dm7 B \flat 7 Ebmaj7 A7(b5)

Sop. Sax. **Chorus 2 & Out-Chorus**

S. Bass

13 $A\flat^7$ $D\flat^7$ $G\flat^{\text{maj}7}$ $F7(\frac{9}{13})$ $E\flat m^7$ $A\flat^7(\flat 9)$ $G^7(\flat 9)$ $D\flat^{\text{maj}7}(\sharp 11)$ $D\flat^6$

Sop. Sax. Head

S. Bass

13 $A\flat^7$ $D\flat^7$ $G\flat^{\text{maj}7}$ $F7(\frac{9}{13})$ $E\flat^7$ $A\flat^7(\flat 9)$ $G^7(\flat 9)$ $D\flat^{\text{maj}7}(\sharp 11)$ $D\flat^6(\text{add}9)$

Sop. Sax. Chorus 1

S. Bass

13 $A\flat^7$ $D\flat^7$ $G\flat^{\text{maj}7}$ $F7(\frac{9}{13})$ $E\flat^7$ $A\flat^7(\flat 9)$ $G^7(\flat 9)$ $D\flat^{\text{maj}7}(\sharp 11)$ $D\flat^6(\text{add}9)$

Sop. Sax. Chorus 2 & Out-Chorus

S. Bass

B

17 Gm^7 C^7 Cm^7 F^7

Sop. Sax. Head

S. Bass

17 Gm^7 C^7 Cm^7 F^7

Sop. Sax. Chorus 1

S. Bass

17 Gm^7 C^7 Cm^7 F^7

Sop. Sax. Chorus 2 & Out-Chorus

S. Bass

19 F#7 Bmaj7 Dm7 G7(9)

Sop. Sax. Head

S. Bass

19 F#7 Bmaj7 Dm7 G7(9)

Sop. Sax. Chorus 1

S. Bass

19 F#7 Bmaj7 Dm7 G7(9)

Sop. Sax. Chorus 2 & Out-Chorus

S. Bass

22 Cmaj7 Gm7 C7(#11) Bm7 E7 A7(#11) D7(#5) G7(9) Cmaj9 A3

Sop. Sax. Head

S. Bass

22 Cmaj7 Gm7 C7(#11) Bm7 E7 A7(#11) D7(#5) G7(9) Cmaj7

Sop. Sax. Chorus 1

S. Bass

22 Cmaj7 Gm7 C7(#11) Bm7 E7 A7(#11) D7(#5) G7(9) Cmaj7

Sop. Sax. Chorus 2 & Out-Chorus

S. Bass

26 $E\flat m^7$ 3 $A\flat^7(sus4)$ Dm^7 $B\flat^7$ 3

Sop. Sax.

Head

26 *gliss.* *gliss.*

S. Bass

26 $E\flat m^7$ $A\flat^7(sus4)$ $A\flat^7(b5)$ 3 Dm^7 $B\flat^7$ 3

Sop. Sax.

Chorus 1

26

S. Bass

26 $E\flat m^7$ $A\flat^7(sus4)$ Dm^7 3 $B\flat^7$

Sop. Sax.

Chorus 2 & Out-Chorus

26

S. Bass

28 $E\flat maj^7$ $A^7(b5)$ 6 $A\flat^7$ 5 3 $D\flat^7$

Sop. Sax.

Head

28

S. Bass

28 $E\flat maj^7$ $A^7(b5)$ 3 3 $A\flat^7$ $D\flat^7$

Sop. Sax.

Chorus 1

28

S. Bass

28 $E\flat maj^7$ $A^7(b5)$ $A\flat^7$ $D\flat^7$

Sop. Sax.

Chorus 2 & Out-Chorus

28 *gliss.* *gliss.* *gliss.*

S. Bass

30 $G\flat maj7$ $F7(\flat 9)$ $E\flat m7$ $A\flat 7(\flat 9)$ $G7(\flat 9)$ $D7$ $Dm7$ $G7(\flat 9)$ $D\flat maj7(\sharp 11)$ $D\flat 6$

Sop. Sax. Head

S. Bass *gliss.*

30 $G\flat maj7$ $F7(\flat 9)$ $E\flat m7$ $A\flat 7(\flat 9)$ $G7(\flat 9)$ $D7$ $Dm7$ $G7(\flat 9)$ $D\flat maj7(\sharp 11)$ $D\flat 6(add9)$

Sop. Sax. Chorus 1

S. Bass

30 $G\flat maj7$ $F7(\flat 9)$ $E\flat m7$ $A\flat 7(\flat 9)$ $G7(\flat 9)$ $D7$ $Dm7$ $G7(\sharp 9)/B$ $D\flat maj7(\sharp 11)$ $D\flat 6(add9)$

Sop. Sax. Chorus 2 & Out-Chorus

S. Bass

INTERVIEW WITH BARITONE SAXOPHONIST JOSH SINTON: APRIL 10, 2016

I interviewed baritone saxophonist Josh Sinton on the afternoon of April 10, 2016 at Café Martin in Brooklyn. Josh studied with Steve Lacy while enrolled in the Masters in Music program at the New England Conservatory during the 2003-2004 academic year, which Lacy's last year of life. Lacy had a profound impact on Sinton both musically and intellectually. Sinton participated in student ensembles led by Lacy. He had a private lesson with Lacy every other week. During these sessions, the conversation often turned to art and literature and as can be gleaned from the interview, those discussions were as important to Sinton as the musical instruction he received from Lacy. After graduating from NEC, Sinton moved to New York where he formed a Lacy repertory band The Ideal Bread, which recorded three critically acclaimed CDs. Later in 2016 I started to study the aural memory techniques taught at NEC with Sinton. Subsequently, he gave me significant help with the transcription of "Pannonica" featured in this thesis.

Josh Sinton: I decided I was going to see about moving east and the most sensible way to me it seemed to do that was to enroll myself in a music program. I applied actually, there was three programs. I applied to the Contemporary Improvisation a third-stream program at NEC and then the Jazz at NEC, the Jazz performance program and then the Ethnomusicology program at Wesleyan.

I got turned down by all three actually, but I got a call on voice mail one day from this very crepuscular voice who announced his self as Ran Blake. He said he found my audition tape very curious and interesting. Thought there was possibly something there, but I clearly had a lot of work to do on my ear and recommended that I do a program called The Certificate Program which was done by the department of adult education at NEC. It's basically the branch of NEC that reached out to the community.

They had started up this program where you could come and take, you'd be within the auspices of the CI program, but you could take classes at the conservatory with the other student there. Mainly undergrad. It was a non-accredited program and it was really designed for the most part as community outreach. Ran used it as his own personal post-baccalaureate program or finishing program.

In his mind a student wasn't really ear-wise in the right place unless they had five

or six years of training with him and other teachers he had signed. I applied to that program and of course got in. I wasn't very hard but because it was non accredited there was no financial aid for it.

We moved out to Boston. My girlfriend moved with me and I started that program and used up my savings to get myself through that. Then towards the end of my second year there I applied to the jazz program again to do a Master's. Working on the knowledge that this was my last go around as a student in any kind of schooling system

Being okay, I want to get every last bit of education out of this spot that I can because I'm not coming back. I'm not going to continue my education in this kind of environment after this. I opted for doing the masters and did another two years. Which actually in hindsight turned out to be a really (good idea). If I had not done that, if I had shortened myself even by one year, I wouldn't have met Steve.

Peter Katz: I think I read on your website that you took classes at the AACM?

JS: Mm-hmm(affirmative). This school that the AACM had started back in the 60s was still running down in the South Side. I was looking for a saxophone teacher, a jazz teacher really when I arrived there and randomly through a friend of mine found out about this guy Hanah Jon Taylor who's a member of the AACM. Called him up and began two years of study with him. He's the one who told me about the AACM. I had no idea who they were.

Went and tried to investigate where they were, what was going on. All that was a bit more rudimentary at the time because this was at the very beginnings of the internet. I would go and try and find when they were doing concerts. Found out about their school and every Saturday for about a year and a half, two years I would truck down there, and do basically whatever was offered to me I would take.

If Andy Hersch was available for a private lesson with him. I did lots of private clarinet lessons with Mwata Bowden. Once or twice had Ed Wilkerson Jr; (he) taught a theory class. That was really cool. I just wanted to be around those guys as much as possible. Wanted to play with them. I wanted to learn from them. I wanted to apprentice to them.

PK: Did you find that at the conservatory before you meet Lacy?

JS: Did I find what?

PK: Somebody that you wanted to apprentice with or was a mentor figure.

JS: Not entirely. Conservatory's a really weird, it's a weird, weird place. It really is a professional training school like going to community college to learn hotel management or going to cooking school. With a difference that almost no case for the profession it teaches. It's very, very odd.

I'm glad they exist, and I don't want the conservatoires to go away but there really is little to no work available. In particular the people who can actually afford to go there come from places where they're among the very most talented musicians in their community. A bit of a culture shock when they arrive to this place and meet other people who are as talented.

Other people maybe they realize that they are actually even more talented than they realize and it kind of freaks them out. In a way it turns into, what I would imagine a little bit like doing college basketball or baseball or football. In that everyone hopes you get picked up by the majors and some faculty member or visiting teacher will notice your talent and be like hey kid, we're going on the road next week. I like your sound, blah blah blah.

I was definitely looking for that. For someone to be like you're a diamond in the rough. Fix you up but I wouldn't say I'd run into anyone that was like okay the way they live their life and the work that they do, that's exactly what I want. I want what they do. I wasn't expecting that with Lacy, but it was a shock. I just really loved hanging out with the guy for the brief time I had with him. I enjoyed it immensely.

Just the whole way he lived his life. The music that he made. The whole package. I was like, I just felt like this is what I want. The reawakening, this is great. This is why I gave up my life in Chicago is because I want this life.

PK: What is it, specifically? Can you talk about that or articulate that?

JS: In some ways but it's also a little bit trying to articulate why does someone like a certain person. Why does one marry one's spouse? I remember, he was one of the most well-read people I'd ever met in my life. Even including academics. Massive, massive knowledge of literature and poetry and news and movies and painting.

When we did talk in our lessons it was usually about literature. About novels and

literary authors and poets. There was this feeling of kinship. I was like he's interested in the same thing I'm interested in. In spite of all that, he's also an incredibly mysterious person. Never told anyone, certainly didn't tell me but he never told anyone that I ever saw how to play. He would just sit there and nod, he was very cagey, canny guy. He always held his cards close to his chest.

When it came time to play his music, on his own tunes and he would sound so good on them. He never revealed what exactly what was going on. A little bit like Ran in some ways, though Ran attempts to explain what's going on.

Anyway, there was also natural sound he got out of his instrument and me knowing that he got that sound because he dedicated himself entirely to one instrument. No joke for Steve doubling them, owning more than one soprano saxophone. That was doubling.

Given the amount of time he invested in the instrument it makes sense but it's kind of goofy. I found that really attractive. I'd already started to realize that even though I'd initially train as a multi-instrumentalist. I can play flute. I played lots of bass clarinet. I can play the clarinet. I started becoming more interesting in specializing on single instrument.

Then just watching, it was fascinating to see that the, the way I put it to people is he's one of the most unified people I knew. Like a William Parker or something that, the way they walked and talked was really of a piece with the way they played music. There was no delineation.

The cadence of Steve's voice. The way he phrased his conversation and the way he just walked down the street. It was as if he was still playing music. It was like, same as like a Ran Blake or something when I heard him play. Just immediately whatever that is I want that.

I was wary about it too because I started to see how in the current market because there's so little work. The perceived apprentice mentor relationship has really shifted. The apprentices are not necessarily the people who get to be up on the bandstand or ever get a chance to be on the bandstand. Plenty of times a mentor is just using and treating the apprentice as an assistant. I need your help, can you go and run these errands for me. Can

you help me get this set up at home? Can you help with my calendar? Things like that.

My fifth year in Boston that was [Lacy's] final year of life and I was around and I would go and visit him.

PK: In *Sound American* you said Lacy couldn't be everything you desire in an artist. I found that pretty interesting.

JS: That particular article I think is more about me and the process of aesthetic life for me, self-discovery. Which I think all criticism untimely is. I had to write a bunch of those kind of articles until I finally started to figure out that that's what the point was.

I would read a lot of criticism. I think critics have a place in culture. I certainly don't believe any of the bullshit about those who can't do write, or those who can't do teach. I do think that ultimately criticism and essays as on art, are really about the writer and not about the art itself. The best they can do is inspire one to go and check out that art again but reading about, you're communicating with author of that article not with the idea, I'm going to present to you this music object. I'm going to tell you the thoughts that I've had about contemplating this object.

When I wrote that I was in this process of realizing, starting to clarify, crystallize what I personally am looking for in the music that I make. The music that I write, and realizing that, I've had lots of time to listen to lots of eras of Steve's playing and get my own personal idea of the time map of his playing. Realize oh okay I like this part about his music, this area and this other area.

I think in that essay is when I realized, this is a childish thing. Why couldn't I have this one favorite thing combined with this other favorite thing that are separated by 20 or 30 years. It's like grow up. That's not how life works. You get what you get.

Yeah, it was realizing there's a way Lacy approached non-tonal material in the 70s which I really wish he had kept using in his career. Recorded evidence (shows) he pretty much stopped for the most part by the 1980s. Which I think actually is interesting too because the 70s coincides with the time when he stopped performing and recording Thelonious Monk. Stopped doing it all thought the 70s. Wouldn't do it ,but then he picked it up again with that *Solo Monk* record in 80 or 81. Then he went back to playing Monk. That was right about the time when he stopped doing the non-tonal work.

PK: Rhythms, it was more of the beat.

JS: I think there was always a beat actually. That I always think was there. I think he got much more refined in the the way he personally articulated his time and figured out his calling card as far as his sound I think at that point became more about how one articulates a note in the time stream rather than this way more traditional idea of okay what's the odd noise that he makes that no one else makes. There's a certain sonic fingerprint, thumbprint that Evan Parker or John Butcher or Derek Bailey has, which is time based.

What usually sparks, that bit of recognition is oh. that sound, that's a John Butcher sound or something. He dropped that approach. His approach became what's an even older tradition, I look at it as okay I'm going to place my notes this way and do that because I think he was always a traditional jazz musician at heart.

I was thinking about the multi part thing of his music that you were asking about. I actually hear that as -

PK: The compositional structure.

JS: Yeah, I think it as being closer in spirit to German Lieder. He was a huge fan of Webern and yes, he was a huge fan of Ives, but Ives was inspired in terms by people like Schubert and Wolfe and things like that. Also New Orleans music and especially early Ellington music. Something that seemed like *Morning Joy* to me structurally is a lot like *Rockin' in Rhythm*. You have section A and then you have an interlude and you do section B and then you go back and play half of section A. Another interlude and then you have a little bit of soloing. It's this almost what prog rock groups would do.

To me that's the antecedent into that. He, to the end, Steve defined himself as a jazz musician. I think those people looked at him, but this doesn't sound like jazz. He would just, he wouldn't say anything, but I think in his head he's like you weren't there. I was there. I was on stage with Monk. I was at his shows. I was on stage with Miles Davis. I knew all these guys. I *am* a jazz musician.

PK: He was on with Dick Sutton and all of those guys too.

JS: He did more jazz musicians than most people. He didn't learn how to read music until his early 20s and by then he was really good a playing traditional New Orleans music. He had played the tradition and played it in his own unique way without really sounding like

anyone, never even sounded like Sidney Bechet at any particular moment. I've listened to the early stuff.

PK: Bechet is really totally mind blowing in his sound.

JS: He's bizarre. It's bizarre. From a technical perspective to have any kind of facility to be able to move around with that wide of a vibrato, it's superhuman. I spent time trying to see how adaptable, I have very few models on the baritone saxophone. I didn't pick up the baritone because I'm a better player. One of the people who affirmed my direction was Harry Carney and that experiment I have the few things where he does solo and I've learned some of those solos. I would try to adapt his sound to more modern structures, I gave up very quickly.

The actual sound he uses, particularly when he's really projecting his sound out of the ensemble. It's too heavy of a sound. It doesn't have enough flexibility and movement. Sidney Bechet has an insanely heavy sound. I don't understand what is so crazy about early Albert Ayler if you from Sidney Bechet right to Albert Ayler, or from King Curtis or certain Louis Jordan things into Albert Ayler. It makes complete sense.

The structures are different, the phrasing is different but the sound of that. The way the instrument used is pretty similar.

PK: Some of the most interesting stuff for me that Lacy did later on was the record he did with George Lewis and Misha Mengelberg and Han Bennink, the Dutch Master's thing where they do the Herbie Nichols and the Monk I have a live recording of them where they do this amazing version of "Hornin' In". It's just spectacular.

That in a way is my favorite. I was listening to *Rushes* on the train today and that's pretty amazing.

JS: I still think it's waiting to be rerecorded. I don't know if it ever will. It might never be. It's just a real shame. I think it should be rerecorded. I think it should be beat up. A lot of people should hammer away at it, you get all sorts of versions, good, bad and otherwise. I still stand by my feeling, okay the actual fidelity, the way in which it was recorded, which I think was early digital technology. It is harsh sounding.

PK: The piano doesn't have much. I was listening to it at first, I said hmm and then, but then I saw, listening to Rzewski playing, there's nothing there. Those no body there.

JS: I think about that all the time. Especially since the last Ideal Bread record. I've got a

lot savvier about fidelity, about the quality. Not that it needs to be crystal clear but one as an artist thinks about that with one's recording. It makes all the difference. I went through this period once where I realized I had, all of a sudden come into a whole lot of Albert Ayler records. A whole lot of Joe Henderson records. I dumped a lot of onto my phone and that's all I had.

I switched back and forth between Joe Henderson and Albert Ayler and I learned two big things which is first of Joe Henderson is a far weirder more eccentric player than people realize and that his so-called acolytes rarely touch on that or willing to talk about it. He did things in the bebop world that if anyone else did them they would be considered radical, unacceptable.

Most of Albert Ayler records, fidelity-wise sound terrible. Very hard to get a sense of clarity. It's very muddy textures. It's very hard to hear what Sunny Murray's doing at certain points, it's very hard to hear what the bass player is doing. I got to thinking, what if Albert Ayler had been supported by the kind of money on Blue Note or Milestone records that Joe Henderson did, and you had crystal clear recordings.

PK: How about those Impulse ones? I haven't listened to those in a long, long time.

JS: Some are pretty good. Most of the ones I've heard seem to be live and things. Live and Slugs, live recording.

PK: Yeah, the ESP.

JS: Right but the impulse things he did -

PK: He did that Music is the *Healing Force of the Universe*, that was a studio session.

JS: Right, that was better.

PK: There was the Village Gate session and I think that was a amazing record.

JS: I think it's more out there, *Spiritual Unity*, I love the playing on it. Some guys get really upset with me, I'm like I do not like the sound quality on that record. It's too muddy sounding. It's, I think for some people that's part of its attraction. It isn't for me because it's not punk music. It has some of that energy but it's not.

Those guys are playing their instruments far more precisely than any punk band does. A lot of records are like that. *Bells and Witches and Devils*, *New York Eye and Ear Control*, the sound quality on all of those, anyway so *Rushes* songs are just really hard. Really, really hard. It would take a long time I think, you have to play that material a lot

before you feel comfortable inside it.

PK: It's sort of like in a way his comments about instrument. I never heard a musician talk more about the challenges of his instrument than Lacy. I guess I was curious to know what you thought about that in relation to his compositional style. Then his playing as well, he always to me he always sounded incredibly facile in all of his playing.

JS: His obsession with craftsmanship was part of what I found attractive. Yeah, I didn't realize I was looking for that as much until I met him. It's that combination of the ambition to be the best possible craftsman and best possible artist he could be. Be a literal artisan. That's totally what I want to do and what I want to make.

The composition composer wise, it's a little funny because I know for a fact he was a great piano player. He wrote an awful lot of his music at the piano. One of the only times he got angry at me was when he heard me try and play one of my pieces on the piano. He said, "Yeah that's just not going to do, you got to learn how to play piano."

Every melody line he wrote was, that I can tell was based on some kind of research he was doing on saxophone. On the soprano saxophone. Most of the melodies seemed to follow to two camps. They're either a deep penetrating look into a very small pitch set. A pitch set anywhere from two to five notes.

He has this tune "I Do Not Believe" from *Vespers* (singing), that's it that's pretty much all the notes he uses for the melody. Just moving around and how you creatively, how do you get creative when you put severe strict limits on yourself. Then on the instrument as well, he liked to talk about the story of how he stumbled upon just going between spending the entire day just going a half step between two notes. When you're playing an actual saxophone it makes sense because the instrument's in direct contact with your head and your body. It actually makes your head vibrate depending on how you're blowing it.

You can blow it endlessly and feel like the different vibrations and the two notes he's talking about are across what's called the break. You go to a totally open instrument to a totally closed, almost totally closed instrument. It's a necessary part of training anyway to work across that break. In a practical way it makes sense, but I think that he decided to turn it in to his art. The way he turned his walk into his rhythmic style, or his melodies are, I actually went to figure this out, I was like, I found it in a way a little bit

distasteful. This incessant running the entire compass of the instrument, from the lowest note to the highest note.

It's like some kind of, phrasing wise it has a lot more to do with Ives or Webern but it's very American overall. Rhythmically it's very American. I found it a little off putting. I have since talked to some other musicians who knew him and some musicians felt he practiced too much. If you practice, he practiced at least three hours a day, every day his entire life. In his younger life, for a good 23 years it was more six to 12 hours a day. Everyday. The only other person I've heard who played like that are people like Sonny Rollins and Cecil Taylor.

Most jazz musicians don't practice their instrument nearly as voraciously but if you did and you end up getting these melodies, where you're just like running up and down the instrument like that. For me it's, at least in my own writing, I'm trying to transcend the instrument a little bit or I'm trying to keep it more in the sense of okay I have a sound that's in my head. The saxophone in my hand just happens to be the tool I'm using to get that sound out. Before there's a saxophone sound, there's what's happening in my head.

Yeah, that seemed to be his approach to that. It's mysterious to me because it did seem like, I heard him able to play exact voicing and everything, recreations “Crepuscule with Nellie” and things like that.

PK: On the piano?

JS: On the piano. He could really play the piano.

PK : He had an ear.

JS: Not just had an ear but he had chops on the piano. He wasn't going to be a flashy player or anything, but he could really play the piano. He just never did it in front of anyone, but it was a constant companion for him. There's a lot of everyday things he couldn't do. He couldn't cook. He couldn't drive a car. He couldn't do the most basic, mundane shopping. I think he was able to get his utility bills paid but I'm not even sure if he had other people do that for him.

Not only could he play the hell out of the soprano saxophone, he could play the hell out of the piano. It's kind of a funny thing about him. Then all of other, everything is written in a very linear kind of way. It's the counterpoint is so paramount that it because

an aesthetic thing where it reduces the amount of vertical movement in the sense of you get less and less and less of the, even though he was aware of it. You don't get so much of the sense of tonal centers moving around but it is happening and he's aware of it. He manipulates very subtle ways.

What was more important was the every one of them had a melody that made sense to his ears.

PK: The soloing wasn't necessarily built over chord changes it was built over the idea of the tune.

JS: He had a couple methods that by the time I met him he was doing what he called poly free playing. He's talked about it in interviews. I've only seen two of his tunes that have actually written chord changes. Three of his tunes. "Esteem," "Utah" and "The Bath." I'm sure there are some others.

He would take three approaches in the order where they were this. First the most common one, this was with us, his students. The most common one was play his song, which was always set up in the same way with an introduction, an A section, usually a B or C section and then you got back to the introduction and you play it again. You play everything a set number of repeats.

Then at that point for the improvising he would say okay I want you to take just the pitches that you used for the introduction and restrict yourself to those. Rhythm, meter and tempo is totally up to you. It's whatever you want to do with that. His own playing, he would do that. That tune Prospectus is entirely in C major. It's one of the most difficult tunes in the world and it's only in C major. When he would solo, he would just be using the pitches of C major. That's how much he practiced that; you don't necessarily have this over whelming sense of C, C, C, C... Just don't feel that, it's actually a true open feel but he's only using seven notes the whole time. That's it.

PK: What about Potts, on the recordings that Potts is on?

JS: On the what?

PK: On the recordings that where Steve Potts is playing. My ears aren't good enough to know. I should sit and listen to it sometime.

JS: That was his number one method. Restricted pitch set but everything else is open. The second most common was just totally free. He would do that say on the "Duck"

variations. Although his mind was usually thinking, especially in the early recordings, he was thinking about sounding exactly like a duck.

He would go to the zoo and he would study in the parks and he would study different kinds of ducks. He was very literal about that. There are some other pieces like some of the stuff from, not all but some of the pieces from the *Way Suite* where he often was totally free in using material. A lot of things for *Rushes*, *Futurities*, his soloing on that is that reduced pitch set, whatever he wants to do.

Even when I was in doubt I would sit down and write down, yeah it's all from that pitch set. Then the third and least common method was given actual chord changes. By the end he was usually simply saying play a blues. He was really into twelve-bar blues in C major.

You asked me about his teaching style, I think. He was a total show not tell guy. It really unnerved all of us at first. I quickly grew used to it and was okay with it. I had already been doing that with, trying to make sense, working with Ran.

I had already started to figure out then, okay well Ran Blake, I'm going to learn the most by watching him play music. In the same way the other more straight players like George Garzone and Jerry Bergonzi. I learned as much if not more going to their concerts and hearing them play rather than hanging out with them.

So, teachers are different. Some teachers were able to, like Alan Chase, Kim Park, so much great information just talking to them. Steve just didn't talk a whole lot necessarily and if he did it was whatever he felt like talking about which, in the early aughts was more often than not about the invasion of Iraq. That was really on his mind.

I remember a lesson I spent with him where we spent 45 minutes playing "Pannonica." Every time I saw we were coming up on the final (singing), I'd be like okay and then I'd hear him go (singing). Just for 45 minutes, he just kept it going. We just kept playing and seeing what we could tease out of it. We kept playing it together and keep doing it. That was exhausting and terrifying and really kind of got to it. I was like this is the thing I've been looking for. It's just sitting alone with the person I want to compare my sound against and then just getting my butt kicked. Just seeing if I, and that's how I learned.

That's the way he did everything so doing student ensembles, he never told anyone how to solo. This method I just told you about he would offer that usually in response to people's question what do you want us to do for soloing, you don't have chord changes. Almost none of his charts have any kind of printed guide on them as to what improvisation should be.

The improvisation was always fundamental, he wrote for improvising. In ensemble he would stop if we got the ink wrong on the Monk or Ellington or one of his tunes. If we weren't playing the ink correctly, he would stop and he'd really be like no, that is not the notes that are written. After the soloing, we get all the way through he would just go, okay and on to the next tune. That was it.

I was never there watching him rehearse his band but I'm pretty sure that's how he ran his band. I don't think he ever told Steve Potts how to improvise. I think that was important to him, that he, when it came to those guys improvising that he gives them the longest leash possible. That became really fundamental the way I lead bands too. I've worked for guys who and seen other guys instruct people in rehearsals how they want their improvisations to go and I actually find it deeply offensive.

PK: Why are you hiring somebody if you are going to instruct them?

JS: You're basically saying, yeah you know the way you turn your ankle when you take that step with your right foot, could you not do that. Then you make the person, or at least on crutches and then you get a really awkward performance out of it. If you don't like their improvising, get someone else. You should have gotten someone else. That's your work as a composer, as the band leader is the casting. It's what directors do all the time in theater and movies.

They hire certain people, the people that they want to hire is based on this is who I think is going to be awesome at this. I won't have to tell them what to do. It's a collaborative thing and I think he liked that counterpoint; I think he liked the fact that on one of his tunes he would follow this very strict procedure and Steve Potts who knew? He was going to be Steve Potts. He was going to do the way he did.

Jean-Jacques Avenel often did follow Steve's approach. Usually again that reduced pitch set which is the approach I took; I still take with a lot of his music. It's not,

it requires more work and it can be deadly dull. It's like trying to make a gourmet meal out of matzoh bread. It requires a lot more time and effort and at first it just tastes like flavorless crackers. It can be done, and it helps to, by limiting my choices, my options, I have a hard time concentrating and focusing. It can really do that, just bring my attention to a point. Okay just this stuff there.

PK: Is the approach that you take in your band, it's seems to me that you looked at where you thought he didn't go, you regret that he didn't keep going in that same direction that he was doing in the 70s and maybe moved a little bit more and then is your approach being, sounds more experimental if that's the right word or stretching out the -

JS: Maybe on the last, probably on the last record but that record was made before I wrote the essay. If it appears on the record, that was an unconscious reason for that record sounding the way that it did. The first two records I think are actually quite doctrinaire. Ideal Bread started purely as a device I used for playing sessions here in New York.

I arrived here in New York, hardly knew anyone, wanted to meet people and I can get all sorts of really amazing musicians to get together with me by dangling the bait of I have some of Steve's original charts, want to come and play this stuff with me. Then a small group of guys kept returning my phone calls around the time I became completely obsessed with this record *New York Capers and Quirks*.

I have this alarm clock that plays CDs and I ended up popping that one in and those things became complete ear wine. I couldn't stop listening to that record. I ended up transcribing all those tunes and really wanted to figure out how to play them. I had already, I was, I'm attracted to hard tasks and for me the hard task was Steve Lacy plays his songs and he songs and he sound magnificent. I play his songs and I sound absurd. What is going on? It bothered me.

I knew I could play the ink on his pages; I just couldn't lift the ink off of it. I thought about it and thought about it and came to the conclusion that maybe the best, the most practical root to solve this dilemma I had. The goals were that I just wanted to be able to sound like myself playing his music. I just wanted to feel comfortable playing it.

The moment he brought his tunes in which I didn't even really know his music very well when he arrived at NEC but from the moment he played and I tried playing it, I

was facing this dilemma of I really sound terrible playing these songs. I don't want to sound terrible. I don't understand why I sound terrible because they're relatively simple songs. Most of them; or many of them. At least on paper.

I came to the conclusion that maybe the best method to solving that dilemma was to play the songs, that is rather than talk about the songs but play the songs the same way that, and I was affirmed in this thing about the way Lacy dealt with his obsession of Thelonious Monk's music. Yes, he spent a lot of time parsing out, and a lot of people have, what's going on harmonically and the melodic motion within those songs but that didn't get him any closer to what he actually wanted. He just wanted to sound like himself playing that music.

It is, he listened to the song endlessly, he transcribed them. Learned to play all the parts on his saxophone and on the piano. Just played them over and over and over again. It's a very simple rudimentary method but it requires years, it's nothing that can be figured out quickly. I was like, I think I'll just do that.

Along the way I found Kirk and Tomas was a different bass player originally. Literally the universes just opened up, we got a last-minute gig at Barbes which at the time was a venue that was really hard to get in to for creative music, but people had a healthy scene there. We got this last-minute gig there, one of the local documentarians of the scene came around and record the gig. I sent it to a guy who just started a label which has since folded. He loved it, asked us if we thought about making a record. I said no we hadn't, and he offered us money to make a record. We made the record; I didn't actually lose money on that record.

He put the record out and he pushed it and I tried to push it and the critics actually really liked it. It was all a big surprise to me. All we were doing was, that record, over half of it is tunes from *New York Capers and Quirks*. Then we added the "Uh, Uh, Uh" because I just thought it was a really hip tune and we added what's it called, sorry, ("Trickles"). We added that tune because the owner of the label had requested it. I'm like okay, as a favor to him sure I'll put it on there.

"Esteem" was on there because that was the very first tune Steve had us play in ensemble. It had been kicking my ass forever and ever and ever. I sounded so bad on that

song for so long and I finally had found a way inside of it that works.

PK: That's a beautiful song.

JS: It is but, it has chord changes, but it took me a while to figure out how to make sense of the chord changes. The rest of it, there's three songs and then the other five tunes are from *New York Capers and Quirks*. We just do it exactly as written. The melodies are played down an octave because of the range, at the time Kirk was playing trumpet, range of baritone, but I'm still playing way into the altissimo register.

It took months and months just to be able to play that stuff. I think that *New York Capers and Quirks* one of the greatest saxophone trio records of the 20th century. Up there with *Freedom Suite* or *Live at the Golden Circle, Spiritual Unity*. It's an incredible record. We just did the record and when it came time to do the solos I would tell the guy, this is what Steve would do, how he would approach this stuff then I would just shut up and left them alone and we all just figured out our own way through that.

Some of the *Capers and Quirks* tunes are just really, besides the range of the intense repetition. There's a tune called "Bud's Brother," it's made up in these little cells and each cell is repeated 18 times. (singing) Figuring out how to align that in my mind so that we could all feel it together. You're just stuck in that, first overcoming the boredom of it. Playing through that boredom so it's no longer boring. Then the technical issue of okay can we really remember this and go into that next section together.

I think that was a really traditional record in a way. I wasn't trying to break any new ground. I wasn't trying to be, I actually knew a lot less of Lacy's discography than I did later. Then the second record came about because my daughter was about to be born and I was terrified that my professional life was going to go on hold for at least five years. I made the decision to document everything I was involved in at the time. Which at the time was Ideal Bread and then this band that played my tunes called Holus Bolus. I made four records in two months.

My wife still doesn't forgive me for checking out. It was literally the two months before, all those recordings happened three months before my daughter was born. My wife was not happy, but I did it and I got it out of the way. On a lark I sent it off to Feigenbaum at Cuneiform Records and he's like yeah this is great. We'd love to put this

out and as it turns out, someone who's supposed to release a record this year, this spring can't do it so we would actually get this out now. I'm like great.

If it were not for my daughter being born, I would not have made that record. I was like okay this is a rehash of what we did last time. It's the same stuff and same approach. It's one thing when it's your own music and you're just trying to repeat a message out of obsession and also a need to get people to understand you but when it's a repertory band and it's someone else's music, I was like okay. We're constantly battling, yes you can listen to us but there's plenty versions of Steve playing his music. It's hard for me to justify the contribution we made but the record came out and it did even better than the first one.

The third record, all that happened really was that because of these lucky opportunities the band actually became a band with our own singular voice as a group. Based around playing music of this sadly dead artist, it was a plus. We had spent enough time in the trenches there, just playing Steve's music, following his pathways, his approaches. Nothing but the fact approach. People can get antsy but also you just want to grow. Be more yourself.

I was trying to deal with this dilemma of okay the band has its own sound now and we've blown beyond just being a typical repertory band and it doesn't to my ear, doesn't make sense that we just simply do a nothing but the facts approach to this. I was getting a little bored with it, but it was more of toxic boredom.

Not the kind of boredom like okay if I play though this, I'll reach something interesting. No, I think I've gone as far as I'm going to go. I just looked at it as a problem. I'd like to do another thing with Ideal Bread. Ideal Bread is five people. Adam, Tomas, Kirk and myself and Steve, but I have to find a way for us to really be ourselves as fully as possible. I got to find a way to combine this. I latched all that on to a big but very simple nerdy concept. There are those bands that redo an entire Beatles album, start to finish or something like that.

We were going to do an entire box set. It was the goofiest idea. Total fan boy idea and it's also really against what the artist wants because the box set by definition is the mashing together of elements that only go together in the producer's mind. Not in the

artist's mind. Often box sets, I think make that big sin of rearranging the order of the songs and it's like taking the *Great Gatsby* and being like we're going to actually publish this with all of his notes and addendum. Which they do with some authors but those are for the specialist academics. They're not for the general public. It's not entertainment or at least traditional entertainment.

I decided okay we're going to do *Scratching the 70s* and it seems as good as any. At the time it was the only one box set. Now there's another one other box set, the Black Saint Recordings. It's a really curious portion of his artistic career. I made the decision that I wouldn't write new arrangements for it and I gave myself this rule that I could use an arranging idea no more than three times which is a concept I borrowed from John Cage.

Once I used to say, I'll explain what I mean in a moment, but once I decided to use the head solo head arrangement, three times that was it. I had to force myself to find some other way to let the band be itself. Feel like I was actually playing a Steve Lacy tune but following a different arrangement of the materials. Some of the materials, some of the tunes we do are from his first studio solo record. It's not meant to be recreated; it's not meant to be played by a group. By its very major it has to be, like the piece "Roba" was not, it's a piece only for business purposes so they could collect royalties on it.

It's a free form improvisation, but I was like okay, but I made this artificial wool for myself so I'm going to just follow it through its course. Again, with this idea of I'm going to put these limits on myself. Put these blinders on and be like well my rational mind says this is a fool's errand but I'm like yeah but what else am I going to do with my time. There are worse and more foolish things to do.

Really just came out of that. It wasn't until after the fact and after really digging into the 70s era of Steve that I really didn't know all that well and that side of his playing and later on in in process of writing that essay. There's a way he played; I really wish he has just kept up.

I wish he had found a way to, because for me he was a pioneer for writing for improvisers much more so than many other players. He pioneered a certain approach to free form playing. Completely free form playing and to non-tonal playing that he just

dropped after. I think he pretty much dropped after ten years. He did it for ten, 15 years and he's like okay I've done it and I'm not interested anymore.

PK: You think some of it was financial? Motivated by being able to work?

JS: The changes in playing?

PK: Yeah.

JS: No, no. I think it was completely an aesthetic thing. He had already, once he, from the way he explained it to me, once he decided that he was only going to play soprano saxophone and wasn't going to play clarinet anymore, he had already made his big, he'd already cut himself off in a big way from financial remuneration. At that point it was simply okay well I really am doing this to make art. Make great art, by making that simple declaration because a lot of the guys he played New Orleans music with were like you have to play clarinet. He's like I'll play the same melody on soprano, like no. He lost that work.

That was when a lot of work was available. He would go down to the musician's union and see what jobs were available and plenty of times it would be I suspect yeah, we would love to have you, but soprano saxophone, no. We need you to double. He refused to double.

PK: Why did he move to Boston?

JS: I've heard various stories, but I think it was a combination of I think he had his heart broken by Paris and by France. I think the changes in the cultural atmosphere in Paris so that it became much more of what it is now which is this modern day, gilded age town, really bothered him. Also, he loved France. He was fluent in French even though he spoke it with a thick American accent. He loved the French and the culture, and I suspect that he started to realize that no matter how much he loved it and respected it, he was always going to be treated like a weirdo ex-pat musician.

Frankly the French from what I can tell, are less interested in your jazz music if you're a white man. It's a small price to pay for all the extras for the perks of being a white man, but I think he witnessed that from the French not from the musicians and it just broke his heart. He's just like okay I can't. I've given so much to you guys.

I think it was a combination of that and he was offered a chance to write his own ticket so to speak at NEC by Allan Chase. He'd done a master class there and Allan in

passing said anytime you want to come back, we'd love to have you on the faculty. Allan was thinking ...a year later he got a call from Steve asking him was he serious about that. Absolutely.

He was finally ready in his life to teach. I found out later that he always put off students. He wrote his book *Findings* in part because the guy who put it together said if you do this book, you won't have to teach another lesson. He wasn't really teaching much lessons anyway, you can just tell people, buy my book. That book really is what he taught. That was his practice methodology. Although it is a lot better to do it with him in person than from the book.

He was entirely committed to just from the 70s on pretty building his own musical world. His own body of music that he could live in and that was going to take all of his attention. He was practicing saxophone and composing. Everything else, no, no time, not interested, don't want to do it. Those last couple, that's what's really sad is he was going to be I think a really, he wasn't going to be the right kind of teacher for everyone but for someone like me he turned out to be the perfect teacher.

He was really interested in becoming a good teacher. He wasn't one of those guys, he was a great player and was like okay fine I'll take a job. He actually wanted to teach people. He kind of transmit his music over to a younger group of musicians. I think once he got to US, he also started to see that maybe this time around US would welcome him with open arms and would be really interested in him and he'd be able to play good shows in the US.

When he got to Boston, he had a great house over in the Boston Fens, was it in the Fens, no it was over in Brookline. He lived in a great house over in Brookline. Over by the park. Really nice teaching job.

PK: And regular money coming in.

JS: Regular money coming in. He was still doing gigs that he loved to do and getting flown over to Europe and various places to do these gigs and was in demand. It's like yeah, this really sucks. A year after he arrived, he gets diagnosed with cancer. I think that's what was going on. He certainly was, I could tell he was very curious in what I was up to and other students and he had no reason to be curious. He had plenty to do and he

had worked with some of the best artists around, but he was very curious.

Other things he's not, he would hear something, some students or teachers are doing, it wasn't for him. I think that's what was going on with that.

PK: I know that he, I read something once that he said he could barely get a gig in France anymore. He was playing in other countries but...

JS: I think France broke his heart. He helped create the creative music scene there. Was central to the development of it and really benefited from it. I've talked to Michaël Attias who said that, because Michaël grew up in France and he said growing up there in the 80s, Steve's quintet and sextet played at all the major festivals all the time. They were everywhere all the time. They were very big but it's almost to the point that, as he got a little older, he's like geesh can we get some other groups in here or whatever.

For a good 15, 20 years he had a really good run of it. Then I think he ran into a series of just tough issues with the French in both cultural and business fears. Also, he had gotten, for the first time ever go hit by a car. He was crossing the street and the guy wasn't watching. I think he just took it all as yeah, I think I've made my run of this place. He lived there for 40 years or 30 years.

He saw that he had a good time teaching the students the first time around at the master class at NEC and so he saw like okay here's this thing. Maybe it's the right thing for me to do. At that point the quintet was definitely stopped, he really broke up the quintet and all that remained was John Betsch and J J (Avenel). He knew he could live almost anywhere in world and continue to play. They really didn't need to rehearse so much anymore. They had a thing and he could just get gigs up and he had very good agents setting up great gigs for him.

PK: I saw Avenel at the Bimhuis a couple years ago playing with, it was a double trio. Fred Hersch, Gerry Hemingway and I forget who the drummer was with Fred. Then the French pianist who does a lot of prepared piano.

JS: Benoit Delbecq.

PK: Jean-Jacques Avenel and I forget his drummer, but that was pretty interesting. (PK: Gerry Hemingway is a drummer; Hersch's bassist was Mark Helias; Delbecq's drummer was Steve Arguelles)

JS: J J was like, American bass players will never, it's really sad. He really was an

unbelievable bass player. One of the great post-World War II bassists. I got to hang out with him a little bit. I really love that guy. It was really sad when he passed away. He'd been sick for a long -

PK: Yeah, he didn't look good when I saw him, I said oh because I remember seeing pictures of him early on playing with Lacy, he looked totally different.

JS: He lived with cancer for ten years. Ten years, a bit over ten years he lived with it. It's amazing he lasted as long as he did.

PK: Could do what he did, travel and all that. One other thing: his interest in other things, in art. In his knowledge of art, Kenneth Noland I know for one, and then all the literature. That to me is a really special part of him that I always really enjoyed. Did he talk about that when you had lessons or was it just so much part of him?

JS: It was inevitable it would come up because he would write out his charts in multiple drafts until he got it. He was very meticulous. He would study how other and loved telling stories about the devices that Stravinsky came up with from drawing his own staves and how Debussy wrote out his scores, he was a real student of that. (His) scores are very meticulous and at the end he would put in a little postage stamp sized picture of the person.

I'm a pretty well-read person but even I would be like, trying to remember the name of her, the *Vespers Suite* -

PK: Yeah that's that Indian. Is she Indian or Bangladeshi?

JS: No, you're thinking *The Cry*.

PK: *The Cry*, yeah.

JS: That's Taslima and she's still alive. The *Vespers* thing was all based on Bulgaria's national poet who actually became vice-president of the country. Prime minister of the country. Dimitrova something (Blaga Dimitrova). She would stare and be like, Steve who is that? You don't know about, she's really something, I didn't know about her at all before he gave me a word book of her poems and I was just like, just this is it. This is the thing.

I didn't know who Robert Creeley was either, anytime you're playing his tunes. Inevitably and even if you didn't know the person you'd be like why, what does that mean that you wrote this because the tunes never, you immediately go to well maybe it should

be sounding like that person's music or you try and twist in your mind but it never did sound like one of Steve's tunes.

Yeah, he'd invariably talk about that stuff with them anyway. In my case I think that's actually what we bonded over is that we loved talking about books and artists. My grandmother was an abstract expressionist painter. I'd always be taken to various art galleries and stuff and I didn't know Kenneth Noland was, but I know Alberto Giacometti and I knew who Piet Mondrian was. I certainly knew, plenty of people around me know who Jackson Pollack was but I'd seen Jackson Pollack's paintings. I had some frame of reference for it. I knew who Rodin was.

I think he was liked the fact that I wasn't necessarily being like, a lot of students nowadays in a jazz program, in a high end jazz program are going to be like, if you say Alberto Giacometti, they'd be like no but I've been listening to the latest Chris Potter CD. Fine but what about life. He asked me once, "have you read any Beckett?" "Oh yeah, I've read a lot of Beckett actually." "Yeah but have you read any of his prose work?" "I have to admit, I've read pretty much all of his plays, but the prose work stymied me and I tried Steve, but I couldn't do it." He's like, "you know this one, *Watt*." I'm like, "that's the one I couldn't do." He's like, "that's the one man, you've got to check it out."

PK: In French or English?

JS: He probably read it in both. It's the same way with either because Beckett did the translations anyway. You still get Beckett. He wouldn't tell me what it was he got out of *Watt* or anything like that. He wouldn't demand that I do it, he'd just simply be like, "that's really the thing." I remember the one time I played with Roswell Rudd. Ideal Bread hired him to play with us at the Stone and I asked him about that.

"You know Steve was really into Beckett's prose work". He's like, "yeah man." I'm like "'Watt'?" He's like, "that's the one." That's obscure even for English majors, they don't know Beckett's prose works but I did go back, and I did, it was one of the hardest, I still think it's one of the hardest novels in any language ever.

We ended up, it was just something we were both interested, and we could talk about. Again, that's when he actually became a little loquacious. He knew, it was pretty vast too. He was a big, you know Stanisław Lem?

PK: Mm-hmm (affirmative), the science fiction writer.

JS: Huge fan of Stanisław Lem. I know of him because I had already seen the Tarkovsky version of *Solaris*. I ended up going, and I saw the book collection he had in his house in Brookline. According to Irene Aebi it was much smaller than the one they had in Paris. I saw he had like six or seven Lem books. I'm like okay I'm going to read some Lem and now I've read a whole bunch of Stanisław Lem.

In a way, because that to me made more sense than just only talking about jazz records or even only just talking about music. It made more sense to me to talk about all of, I have since realized he had what I wouldn't say chip on his shoulder necessarily, at least not when I met him but that kind of overtly... because he was an autodidact, he started college at what was then then called the Schillinger School, it's now Berklee. I don't think he finished there. He never did much in the way of traditional education and I think he, like a lot of people in that way, he overcompensated.

By the time I met him he was pretty quiet about it but I bet there was probably a time when he was like, "oh yeah I read it," but he really had read massive amounts of literature and really gone out of his way every moment he could to really fill his head and his life with more art. There's still stuff he didn't know about, but it was pretty mesmerizing. Kind of like a Ran Blake, his memory for those things is very, very sharp.

One of my favorite Steve Lacy Ran Blake recordings actually is when the two of them played the duo version of the "Man I Love." When I did the Kickstarter for Lacy, one of the perks I offered was a personally made mixed tape, and it included that track on it. I think it's some of their best playing from the both of them actually.

Ninth question I didn't really understand about the "do you hear the challenges of the saxophone or the voice in the songs. That one I didn't understand.

PK: That was more about when you listen to the art songs, is there something different about those songs than the other tunes that he wrote, and what was the compositional challenge that influenced that. Was it how to set the words, what it how to set it for Irene to sing it, for him to play it or none of the above really?

JS: First two and you can go online. You can find, I'll see if I can find the link to it but the thing of him out in Colorado at the -

PK: Yeah, Naropa.

JS: Naropa, right. He talks about, he would just sit there and repeat phrases over and over again. "Knowledge studies others, Wisdom is self-known; Muscle masters brothers, Self-mastery is bone" (singing). He would just do that, over and over and over again.

Eventually came up with the phrase and then I think he spent a lot of time being like, does this sound, do I hear Irene doing this. Is the right thing for her. Even if Irene was like Steve this is impossible. No, no I was thinking of you when I wrote it.

The lines he wrote for Irene were nothing like the lines he wrote for his saxophone. The saxophone lines I think were much more acrobatic up and down the entire compass of the instrument. Kind of like a Franz Liszt thing or something. You have to be a very serious saxophone player to be able to play the things he wrote.

For any saxophonist, even if you're playing a B flat instrument to play *New York Capers and Quirks*, you've got to be really good. Those are just hard, hard tunes. Up there with the hardest bebop and Monk tunes around.

In reference of multitude to practitioners I would say, Anthony Braxton, Cecil Taylor and Bill Dixon all do that as well but just various other people. Milford Graves certainly has a deep interest in physiology. Steve though yeah was the only one that would talk about it explicitly in his music. I think (Ken) Vandermark took page out of Lacy and Braxton's book. Every Vandermark tune; he would announce I wrote this for blah blah blah.

PK: I know Braxton was always doing that, at least early on.

JS: Braxton and Lacy were roommates in Paris apparently, back in the 70s. They were very close, knew each other and Lacy told me, would tell anyone within earshot, Braxton's the reason why he started pursuing the solo concert. He thought it was impossible to do a whole concert. Then he went to one of Braxton's concerts early in the 70s and he was inspired, you know it can be done. You can actually do this as a sustainable set.

JS: Adding to his Ives, Ellington Webern was a huge influence. Any of the guys in the MEV collectives. Rzewski and Curran and Teitelbaum. Their compositional work. Harry Partch. I was just talking to Ben Goldberg recently, we were listing to some of *Futurities* and he was winching a little bit of that micro-tonal distance between Irene and Steve's thing and he was well I guess that was the time when you really could let anything slide

in the recording.

I'm like, "I think that's actually what Steve wanted." He's like, "you think so?" Steve could hear what was going on in that intonation. He could have bent the horn so that it was more in tune with Irene, I think he liked that. I think today's ears don't like that sound for the most part. People who do like micro-tonal music don't like things with a strong pulse to it usually. Which I'm sure if there's a micro-tonalist here they would take me to task for that but none from what I've heard.

I think the work that Partch did was really essential to him, the sense of how to hear intervals and how to hear harmonic relationships. Then there's this guy Watazumi Doso who is, amongst shakuhachi players incredibly famous but fairly obscure, but kind of the Thelonious Monk of the shakuhachi sound. His name is Watazumi Doso. Steve actually went and took a lesson with him. It was because of Watazumi that he quit smoking and he was like a three to five pack a day smoker.

I used to think critics were just being shallow by talking about the Eastern influence on his melodies, I've listened now to a bunch of Watazumi and enough Lacy to be like no actually it's true. I think there's an explicit reference, he listened to a lot of shakuhachi records. He was kind of obsessed with it. I think that's what encouraged him, I think his study of Webern and his subsequent study of Japanese folk music and other folk music, but especially Japanese folk music is what pushed him to using these small limited pitch sets.

He was quite the connoisseur of shakuhachi players. There was stuff he did, that he attempted to do on soprano that was based on listening to shakuhachi players. Watazumi Doso, is as essential as any of Ives and Ellington and New Orleans music, Monk influence on him.

PK: Do you know when he met him and started listening to him and studying with him?

JS: He probably started listening to him, first met him in the 60s, started really listening to him in the 70s. Whenever his first visit to Japan was. He went to go and see him because he, which is a big deal because the guy lived in the middle of the forest. Private little island, no one was around him. He lived very ascetic Zen Buddhist lifestyle in the middle of the woods.

He was notorious for playing any piece of bamboo that he found. There's some movie of him. Apparently, he's goes around, he's knocking on, checking out different piece of bamboo, he's like this one. This huge thick piece. Chops it down and he chops off this huge three-foot long piece of bamboo and he hollows it out, carves the top and just plays it. Wouldn't treat it, nothing. Just played it right then and there. He just had this feeling of power. This kind of wild man approach to it.

Irene did tell me about their visit to him. I think the band had gone over. He said J J was there with him as well. They, on an off day had arranged to take a series of trains and cars out in the woods, arranged the meetings so he got to go and meet Watazumi. Went in and sat there and he was, Steve was much, in his younger days he was pretty not arrogant but pretty sure of himself.

Self-confidence I don't think was a huge issue for him but apparently, he was very mild in front of Watazumi. Just like stunned and awed. Watazumi through a translator says ask him like okay so here we are, maybe you could sing a song for me and Steve starts to reach for his saxophone, he's like no, no what are you doing? He's like well I was going to play a song. He said no, no, no, I asked you to sing a song for me. Okay all right.

This must have been way back because, I bet this was what inspired him to start singing on a couple of his records. He tries to sing a song for him, and Irene said, "J J and Oliver and I we all just started laughing he sounded so terrible. He had never sung, and he was smoking three to five packs a day so his voice was trashed."

Everyone starts laughing and Steve's completely embarrassed and Watazumi says, "okay, you must first learn to sing anything you're going to play because it makes no sense. How can you really know a song if you can't, singing is the easiest thing in the world. A child can sing. How can you be expected to play something well if you can't even sing it?"

"Secondly, I can already hear, you must stop smoking. You play a wind instrument? You cannot, why would you do that to yourself?" That's what got him to quit. He wrote about it in *Findings*, the way he quit smoking was that he just decided that he just wasn't going to start smoking that day. He would occasionally carry around a cigarette, but he would say no I'm not going to start smoking today. Cold turkey on that

trip to Japan. Quit a three to five pack a day habit. Unbelievable.

He did all this because he was so enamored of Watazumi's playing. I had no idea who Watazumi was until I met [Lacy], and I had asked him about Watazumi. I think he mentioned it *Findings* or something, I started rereading *Findings* and I asked him about it. He's like oh yeah, mentioned certain records. That must have been early 70s or something.

I finally only recently got some of the recordings he made with local groups over there. There was this one guy, I'm forgetting his name.

PK: The drummer? (Masahiko Togashi)

JS: Yeah, paraplegic because his wife got tired of him fooling around and attacked him with a knife. They stayed together and he spent the rest of his life learning to play drums using just his hands and then being wheeled out in his wheelchair into his backyard to catch butterflies. He was a huge butterfly collector. Oddest thing. Back in his day he was hell raiser and he was the guy who played with all the visiting Jazz players.

He played with Don Cherry; made records with Don Cherry. Played with Dexter Gordon, if you needed in the 60s and 70s if you are visiting jazz musician this was the guy. He (Lacy) made a duo record with him and some trio records.

PK: There's a record with Dave Holland on bass and that guy or some Japanese drummer.

JS: It's that guy. Japanese culture was really important to him (Lacy).-

JS: Watazumi, his record collection was pretty, I think at different times was very, very big and like a lot of musicians of his, that he was around at that time of that age, people who survived bebop, he because deeply interested in folk music from other countries. I think that's also, it seemed like you had to finally start to really get that stuff starting, especially starting in the 60s. Start gaining the Smithsonian collection, all of sudden all this music that was taken for granted now you can actually hear this now. Get access to it, you can find it in record stores. He had a deep, deep interest in that stuff.

INTERVIEW WITH PIANIST FRED HERSCH

NOVEMBER 21, 2019

Pianist Fred Hersch is one of our leading interpreters of Monk. In 1997 he recorded a solo CD comprised entirely of Monk compositions. Fred plays a Monk tune in every set at his performances, a number of which have been released on CD. I visited Fred at his loft in lower Manhattan on the morning of November 21, 2019 to get his insights into “Pannonica” in particular and Monk more generally.

Peter Katz: [I’d like to discuss] Monk in general, and then maybe some specifics about the tune. I find the harmony a little bit challenging, but it starts in C, and kind of ends on D, but at the same time, in this performance, Kent Carter resolves his last note to a G.

As an improviser, or approaching a song like this, do you know all the changes to this song, and you work through that? I was listening to your performance on the record, (*Thelonious: Fred Hersch Plays Monk*) and my ear isn’t good enough that I can really sit and listen to it, and say, “Oh yeah, he’s staying with this set of changes.” And the changes that I’m using, they’re the ones that Steve Cardenas transcribed.

Fred Hersch: Right, well that’s a very good starting point. They’re really well done. That’s a great thing that he did.

PK: If you can remember, how did you approach it, and then, the interesting thing for me with Lacy, is that he, when he and Rudd had that band in the early 60s where they played only Monk-

FH: Right.

PK: They had a repertoire of about 55 tunes, and they made no commercial recordings. Sorry, no commercial recordings were released, but there’s a session that’s available now on Cuneiform, and then they also, in 1975, Emanem Records released a session, recording from a café called *School Days*. So, you can really hear what that band sounded like, and there’s a really interesting version of “Pannonica” on that, that is much more out than this version.

This is really pretty straightforward in my hearing, right? He made this (*Disposability*), and this is two years after (*School Days*). It’s his first European recording, his first recording in about five years. It’s the first time he recorded his own

songs. He also recorded "Tune Two" by Cecil Taylor, and one of Carla Bley's songs ("Generous 1") and then three by Monk. "Coming Up the Hudson," "Bye-Ya," and "Pannonica." And "Pannonica" is really the straightest one.

So it's interesting to me that he really took a very straight approach, but, at the same time, there's some interesting rhythmic things going on, like that five against four feel on the first chorus, and a heavy, kind of a heavy three, seems to me like a heavy three feeling. So, what am I trying to say? Well those are the things that I'm feeling interested in from a Lacy perspective, but then trying to get an understanding of how somebody else, who has made Monk a very important part of their repertoire-

FH: Right. Let me talk about that.

So, playing Monk, I mean, you could arguably say, "Okay, if we had a recording of Beethoven playing his Sonatas, that would be definitive, and that would be that."

We have Monk playing his own music, so as an interpreter, the first thing I do is look at just what is in the notes. As a pianist, if I try to get into Monkisms, or any of that, I'm going to suffer by comparison. A lot of pianists play Monk, and they think that they need to do a lot of whole-tone scales, and that kind of thing.

It's odd, given who I am, and where I come from, that I would have such an affinity with a guy who came from such a different place. But I've always had this affinity with him. So, if you look at these, the first four notes, he's just putting his hand down. Then he moves his hand down a half step.

Then, he puts his hand down, and instead of coming back on an E flat, he comes up back on an E. It's like, black, white keys, black keys, white keys, basically. Then he takes, instead of a whole-step, whole-step, whole-step, third, then he gets into whole-step, whole-step, half-step, whole-step. He makes it narrower. Same idea, but just narrower.

Then he extends that again, he repeats it, and goes to somewhere unexpected. So this interval here, from the E flat to the D flat, is the first totally new material since the very first phrase. Then the intervals get even narrower, and he lands on a melody note tonic, but the bass is, the chord is up a half-step. He doesn't resolve it.

These telling little details give me clues. Like okay, I'm a person that believes, if I'm going to play any tune, mine, American popular song, Monk, whatever I'm playing, I

want to play that tune. I don't want to just go through it and just shred the changes.

“Misterioso” is all intervals of sixths, and “Blue Monk” is all half and whole steps until the very end. You would play those tunes very differently. It's not just a blues in B flat, it is “Misterioso,” or it is “Blue Monk.” And I think if you want to honor the spirit of Monk, then you have to look at what's there. That doesn't mean that I feel like I have to play every chord exactly how he played it. I use a lot of rhythmic displacements, and substitutes, and changing roots, but the flavor, the flavor of Monk is always there. And we have the same thing, twice. Okay, now he really gets into super narrow intervals, and a real dissonance on that A flat.

PK: Yeah, in the bridge, yeah.

FH: Da-da-da-da-da-da.

PK: Yeah. Da-da-da-da-da.

FH: Okay, then he sort of repeats it, and syncopates it. Then he, this is sort of a parallel phrase to this.

18 and 19 are pretty similar.

Ba-da-da Ba-da-da. You see now here, there's a part that's missing from this interpretation. Ba-da-da-da-da, Ba-da-da-da-da.

Ba-da-da-da-da. Ba-da-dee-do-dee. Yeah-da.

So, but that de-do-do-dee, Yeah-da, it's almost like a weird Charleston rhythm.

And it serves to lock that as a four-bar event.

It closes it. Then he goes to long tones.

PK: Yeah, yeah. Da-da-da.

FH: Da-da-da-da-da-da-da, which are very much like, there's a place where... I'm not sure if there's a...

PK: That was all pretty similar up until then.

FH: Right.

That's kind of, 21 and 22 is a little bit new material.

And then, this, we have de-da-da-da-da-da. Which is pretty lyrical. But then he

gets into this de-de-de-de-de, da-da-de-de-de-de. And that's what I call the Monk Tap Dance. It's like, it's a tap dance rhythm.

So soft shoe.

So, ba-da-da-ba-da-da-da-da-da-da-da-da-da, ba-da-da-da-dee-da, and where he would've gone to the C, ba-da-da-da-da, ba-da-da-da-de-de-da-de, that's really the first time he puts in this extension. Ba-da-da-da, ba-da-da-da-da-de-da. Which is exactly parallel to the phrase before, as far as 31, 32.

And so, he puts this in, and it becomes a 33 bar tune

Right?

PK: Yeah. Yeah.

FH: And it doesn't sound like odd bars.

PK: No. It's interesting. In the outtakes from the *Brilliant Corners* Session, there's a take where Monk is talking Sonny Rollins, and Ernie Henry, saying, "Don't forget the tag."

FH: Da-da-da-do-dee.

Right. Right. But that's another, that's another tap dance rhythm. Da-da-da-da-da-da-da. It's like, "Ta-dah." Like the end of the show. And I think, Monk was steeped in Vaudeville.

And dance rhythms. I mean he liked to get up and dance.

He played a lot of moving ballads that are super danceable, as opposed to the way people get a little too precious with ballads now.

He liked walking ballads. I mean, I've played this tune in a bunch of different tempos, but I think the tempo that I mostly play it is about, about there.

PK: That's pretty close to Monk's tempo.

FH: Yeah. Yeah. It's got a little bit of two in there. It's got a little bit of walking, but not necessarily. I've played it also slower, and I've played it faster. Sometimes by speeding up something slightly, or slowing it down, like for instance if it's a little faster, for me sometimes it's easier to get over the bar line and use rhythmic displacement.

But I think his music has so much of that kind of Vaudeville dance thing in it, that

it's hard to ignore it altogether. I knew Pannonica a little bit, and I think this is one of his best constructed tunes. It sounds like a tune that he thought a lot about. I don't know that for a fact.

PK: There's a story I read that when he was in San Francisco, for one of the gigs that I think turned into a recording. Jon Hendricks was living in Sausalito then, (Hendricks) picked Monk up (at his hotel), they went over to (Hendricks's) house, and that's when Hendricks wrote the lyric to "Pannonica." Hendricks zapped it out in a New York minute, and he showed it to Monk, and Monk got really pissed off. He said, "Come on, you can't do that, motherfucker. You can't write that so fast. It took me six months to write this song."

FH: Right. Yeah. I mean, I was on a panel with Robin Kelly, and he played a rehearsal tape of Monk practicing alone, and you hear him take a standard, I forget which one it was, and he plays it straight on, and then over the course of 45 minutes, you hear him kind of Monkify it. I mean he knew exactly what he was doing, and it wasn't just out of the box. It was a real, deliberate, thoughtful thing. So, if you consider him to be one the handful of the greatest composers in jazz, and you look at that Monk book by Steve Cardenas, it's 100 pages. Everything, including the kind of shitty tunes.

And Duke Ellington's work would fill a room. And who's to say what's heavier, or what's better, or what's more amazing? He created these miniature worlds, and using specific intervals and motifs, to construct these little universes. If you look at this. (Fred goes to his piano and plays "I Mean You.") Okay, so, that's the first, that's the core of the tune. Connector, and then back up, then back up again, reversed.

Up a half step, and displaced. Da-da-da, da-da-da-da-da. That looping, and then upside down. And then, surprise. Another surprise. And the E takes you off to F. You know? I mean it's as tight in composition as Brahms is. And not to say that-.

We're comparing things, but you know, it's like super, super thoughtful, and you can just play it without thinking about it, but if you actually think about it, it's much heavier. This is a beef that I have with young musicians. Everybody now, they pay lip service to 30 or 40, 50 jazz tunes, they say, "Okay, I've done that, now I want to play my own music with my own band." Not realizing that they don't have any craft. There's

serious craft in this. There's craft. Just like there's incredible craft in Richard Rogers, or Jerome Kern, or Cole Porter, there's incredible craft, and to play something like this, is not any less creative than playing something I wrote. It doesn't... They're equal.

Question is, how can you use what's there, and express yourself, and not imitate.

And that's really not easy. But if you just really look at what's there, it gets very deep. And sometimes I'll interpret... on my solo Monk album, I did "Ask Me Now," and the way Monk plays it is very deliberate. De-da-da-da-de-de. It's kind of, almost plodding, and almost like, "Ask Me Now" with an exclamation point after it. And I went for "Ask Me Now" with a question mark after it. Like okay, what does that do to it? How does that make it a little more inquiring as opposed to affirmative? How do you express that?

So, I mean, I don't know this solo, or this transcription, but I mean the craft is unbelievable, and the little surprises, and those little da-do-do-de, da-da, those little bits of rhythm that anchor the piece, and I hear people who just don't fucking know that shit.

PK: What's interesting, Lacy plays it much faster than Monk. He plays it around 177, 178. That was like the closest I could get it to, on the transcription software. And Monk is like 66. Corea plays it really fast. Now, you know, also interestingly, trivia from my research, I think that Lacy, recording it on that recording, *Disposability*, I think he was only the second person after Monk to record this song. Clark Terry made a recording, and then Lacy. And then, so Monk made a recording, Monk's first recording was *Brilliant Corners*, and then he recorded it again, for the soundtrack of *Les Liaisons Dangereuses*, that recently came out, and then he did it on *Criss Cross*, which is what this is.

And then there's probably other recordings. And then, Chick recorded it, I think on *Now He Sings, Now He Sobs*.

FH: I don't think so.

PK: No? Then it was on a different... Maybe it was on an earlier one; it's with Haynes and Vitous, I'm pretty sure. (PK: Corea recorded "Pannonica" during the same sessions the resulted in *Now He Sings*.... "Pannonica" was released several years later on a reissue.). So, anyway, and then it took off, right? Probably a lot of Monk, probably a lot of recordings of Monk tunes, probably was a curve that went like that. In the 70s and

later.

FH: There're all kinds of interesting theoretical coincidences. Like, the first interval of the tune is, and it ends on, that's the end of the A section. So, it's going from there, right?

PK: Yeah.

FH: It's so great. You've got to find the voice leading. Like this. There are so many great little gems in there. There in the bridge, that's almost back on a solve, then, when you start adding substitute chords, just even simple tri-tone substitute chords, there's so much stuff to play.

PK: And what do you make of the harmonic structure? I mean do you have any feelings about what drove his choices? Because I mean it's not a contrafact, obviously, he heard certain things with that melody, as you say, he's just moving his fingers down the keys, moving it down a half step, moving it up a half step, whatever, and then figuring out what note works.

FH: Well, composing is a... I can't tell you how many students have brought in an original, and it's all printed out on Sibelius, and it looks very nice, or sometimes not so nice, but there it is. And, I'll ask them, "Well, why did you put that chord there? Seems like you were building something up, and then the chord you land on is kind of wimpy."

"Oh, I just heard it." That's not really enough. So, composing, if we take the meaning of putting together, like putting together a salad, there comes a point, say when I'm writing a tune, where I get to what I call a fork in the road. Like, if I use this chord, then it wants to go there, and if I pivot it this way, maybe it wants to go there. And if I try another option, it goes there. And a lot of composing is like saying to yourself, "Okay, I like the shape of this. But maybe the melody notes aren't great."

So just, tinker with the shape. Or, "I really like this melody, but the harmony is not really happening." So, how many different ways could I harmonize this set of pitches? And I'm pretty convinced that he had the gift of not recording, releasing, doing anything until it was right. And maybe there's some tunes in his catalog that he wrote really quickly, I don't really know the mythology or how you determine that, but, constructing a tune like this took a while...

And for him to say, "It's close, but it's not quite there yet." And then there are

other things, at least I find in my own writing, where I just sort of get out of the way, and follow my nose, and something happens, that I might not have planned. .

And then you have to just step back and say, "Well was that good? Is that helpful? Is it not helpful?" I mean, it would be a far less interesting tune if it was 32 bars.

It'd be a far less interesting tune without some pretty daring modulations. It would be a less interesting tune without those little rhythms, those tap dance rhythms. All these little elements are in there, and to me, most good tunes, they have two or three elements in a short form tune. So here you have these little cells-

You have some wide leaps, then you have those extra little rhythms. I mean that's all you can put into a 33-bar tune without it being overwritten. And a lot of jazz composition now is overwritten. Everybody's just trying to write, but nothing sticks.

PK: It's too complicated.

FH: It's all ambitious, and I'm glad you have finality, but, where's the beat, where's the storyline? Where can you hold on to? So, I mean, I relate to him because I'm a tune writer, I'm a pretty much short form tune writer. I've written big pieces, but that's where my heart is, to write something short, well crafted, and memorable. So he's an idol, Kenny Wheeler's an idol, Wayne Shorter is an idol.. They were able to create these miniatures that are endlessly fun to play. There's just, you can play them many, many, many times and still find something different in them. You're not just shredding. I mean it's a great tune.

PK: How familiar are you with Lacy's playing of Monk tunes?

FH: I probably have a recording. He moved to Boston after I had stopped teaching there. I never encountered him. I only heard him play live a couple of times.

Yeah, he's one of those, to me, he's a kind of idiosyncratic composer, like in a weird way, somebody like Paul Motian, or Misha Mengelberg, or he's just kind of a pretty singular thing.... Carla Bley, people who just have their own thing. But I really have not studied it.

PK: When you do a set, what goes into your choice of the Monk tune for that set? Is it just serendipity?

FH: John and Eric, and I know a good couple dozen of them. So, it's just like what I feel like. Some of them have really specific arrangements, like "We See," or "Let's Cool One," with some added beats and figures, or "Eronel" has a bass line. Or, "Bemsha Swing" we do as a canon.

Some are just straight down, "Work," or some of the other ones. There are some Monk tunes that I really won't touch, like "Coming on the Hudson," and "Bright Mississippi" are just too hard to play. "Coming on the Hudson" particularly. "Skippy" is too hard to play. It's just a thorny mess of chords, and "Ruby My Dear," is a tune I will never play, because I have never found a way to play it and feel like I can make it my own. I can't do any weird thing like put it in a different meter, or a different tempo. It's just, that's where it is.

I feel very free with "Round Midnight." I can do lots of stuff with that. But "Ruby My Dear" I can't. "Ask Me Now" I enjoy a lot. Yeah, I don't know where this ritual of ending every set with a Monk tune started, but it's been 10, 15 years now. A ballad and a Monk tune. There's just something about that combination. There's a tradition in... I worked with a lot of the old cabaret broads, Sylvia Simms, and Chris Connor, and people like that. And there's something they call the 11 o'clock song, which is (that) the whole set builds to this really poignant ballad, whether it's a torch song, or whatever it is, and then you play something quick to get off the stage. But it's the-

It's that kind of penultimate tune, that spot.

So, with the trio, sometimes that'll be a solo ballad, or be a regular ballad, or it'll be a Monk tune used as an introduction to another Monk tune, but there's something about that spot. It's like you've done all this stuff for 60 minutes, and then that last 10, 12 minutes, 15 maybe, you've got everybody. So, you can just do something really simple, or something very heartfelt, or something like that, and then just have some fun.

INTERVIEW WITH PIANIST ERIC WATSON

MAY 7, 2018

Pianist Eric Watson, an American who moved to Paris in 1978, recorded four records with Lacy between 1987 and 1992, two duets, one quartet and a double sextet. He also performed in a duo performance with the singer Nicholas Isherwood of Lacy's songs in Cologne in 1992. I spoke with Watson on the morning of May 7, 2018 by phone. He was in his home in Paris. Our conversation with focused mainly on his 1991 collaboration with Lacy, *Spirit of Mingus*, including their practice regimen, he also provided me with insights into the history of their various collaborations.

Eric Watson: I can give you background on my relationship with Steve a little bit, if that's helpful, but Steve did not tell me very much about what he had to say about Mingus. He said pretty much through his playing.

Peter Katz: Yeah. Well, yeah, I do, I do. I do have some questions. The first one is just an easy one. How and when did you first meet him?

EW: I first met Steve at a concert in the place called the Espace Pierre Cardin. It was theatre that had been built by the fashion designer Pierre Cardin. He was playing there with his sextet that he had for many years, you know, Oliver Johnson, Bobby Few Kent Carter was still the bass player, you know, I'm sure. I'm sure you know the group.

PK: Yeah. I saw them.

EW: I was backstage after the concert. I loved the concert. I either introduced myself or we were introduced by a mutual friend, probably a record producer or something like that. And in fact, as it turned out, we were neighbors because we both lived in the Marais. In fact, we lived about a hundred and fifty meters away from each other. That's how we met. I guess that would've been in about 1979; we would go out and hear him from time to time. We weren't working together until we started recording together and in fact, Steve and I never, on our own initiative, solicited any projects working together. We were always invited to do something by people who had one thing in common and that is what they were record producers. We were always put together by third parties as such.

We had a very cordial and comfortable relationship, but I was very honored to have the occasion to record with him, obviously he was just a fascinating and very stimulating person. He was not really a friend, but we had very, very good neighborly

relations, I would say.

PK: The records *Your Tonight is My Tomorrow* and the *Amiens Concert*, though those are under your name?

EW: Yes, they are. And, Jean-Jacques Puissau initiated *Your Tonight is My Tomorrow*. A gentleman named Michel Orier who was then producing records at the beginning, instigated the Amiens concerts and there was this *Spirit of Mingus* which came from Jean-Paul Rodrigue of JPR Productions and then there was actually a, a different kind of project that came about thanks to Werner Uehlinger, which was a large group project called *Clangs*

And that was pretty much the extent of my association with Steve. The only time we performed together was to my best recollection was the Spirit of Mingus. concerts. There were three concerts in the club where we recorded so that's pretty much the basic nature of the contact.

PK: The Amiens concert, that was it? There was just one performance? There wasn't other gigging around in preparations.

EW: No, no, there was not, I think it was actually two concerts in a small hall in Amiens, and the other, and of course the *Spirit of Mingus* was a live recording also. The two other ones were studio productions. The *Clangs* was done at the German radio and I was in fact in the first half of that concert playing Lacy songs with a classical singer (Nicolas Isherwood) because Steve was very thrilled by that and supportive of that. But that's not something I ever toured with. It was just something that sort of incorporated into this public radio broadcast.

PK: In the *Clangs* concert.

EW: Yeah. That was the first part of it, but it was not recorded.

PK: With the *Spirit of Mingus*, what was the process of choosing the tunes that you were going to play? You played the gamut of Mingus's composing career, from "Pithecanthropus Erectus," to "Remember Rockefeller at Attica" and "Free Cell Block F," which were both on the last, significant a quintet recordings he did in the seventies on Atlantic.

EW: Well, you know, I knew his music. I've heard him several times in America before I left for Europe. It was in the bands that he had with Dannie Richmond and Don Pullen. I

was really just crazy about those bands. I just went through the various fake books that I had and created all the scores I could find and then I checked them with the records, just to make sure there weren't serious errors. I brought these things to Steve because most of them he didn't really know. Some of them he did of course, but not all of them. He was also happy to play things that were somewhat off the beaten track like "Free Cellblock F" and "Remember Rockefeller at Attica." Things that you don't really hear that often or a little bit less often.

I would just go over to his house every day, he had this small upright piano, which he was rather fond of, which had red keys in the place of the black keys. And that's where we would work. And I was very happy; you know, I had in my apartment, around the corner a Steinway grand piano in a soundproof room, where we could play to our heart's content, but he had no desire to come over there. So, I always went to him and that was fine with me because he was a senior statesman and I saw and I actually enjoyed...always, when I play on the upright piano, it always teaches me something about jazz because this music was invented on those kinds of piano.

We sifted through this and came to this nine-tune list of pieces. And for about six weeks I would go over there always, maybe as much as three or four times a week. And we would mostly just play through them. In the first initial period, we would sort of rehearse the tunes and go over them somewhat in detail, but not very much. Not for too long because Steve, he did not like music that that sounded over rehearsed. He was someone very concerned... he felt that if you over rehearsed a piece that you ended up killing it. I think it's because he was very vigilant about this question of am I really improvising? And so I would almost go so far as to say that the notion of any take two in any form, was an anathema to him because I was under the impression at the time that he felt there was always a big risk of copying a previous improvisation and, and he wanted to keep the music fresh.

So very quickly after sort of a couple of initial sight reading sessions, we just would run the tune and he would say no matter what happens, don't stop, because he wanted, I think, to find the music here and he wanted to play the music and not rehearse the music. And so, his rehearsals didn't last very long; there's no such thing as a four-hour rehearsal over there, you know, it was sort of like the format would more resemble a two-

set club date, 40 minutes each, with a break of course. And it was very instructive to me, and I couldn't help at the time ... I don't know if this is true, but I felt that the way he dealt with new music was very heavily influenced by the way in which he had approached Monk's music some 25 or 30 years before. He was very, very respectful, of the text of Mingus as a composer. And Mingus as you know was very sensitive himself to his own identity as a composer, not wanting to be pigeonholed or shut into the more conventional notions of what a jazz musician is.

I sensed that the time that he was functioning in this kind of reasoning, I can give you two flagrant examples of that. One time I took the initiative of doing what almost any jazz pianist would do, and I introduced a few substitute chords into one of the tunes. He immediately stopped playing and in very kind, cordial tone said to me the following, "Eric, don't you think that there are enough chords in this piece already?" That's really quintessential Steve Lacy, a mixture of humor and lucidity.

Steve was very old school. He came out of New Orleans. Another thing that came out that I think was related to his work with Monk and that is he did not like chewing up chord changes.

No chord changes had any interest to him really if they were divorced or sequestered from the melody and Lee Konitz was like that also. And so, he was a great believer in letting music find its own way and very suspicious of the musician sort of molesting the music that they were playing. But he would on more than one occasion remind me or invite me to please stay on the melody. This, of course is almost an axiomatic principle when one is dealing with Monk's music. You know, I read this book by Robin D.G. Kelly about Monk. I think it's a masterwork. There is a wonderful quote about one of my favorite musicians, which is Dewey Redman, who said that, "Monk offered me a job in his band, but I didn't want to take it because I didn't have time to learn the music and I didn't want to play bebop over Monk's tunes."

If you listen to Steve's *Only Monk* solo recording for Black Saint, I think it's just an edifice in that kind of flexibility and discipline. We worked in that way. I was not used to working that way. I was mostly involved with my own music and I didn't work in that way. It was an extremely enlightening experience for me. Steve's pianist of choice for

duo playing was Mal Waldron. I listened quite a bit to Mal Waldron in that period because I didn't want to copy what he was doing. And I wouldn't be capable of that even if I wanted to, but I wanted to know more about that sensibility because it's very pure duo playing... Very pure sort of philosophy in respect to duo playing. They were really playing duo.

PK: I'm not surprised to hear you say what you were just talking about, you know, with his adherence to the melody--he's definitely a melodic improviser. I think he also talked a lot about the inner voices, thinking about the inner voices when improvising a solo. It does sound to me on that record that he's hewing very closely to the changes and the structures of the tunes

EW: Yes. Of course, it's not because he was not wanting to chew up chord changes that he was ignoring them of course, it was the two together. And if you listen to the way Mal plays with Steve, Mal always plays all the hinges, the voice leading is extremely clear. I think I've tried to do that as much as I could. Steve wasn't the kind of player that you would want to stack chords full of thirds up. It was old school if you were playing eight note cords behind him, he would probably say like in the old days, "what is there left for me to play?"

PK: The things that I recall... I just played some of those songs for the class the other day. His playing is just so clear and precise, and his sound is so big. I don't know if that's the right word, but so distinct in that way.

EW: Oh, yeah. That's to me what defined Steve is his sound. I mean, more than anything. Obviously, he was a master saxophone player, but I never heard... I mean, it's to the point, when I hear his music, which is not often, I almost get goosebumps because it's like he's in the room. Something that personal. I think he spoiled me for any soprano saxophone player. Many, many people have a strident sound on the instrument. I mean, I won't name names, but he didn't. He plays one note and you know that it's him.

PK: Yeah. It was totally unique from the beginning, but in listening to *Disposability*, which was 1965, and then listening to the work you did with you, about 20 years later, I hear a real, a real maturing as well. A more, a more powerful, a clear sound. It's very, it's a very clear sound, I think.

EW: Yeah.

(Unfortunately, the battery on my recorder ran out at this point. The interview continued for five to ten more minutes.)

INTERVIEW WITH SAXOPHINIST BRUCE ACKLEY

MARCH 20, 2020

Saxophonist Bruce Ackley is known primarily for his work with the Rova Saxophone Quartet, which had a long relationship with Lacy; they have made two recordings of his music, *Steve Lacy's Saxophone Special Revisited* and *Favorite Street*. We originally had planned to meet in person in San Francisco on the morning of March 20, 2020. The imposition of sheltering in place and travel restrictions due to the Covid-19 outbreak meant that Bruce shared his insights into Lacy's playing on the *Disposability* LP, by phone from his home in San Francisco.

Peter Katz: Well, first, just to get to the "Pannonica" point, any thoughts or observations about that?

Bruce Ackley: Yeah. Yeah, I will say one thing, and I think it's true of "Barble" and "Generous 1" as well, that his playing on that is particularly ... I don't know if unusual, but singular because of Aldo Romano. I think that that's a lot of what's going on. He's not playing with Denis Charles, and I think that his phrasing is very different as a result of that. And also, if you listen to the recording at Buenos Aries, (*The Forest and the Zoo*) he's also kind of choppy there. He's got that different sense of flow that is not characteristic of him in my mind either before or after.

That's not to say that he didn't have unusual phrasing or groupings of notes, but the actual way he was articulating, I think, and the intentional way of making these uneven phrases had a lot to do with Aldo Romano, I think.

PK: That's interesting, yeah. I tried to send you a copy of a dialogue I had with Josh a couple of weeks ago, but I couldn't copy it. He and I worked on this transcription for a year.

He was my mentor as far as really when it got difficult coming up with solutions. And the stuff that I couldn't hear, he could hear. We talked a lot about the phrasing, and it was he who basically said pretty early on, "Oh, this is this ... " with those quintuplets that are phrased in four. He pointed that out early on as saying this is really something new. Then there's some of the other stuff, the longer tuplets that he's using as filler.

BA: Yeah, it's interesting, Peter. If you look at measure 38 and you think of these four-note phrases, it's not that dissimilar to some of the stuff he built a lot later. Only when we wrote compositions using these kinds of patterns, he would put them in kind of more

even kind of context, chunks, units, I guess. But it's interesting that he was just naturally coming up with this. Not just naturally, he was practicing a lot of these patterns probably. But that he grouped them across the bars like this is interesting.

PK: Right, right. And yeah, his grouping of the ... His phrasing, every phrase in the A sections cross bars and start on the three or the four of the end of a four-bar phrase and then go into the next. In the bridge, he's a little more tied to the bar line.

From Josh's perspective, this was all kind of new, and I was trying to figure out how did this happen? I think Josh felt like, well, it was he's doing a lot of shedding. But it's so different. It's so different than the way he plays on *School Days*.

BA: *Evidence*. Oh, yeah. Uh-huh.

PK: *School Days*, yeah, and *Evidence* too, obviously. *The School Days* version, to me, is really much freer and kind of more experimental.

I was listening to *Disposability* in more detail, and then I heard "Generous 1." I looked it up, and I found a copy of the score.

I have this live recording of Carla doing it with Steve in the Jazz Realities group, that's a bootleg. So, it occurred to me, "Well, maybe playing that tune had something to do with it." Then "Barble" has that same kind of phrasing. And I asked Josh if he thought could be the sort of the *ur*-moment, so to speak. He pushed back a little bit about that because he felt like... maybe he thought I was being too simplistic. He said that the way that he does it and also how skilled he is at it makes him feel like it was a deeper and longer commitment to that approach. Then thinking about what else was he doing like poetry and that kind of thing.

BA: Well, this really confounds your premise because if you go back to the '58 Newport thing where he's doing the Cecil Taylor tunes, those are also written out ... Those are interesting heads and complicated rhythmically. I think he responds to them in his improvisations.

PK: Yeah, yeah.

BA: Certainly, the way he played with Cecil, he was responding to him rhythmically. I don't think it has the same kind of feel that we discover here, but I do think that obviously, Lacy responds to his environment. With Cecil's stuff, he was already thinking about these asymmetrical kinds of forms.

PK: Of course, he plays “Tune 2” on *Disposability*, but it doesn't have the same, to my listening ... I haven't transcribed it or listened to it super close, but it doesn't seem to have as many of these funny triplet phrases.

BA: Yeah. Well, I'd love to hear that live thing. I guess it's after they made the record, or ...

PK: It's around the same time.

BA: I forgot who's the drummer on that.

PK: Aldo

BA: Oh, it is Aldo? Okay.

PK: Yeah

BA: That makes sense. Yeah, it's funny. Aldo was in New York then, huh? Because they recorded that in New York, didn't they?

PK: No, they did it in-

BA: In Rome?

PK: In the Netherlands.

BA: Oh, they did. I didn't know that.

PK: Yeah, they were touring Belgium and the Netherlands. Let's see. Well, the record called *Jazz Realities*, which was on Fontana, that was recorded in Baarn in Holland. And the bootleg one that I have ... I don't know whether bootleg is the right word. It was a radio broadcast that then got traded, got circulated among collectors.

That, I think, is in one of the Benelux countries. It was Mantler, Lacy, Bley, Kent Carter, and Aldo Romano. It was basically Steve's band, or it became Steve's band with the addition of Enrico Rava. It's mainly playing Carla Bley tunes, except they do play one Mantler tune.

BA: Interesting. Very interesting.

PK: Of course, she did a lot of odd stuff. There's a recording of that song (“Generous 1”) by Paul Bley and by Bobby Naughton. There's the Paul Bley record with Pharaoh Sanders, so that's the ESP one. That has two takes of it, and then there's a Bobby Naughton record called *Bobby Naughton* that was recorded in '61 with a trio.

BA: Holy crap.

PK: I'm sorry. '71.

BA: I don't have a lot more to offer about the "Pannonica" thing except it's interesting for me to see this transcription and to play through parts of it because this is one of the first Monk tunes I ever learned.

PK: In doing some research, I had been under the impression that it was the Monk song that Lacy recorded the most frequently. That turns out not to be the case. "Evidence," I believe it's "Evidence," is the most recorded.

I don't know how I missed that originally because I had the same resources, but anyway. That was actually a premise, sort of one of the reasons why I pursued this was I thought, "Oh, that's really interesting that he liked that song so much." I have not been able to find anyone who could tell me what it was about that song because he did perform it a lot, relatively speaking, and he performed it a number of times with Roswell.

He did it on *School Days*. I'm sure they're performing everything by him. Then there's a couple of duets that they did together that are really pretty staggering. And then there's the quartet record that they did towards the end of Lacy's life with Betsch and J.J. That's also a beautiful version. The other thing is-

BA: Oh, I haven't listened to that in years. I should check that out.

PK: The other thing that's interesting is that in this particular version that I gave you, the tempo is 118.

BA: Yeah, that's fast.

PK: Monk's tempo is 65/67. The tempo on *School Days* is also fairly quick, and then every other recording that I have of Lacy doing it is back to the 60s.

BA: Is it that slow, really, the 60s?

PK: Yeah, 65/66 because that's the Monk ...

BA: Wow, that's amazing.

PK: Maybe 70s, but ... Because they do it really as a ballad, and Roswell played it. He did at least one if not two recordings just under his own name without Lacy, so I don't know if that was a connection, but I asked John Betsch. He couldn't really say anything about it. I think getting ahold of Kent Carter and Romano is pretty hard. I decided at a certain point, well, I don't have any more time to spend digging into this.

BA: Well, I'll offer that I think that it falls incredibly well on the soprano, which is generally true of Monk's tunes, which is why Steve says he did it, or that was part of the

pull. But I think this one is in the heart of the horn. It just sounds terrific.

You can also, because the melody and the bridge, you can actually play it down an octave like he does because it fits right there. So, there are a lot of things that are little devices. He can play it in Monk's key and still use the whole soprano.

PK: Right. Yeah, well, he says it's like the right hand.

BA: That's certainly some of it.

PK: Yeah. He says that Monk's tunes were great for the soprano.

BA: Yeah, and that's true. I play them all the time myself.

PK: Just before we go, can you just tell me a little bit about your Lacy voyage?

BA: Sure. I guess I'll start at the beginning. I guess when I was still living in Detroit, it was '70/'71, and I was just beginning to play soprano. I heard that, what is it, the Cecil Taylor album, *New York R&B*, which has the "Things Ain't What They Used to Be." I heard his soprano in the ensemble. He didn't get a solo there, but I could hear him. It kind of blew my mind because I'd heard Lacy's name before, but none of the reissues had happened. You couldn't buy his records.

I realized, "Oh, I got to find more of this," because I was looking for a way away from Coltrane on the soprano. So, then I moved out to San Francisco, and I found few records. Then they started reissuing things, and I got really excited about it. Then a friend of mine knew a woman who had lived with Steve Lacy and had a bunch of his records. I was doing radio at the time, so I had him borrow some of the records. I played them on the radio, and also just taped them and studied them.

Those were the Dick Sutton things, as well as *Evidence*. No, *Evidence* was ... I can't remember. They were some of the early ones. So, then I got to know that woman Judith Lindbloom, who's actually, she is a very good friend of mine. She was with Steve in the late 50s, early 60s. In fact, I don't know if you see ... Oh, no, they're not in here. We've got a bunch of her paintings, but they're not in this room.

PK: That wasn't his wife, though. That's wasn't the woman that he was married to before he left for Europe.

BA: No. They considered themselves married, but I think he was with somebody else. What was her name? It's not her. Yeah. No, Judith was somebody else. In fact, I went to see Steve a couple times with Judith. We hung out with him. Anyways, around, I think it

was '77, I ran into Butch Morris in the street in San Francisco. And he said he'd just been in Paris and did some stuff with (Lacy). I wrote to Steve, and Steve wrote back. And then we had a correspondence for a little while in '77/'78.

That's when all the records were coming out, and Rova had just started. I was hanging out with Zorn a lot, and we were all collecting Lacy and just going crazy over his stuff. And then Rova was going to be in Europe, so I wrote to Steve and told him that we'd be in Paris. So I met up with him there, and then every time we were in Paris, we usually saw each other. He would come to see Rova play, and we'd see him play if possible and that sort of thing.

That was the personal end of things. I guess I can't really say more. The first time he played in the Bay Area that I know of, Rova played an opening set in 1980. I'm not sure if he ever played in the Bay Area before that. He might have. I don't really know.

PK: Was that a solo, or was that with a group?

BA: No, it was a quintet. It was when he was touring doing *The Way*. Irene, of course, she had gone to the Art Institute of San Francisco and had hung out with all the poets here. That's how they got it into the Beat thing.

PK: Yeah, really interesting. I didn't know that until just recently that she'd actually been in the Bay Area.

BA: Yeah, she hung out with Jack Spicer and Kerouac and Bob Kaufman and all those people at that time. So, yeah.

PK: Interesting. I think Barbara Munsell was the name of his wife.

BA: Oh, yeah. Well, Barbara was a friend of Judith's before that. Yeah. But Judith came out as gay, so I don't think there was any issue. They were kind of a threesome for a minute.

PK: Yeah. Does she live in the Bay Area, or does she still ...? Or is she even alive?

BA: Judith passed away in 2016 or '17.

PK: Yeah, and then you guys did those two records.

BA: Well, we only did one Lacy record.

PK: I thought you did *Saxophone Special*?

BA: Oh, that's right. I forgot about that. Yeah, correct. Correct. Yeah, the first record was funny. We put a lot of work into it, and I think it came out great. It turned out Lacy didn't

really care for it, or at least that was the word. But then I think he warmed up to it. Maybe after he heard us play some of the stuff live.

BIBLIOGRAPHY AND MEDIA SOURCES

- Anonymous. "Godfrey Winners in Canada Dates" *Down Beat* 20, no. 23 (November 18, 1953).
- Anonymous. "New Stars of 1956." *Jazz: The Metronome Yearbook* 8 (1957).
- Anonymous. "Review of Steve Lacy: *Reflections*." *Down Beat* 26, no. 11 (May 28, 1959).
- Anonymous. "Introducing Steve Lacy" *Jazz Review* 2, no. 8 (September 1959).
- Blumenthal, Bob. "Two Originals: Steve Lacy's Way with Monk." *The Boston Phoenix* (September 15, 1983).
- Bruce, Ryan. *Change of the "Guard": Charlie Rouse, Steve Lacy and the Music of Thelonious Monk*. PhD Dissertation: York University, 2013.
- Bynner, Witter. *The Way of Life According to Lao Tzu: An American Version*. New York: Peregrine Books, 1994
- Case, Brian. "The Spark, The Gap, The Leap," In Weiss, *Steve Lacy: Conversations*, 84-96. Originally published in *Melody Maker* (April 7, 1979) and reprinted in *The Wire* (Summer 1982).
- Caylor, Garth. "Goodbye New York." In Weiss, *Steve Lacy: Conversations*, 24-32.
- . *.19+: Conversations with Jazz Musicians, New York City, 1964-1965*. Self-published using CreateSpace Independent Publishing, 2014.
- Cerulli, Dom. "Review of Steve Lacy: *Soprano Sax*." *Down Beat* 25, no. 8 (April 17, 1958).
- Coss, Bill. "The Jazz Festival at Newport." *Jazz Today* 2, no. 7 (August 1957).
- . "Newport Jazz Festival on Record." *Metronome* 74, no. 11, (November 1957).
- . "Review of *Gil Evans and Ten*: Big Band Record Reviews: Stop, Look, Listen and Dance to These." *Metronome* 75, no. 4 (April 1958).
- . "Individualism in Jazz: Distinctive Records Which Point to Virility in Jazz," *Metronome* 74, no. 4 (April 1958).
- (or Jack Maher). "Review of *Tom Steward: Sextette/Quintette*." *Jazz Today* 1, no. 2 (November 1956).

Cox, Christoph. "Invisible Jukebox." In Weiss, *Steve Lacy: Conversations*, 217-225. Originally published in *The Wire* (November 2002)

Curran, Alvin. "Laudatio: Steve Lacy" *The New York Times*, (March 4, 2007) <https://opinionator.blogs.nytimes.com/2007/03/04/laudatio-steve-lacy/>

Davidson, Martin. "The Great Big Beautiful Sounds of Steve Lacy." *Into Jazz* (May 1974). <http://www.emanemdisc.com/addenda/stevelacy.html>. Accessed 3/29/2020).

Friedlander, Lee and Maria. "An Interview with Steve Lacy." In Friedlander, *American Musicians*. New York: D.A.P./Distributed Art Publishers, Inc., 2001.

———. "In the Old Days." In Weiss, *Steve Lacy: Conversations*, 193-207.

Galletly, Bill. "Review of *Whitey Mitchel Sextette*." *Jazz World* 1, no. 1 (March 1957).

Gervais, Raymond and Yves Bouliane. "On Play, Process and Musical Instincts." *Brilliant Corners* (Spring 1977). Originally published in French in *Parachute* (Autumn 1976).

Gold, Don. "Newport Jazz Festival." *Down Beat* 24, no. 16 (August 8, 1957).

———. "1957 Newport Jazz Festival." *Down Beat* 25, no. 3 (February 6, 1958).

———. "Strictly Ad Lib-New York." *Down Beat* 24, no. 21 (October 17, 1957).

———. "Review of Gil Evans: *Gil Evans and Ten*." *Down Beat* 25, no. 6 (March 19, 1958).

Gordon, Max. *Live at the Village Vanguard*. New York: St. Martin's Press, 1980.

Green, Colin. "Review of Steve Lacy: *Free for a Minute (1965-1972)*." *The Free Jazz Collective*. <https://www.freejazzblog.org/2017/10/steve-lacy-free-for-minute-1965-1972.html>. Accessed 2/26/2020.

Gros-Claude, Paul. "Steve Lacy Speaks." In Weiss, *Steve Lacy: Conversations*, 43-7. Originally published *Jazz Magazine* (February 1971).

Gushee, Larry. "Review of Steve Lacy: *Reflections*." *Jazz Review* 3, no. 3 (March-April 1960).

Hadlock, Richard B. "Review of Steve Lacy: *The Straight Horn of Steve Lacy*." *Down Beat* 29, no. 23 (August 30, 1962).

- Hardy, Alain-René and Philippe Quinsac. "Evidence and Reflections." In Weiss, *Steve Lacy: Conversations*, 52-61. Originally published in *Jazz Magazine* (April 1976).
- Harrison, Max. "Steve Lacy Talks to Max Harrison." *Jazz Monthly* 12, no. 1 (March 1966).
- Hazell, Ed. "The Art of the Song: Steve Lacy and Irene Aebi," In Weiss: *Steve Lacy: Conversations*, 228-243. Originally published in *Signal to Noise* (Summer 2004).
- Heckman, Don. "Gil Evans on his own." *Jazz Review* 3, no. 3 (March-April 1960).
- Hentoff, Nat. "The Shape of Jazz that Was." *Boston Magazine* (May 15, 2005).
<https://www.bostonmagazine.com/2006/05/15/the-shape-of-jazz-that-was/>.
 Accessed 3/21/2020.
- . "Review of Dick Sutton: *Jazz-Idiom*." *Down Beat* 21, no. 22 (November 3, 1954).
- . "Review of *Whitey Mitchell Sextette*." *Down Beat* 23, no. 23 (November 14, 1956).
- . "Review of *Tom Stewart: Sextette/Quintette*." *Down Beat* 23, no. 24 (November 28, 1956).
- . "Counterpoint." *Down Beat* 24, no.9 (May 2, 1957).
- . "Liner Notes." *Steve Lacy: Evidence*. Prestige UCCD-1755-2, 1962.
- Jesske, Lee. "Prolific Steve Lacy and his Poly-Free Bag." *Down Beat* 47 no. 5, (April 17, 1980).
- Jung, Fred, "A Fireside Chat with Steve Lacy." In *All About Jazz*.
<https://www.allaboutjazz.com/a-fireside-chat-with-steve-lacy-steve-lacy-by-aaj-staff.php?page=1>
- Kastin, David. *Nica's Dream: The Life and Legend of the Jazz Baroness*. New York: W.W. Norton, 2011.
- Keepnews, Orrin. *The View Within*. New York: Oxford University Press, 1987.
- Kelley, Robin D.G. *Thelonious Monk: The Life and Times of an American Original*. New York: The Free Press, 2009.
- . "The New Monastery: Monk and the Jazz Avant-Garde." *Black Music Research Journal* 19, no.2 (Autumn 1999).

Kirili, Alain. *Sculpture et Jazz*. Paris: Stock, 1996.

———. “Sculpture and Jazz.” In Weiss, *Steve Lacy: Conversations*, 158-62. Originally published in Kirili, *Sculpture et Jazz*.

Lacy, Steve. *Findings: My Experience with the Soprano Saxophone*. Paris: CMAP/Outre Mesure 1994.

———. “Liner Notes.” *Steve Lacy: The Complete Jaguar Sessions*. Fresco Jazz Records FJ1, 1986.

———. “What About Monk?” In Weiss, *Steve Lacy Conversations*, 251-52.

Lindenmaier, H. L. “Lacy, Steve.” *The New Grove Dictionary of Jazz, Second Edition*, Ed. Barry Kernfeld, London: MacMillan Publishers Limited, 2002.

Maher, Jack. “Review of Cecil Taylor: *Jazz Advance*.” *Jazz Today* 2, no. 4 (May 1957).

———. “Down T’ Bunny’s.” *Metronome* 76, no. 7 (July 1959): 11

NewMusicBox Staff. “Do You Still Identify Yourself as and American Composer?” *NewMusicBox*, (November 1, 2002) <https://nmbx.newmusicusa.org/do-you-still-identify-yourself-as-an-american-composer-steve-lacy/> accessed March 30, 2020

Newsome, Sam. “Young Steve Lacy (1954): The Bechet Period.” <https://sopranosaxtalk.blogspot.com/2017/07/young-steve-lacy-1954-bechet-period.html>. Accessed 3/29/2020.

Pekar, Harvey. “Review of Steve Lacy: *Evidence*.” *Down Beat* 29, no. 30 (December 6, 1962).

Polillo, Arrigo. “Review of Steve Lacy: *Disposability*,” *Musica Jazz* XXII, no. 11 (November 1966).

Rava, Enrico. “Esteem: Steve Lacy Remembered.” *Point of Departure* 17 (May 2008). <http://www.pointofdeparture.org/archives/PoD-17/PoD17Esteem3.html>. Accessed 3/20/2020.

Ray, Ajoy and Arthur Gracias. “The Steve Lacy Interview” (February 28, 1980). http://www.world-blues.org/steve_lacy_-_the_interview.pdf. Accessed 3/24/2020.

Rothschild, Hannah. *The Baroness: The Search for the Rebellious Rothschild*. New York: Knopf, 2013.

Rouy, Gérard. “Farewell Paris.” In Weiss, *Steve Lacy: Conversations*, 212-216.

Schuller, Gunther. Review of Cecil Taylor *Jazz Advance*, Transition 19 and *Quartet at Newport* Verve MG V8239, *The Jazz Review*, 2, no. 1 (January 1959).

Scott, Richard. "The Man with the Straight Horn." *The Wire* 100 (June 1992).

Sickler, Don, ed. *The Thelonious Monk Fake Book*, Milwaukee: Hal Leonard Corporation, 2002.

Silsbee, Kirk. "On Practicing, and Exploring the Instrument," in Weiss, *Steve Lacy: Conversations*, 123-29. Originally published in *Cadence* (October 2004.)

Solis, Gabriel. *Monk's Music: Thelonious Monk and Jazz History in the Making*. Berkeley: University of California Press, 2007.

Sutton, Dick. "Liner Notes." Dick Sutton: *Jazz-Idiom*. Jaguar JP-802, 1954.

Thompson, Robert L. "Review of Dick Sutton: *Jazz-Idiom*." *The Record Changer* 13, no. 8 (November 1954).

Weiss, Jason, ed. *Steve Lacy: Conversations*. Durham: Duke University Press, 2006.

———. "In Search of the Way," In Weiss, *Steve Lacy: Conversations*, 97-103. Originally published in *Jazz Forum* (February 1981).

Whitehead, Kevin. "Steve Lacy: The Interview" *DownBeat* 54 no. 12 (December 1987).

Zwerin, Charlotte, director. *Thelonious Monk: Straight, No Chaser*. Documentary Film. Released 1988.

Zwerin, Mike, "Steve Lacy, Riding Around in Monk's Vehicles" *International Herald Tribune* (February 27, 1998). <https://www.nytimes.com/1998/02/27/style/IHT-steve-lacy-riding-around-in-monks-vehicles.html?searchResultPosition=7>. Accessed 3/24/2020.

Polls

"*Down Beat* International Critics Poll 1955." *Down Beat* 22, no. 17 (August 24, 1955).

"The 1956 *Down Beat* Readers Poll." *Down Beat* 23, no. 26 (December 26, 1956).

"The 1957 *Down Beat* Readers Poll." *Down Beat* 24, no. 26 (December 26, 1957).

"*Down Beat* International Critics Poll 1960." *Down Beat* 27, no. 16 (August 4, 1960).

"The *Down Beat* 25th Annual Readers Poll." *Down Beat* 27, no. 26 (December 22, 1960).

"*Down Beat* International Critics Poll 1961." *Down Beat* 28, no. 16 (August 3, 1961).

“The *Down Beat* 26th Annual Readers Poll.” *Down Beat*, 28, no. 26 (December 21, 1961).

“*Down Beat* International Critics Poll 1963.” *Down Beat* 30, no. 16 (July 18, 1963).

“The 1963 *Down Beat* Readers Poll.” *Down Beat* 30, no. 32 (December 19, 1963).

Transcriptions of Steve Lacy Solos

Bolduc, Rémi. *Jazz Transcriptions*

<http://www.remibolduc.com/downloads.php?dl=3&page=4>. Accessed 2/5/2020.

“Day Dream”

“Easy to Love”

“Skippy”

Bruce, Ryan. *Change of the “Guard”: Charlie Rouse, Steve Lacy and the Music of Thelonious Monk*. PhD Dissertation: York University, 2013.

“Epistrophy”

“Pannonica”

Freyer, Nick. *Jazz Transcriptions: An Online Forum*.

<https://jazztranscriptions.wordpress.com/?s=Steve+Lacy>. Accessed 2/5/2020.

“Bye-Ya”

“Let’s Call This”

Griggs, Steve. “Steve Lacy’s Solo on ‘Skippy’: A Soprano Saxophone Transcription.” *Down Beat* (December 1987), 60-62.

“Skippy”

Hochschule für Musik Franz Liszt Weimar. *The Jazzomat Research Project*.

<https://jazzomat.hfm-weimar.de/dbformat/dbcontent.html>. Accessed 2/5/2020.

“Alone Together”

“Ask Me Now.”

“Easy to Love”

“Let’s Cool One

“Skippy”

“Work”

Newsome, Sam. *Sam Newsome's Blogsite: Soprano Sax Talk*.

<https://sopranosaxtalk.blogspot.com/2017/07/transcription-and-analysis-of-steve.html>. Accessed 2/5/2020.

“Softly, as in a Morning Sunrise”

Ostercamp, Neil Lewis. *The Improvisational Style of Steve Lacy: Analyses of Selected Transcriptions (1957-1962)*. DMA Dissertation, University of North Carolina at

Greensboro, 2018.

“Alone Together”

“Bye-Ya”

“The Mystery Song”

Schultz, Carl. “Steve Lacy’s Evidence.” *Dizzyland*.

<https://dizzylandjazz.wordpress.com/2014/12/02/steve-lacys-evidence/>. Accessed 2/5/2020.

“Evidence”

Discographies

Lord, Tom. *The Jazz Discography Online*.

<https://www.lordisco-com.proxy.libraries.rutgers.edu/tjd/MultiDetail?firstname1=Thelonious+&lastname1=Monk&firstname2=&lastname2=&firstname3=&lastname3=&tune1=Pannonica&tune2=&tune3=&action2=Search&dest=MultiDetail&search=name>. Accessed 10/7/2019.

Jazzdisco.org. *Thelonious Monk Catalog*.

<https://www.jazzdisco.org/thelonious-monk/catalog/#columbia-cl-2291>. Accessed 10/7/2019.

Discogs.com. *Thelonious Monk Page*.

<https://www.discogs.com/artist/145256-Thelonious-Monk>. Accessed 10/7/2019.

Kenz, William & Patrice Roussel. *Discography of Steve Lacy*.

<http://nyds-discographies.com/lacy.htm>. Accessed 10/7/2019.



JAZZINSTUT DARMSTADT BIBLIOGRAPHY FOR STEVE LACY

John S. Wilson: The Collector's Jazz. Modern, New York 1959 [book: J.B. Lippincott], p. 166 (short F)

Steve Lacy: Introducing Steve Lacy, in: Jazz Review, 2/8 (1959), p. 22-25 ("I"); reprint, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 16 ("I")

Larry Gushee: Steve Lacy - Reflections, in: Jazz Review, 3/3 (1960), p. 27-28 (R)

Ira Gitler: Focus on Steve Lacy, in: Down Beat, 28/5 (2. Mar.1961), p. 15, 46 (F/I)

Steve Lacy: My Favorite Thing, in: Metronome, 78/12 (Dec.1961), p. 24-25 ("I"); reprint, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 17-19 ("I")

H.P.: Steve Lacy - Evidence, in: Down Beat, 29/30 (1962), p. 30 (R)

NN: Steve Lacy. The Land of Monk, in: Down Beat, 30/27 (10. Oct.1963), p. 14-15 (F/I); reprint, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 20-23 (F/I)

Bobbie Lacy: Introducing Steve Lacy, in: Martin Williams (Hg.): Jazz Panorama. From the Pages of Jazz Review, New York 2/1967 [book, O: New York 1/1964], p. 268-272 (F/I)

NN: 26 jazzmen nouveaux à la question. Steve Lacy, in: Jazz Magazine, #125 (1965), p. 58

NN: Sounds Recalled. Steve Lacy - Evidence, in: Sounds & Fury, 1/1 (1965), p. 37 (R)

P. Lattes: Un soprano discret, in: Jazz Hot, 31/211 (1965), p. 35-37

NN: Why Some Men Leave Home, in: Down Beat, 32/13 (17.Jun.1965), p. 15 (short F/I)

NN: Steve Lacy. The Man Who Explained it to Coltrane, in: Melody Maker, 24.Jul.1965, p. 6

Pierre Lattès: Un soprano discret. De passage à Paris, Steve Lacy, saxophoniste soprano habile, sincère et jamais ennuyeux, a révélé à Pierre Lattes sa foi dans la nouvelle musique, in: Jazz Hot, #211 (Jul/Aug.1965), p. 35-37 (F/I)

Philippe Carles: Faithful Lacy, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 40 (I; reprint, from: Jazz Magazine, Aug.1965)

NN: Twenty-Six Jazzmen Put to the Question, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 41-42 (I; reprint, from: Jazz Magazine, Dec.1965)

NN: "Cecil Taylor, der King of Jazz!", sagte Steve Lacy in einem JP-Interview, in: Jazz Podium, 15/1 (Jan.1966), p. 8-11 (I)

Malcolm Walker: Steve Lacy Discography, in: Jazz Monthly, 12/1 (Mar.1966), p. 12-14 (D); corrections, in: Jazz Monthly, 12/2 (Apr.1966), p. 26 (D)

Max Harrison: Steve Lacy Talks, in: Jazz Monthly, 12/1 (Mar.1966), p. 7-12 (I)

Philippe Carles: Miracles à Milan (Steve Lacy - Sortie), in: Jazz Magazine, #133 (Aug.1966), p. 10-11 (F/R)

R. Blome: Steve Lacy - Sortie, in: Sounds, 3/1967, p. 45-46 (R)

Steve Lacy: Lettre de Steve, in: Jazz Magazine, #149 (1967), p. 26 (letter)

Alain Gerber: Le non lassant Lacy (à Caméléon, Paris), in: Jazz Magazine, #172 (1969), p. 11, 13 (C)

R. Williams: Steve Lacy - The Forest and the Zoo, in: Melody Maker, 20.Dec.1969, p. 32 (R)

- Denis Constant: Lacy toujours fidèle (Paris), in: *Jazz Magazine*, #184 (1970), p. 13-14
- C. Bird: Steve Lacy. Birth Pains, in: *Melody Maker*, 9.Jan.1971, p. 14
- Paul Gros-Claude: Steve Lacy parle, in: *Jazz Magazine*, #186 (1971), p. 16-17 (I); reprint, as "Steve Lacy Speakes", in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 43-47 (I)
- Denis Constant: Steve Lacy Quintet (Centre Culturel Américain, Paris), in: *Jazz Magazine*, #205 (1972), p. 48 (C)
- J.-P. Pappis: Steve Lacy (Sextet, Théâtre Cyrano, Paris), in: *Jazz Magazine*, #210 (1973), p. 27 (C)
- NN: Steve Lacy Sextet (Maison de l'O.R.T.F., Paris), in: *Jazz Magazine*, #211 (1973), p. 32-33 (C)
- NN: Potpourri. Steve Lacy on a rare visit in New York, in: *Down Beat*, 40/9 (10.May 1973), p. 38 (N)
- Barry McRae: Jazz in Britain. Steve Lacy at the 100 Club, in: *Jazz Journal*, 26/9 (Sep.1973), p. 18 (C)
- Derek Bailey: Improvisation, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 48-51 (I; originally taken in 1974)
- Valerie Wilmer: Lacy - Thinking Aloud, in: *Melody Maker*, 16.Mar.1974, p. 47
- Ted Joans: Heard and Seen. Steve Lacy, Dragon Centre, Paris, France, in: *Coda*, 11/9 (May 1974), p. 38 (C)
- Steve Lake: Steve Lacy - Solo / Emanem, in: *Melody Maker*, 29.Jun.1974, p. 56 (R)
- NN: Potpourri. Steve Lacy Records in Paris, in: *Down Beat*, 41/15 (12.Sep.1974), p. 10 (N)
- John Litweiler: Steve Lacy - "Solo" (Emanem 301); "Scraps" (Saravah 10049), in: *Down Beat*, 41/19 (21.Nov.1974), p. 21, 23 (R: 2 1/2 stars; 3 1/2 stars)
- Günter Buhles: Viel Genuß bei einem Solokonzert des Sopransaxophonisten Steve Lacy, in: *Jazz Podium*, 24/1 (Jan.1975), p. 24-25 (C)
- Raymond Gervais & Yves Bouliane: On Play and Process, and Musical Instincts, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 62-77 (I; reprint, from: *Parachute*, fall 1976)
- Ron Welburn: An Interview with Steve Lacy, in: *The Grackle*, 1/3 (Autumn 1976), p. 7-15 (I)
- Pierre-Henri Ardonceau: Jazz en direct. Steve Lacy, in: *Jazz Magazine*, #240 (Jan.1976), p. 9 (C)
- Jean Buzelin: Steve Lacy, in: *Jazz Hot*, #324 (Feb.1976), p. 25-26 (C)
- Barry Tepperman: Steve Lacy – "Lapis" (Editions Saravah SH 10031), in: *Coda*, #145 (Mar.1976), p. 26-27 (R)
- Alain-René Hardy & Philippe Quinsac: Evidence and Reflections, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 52-61 (I; reprint, from: *Jazz Magazine*, Apr.1976)
- Kellogg Wilson: Heard and Seen. Steve Lacy, Captain's Cabin, Edmonton, Alberta, in: *Coda*, #148 (Jun.1976), p. 31 (C)
- Alain-René Hardy: Steve Lacy Face a Face, in: *Jazz Magazine*, #246 (Aug.1976), p. 14-15 (D)
- Mark Miller: Steve Lacy – "Solo" (Emanem 301), in: *Coda*, #150 (Sep.1976), p. 17 (R)
- Roger Riggins: Steve Lacy – "The Crust" (Emanem 304), in: *Coda*, #150 (Sep.1976), p. 17 (R)
- Gilles Rivalland: Jazz en direct. Steve Lacy & Toshiyuki Tsuchitori, in: *Jazz Magazine*, #249 (Nov.1976), p. 7 (C)
- Franck Médioni: Steve Lacy, enquête de sens, in: *Atlantiques*, 3 (Autumn 1997), p. 263-267 (F)
- Kenneth Ansell: Steve Lacy, in: *Impetus*, #6 (1977), p. 254-255 (F/I)
- Whitney Balliett: Poet, Singer, Dancer, in: Whitney Balliett: *Collected Works. A Journal of Jazz 1954-2000*, New York 2000 [book: St.Martin's Press], p. 489-491 (F; reprint, from 1977)
- Alain-René Hardy: En direct. Steve Lacy, in: *Jazz Magazine*, #251 (Jan.1977), p. 51 (C)
- Roberto Terlizzi: The Steve Lacy Interview, in: *Coda*, #153 (Feb.1977), p. 8-11 (I); reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 78-83 (I)

- Dirk H. Froese: Steve Lacy – "Stabs/Solo in Berlin" (FMP SAJ-05); "Saxophone Special" (Emanem 3310), in: *Jazz Podium*, 26/3 (Mar.1977), p. 31-32 (R)
- Jim Eigo: Steve Lacy, Environ, New York, in: *Coda*, #154 (Apr.1977), p. 32 (C)
- Emmanuel Florio: Jazz en direct. Steve Lacy Workshop, in: *Jazz Magazine*, #256 (Jul/Aug.1977), p. 6 (C)
- Howard Mandel: Steve Lacy/Michael Smith - Sidelines, in: *Down Beat*, 45/7 (1978), p. 26-27 (R)
- Steve Lacy: FMP, in: Jost Gebers (ed.): *For Example. Workshop Freie Musik 1969-1978. Photographs, Documents, Statements, Analyses*, Berlin 1978 [book/LP booklet: FMP/Free Music Production], p. 40 ("I")
- Barry Tepperman: Steve Lacy – "Trickles" (Black Saint BSR 0008), in: *Coda*, #159 (Feb.1978), p. 16-17 (R)
- Chuck France: Steve Lacy Interview, in: *Cadence*, 4/12 (Dec.1978), p. 3, 5-8 (I)
- Guido Maertens & Gustave Cerutti: *Discographie de Steve Lacy, 1954-Octobre 1979, Sierre/Switzerland ca. 1980* [book: *Jazz 360*] (D)
- Kitty Grime: *Jazz at Ronnie Scott's, London 1979* [book], p. 72 (short I)
- Serge Loupien: Les livres rencontres de Steve Lacy, in: *Jazz Magazine*, #273 (Mar.1979), p. 34-35 (F/I mit Bobby Few, Albert Mangelsdorff, Michel Portal, Frederic Rzewski, Toshi Tsuchitori)
- Brian Case: The Spark, the Gap, the Leap, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: *Duke University Press*], p. 84-88 (I; reprint, from: *Melody Maker*, 7.Apr.1979)
- Laurent Goddet: Concerts. Tout Août au café, in: *Jazz Hot*, #366 (Oct.1979), p. 35 (C)
- Derek Bailey: *Jazz 2*, in: Derek Bailey: *Improvisation. Its Nature and Practice in Music*, Ashbourne 1980 [book], p. 71-75 (I)
- Bill Shoemaker: Steve Lacy, solo soprano saxophone, d.c. space, Washington, D.C., in: *Coda*, #171 (Feb.1980), p. 36 (C)
- Franck Bergerot: Concerts. Steve Lacy en technicolor, in: *Jazz Hot*, #373 (May 1980), p. 48 (C)
- Jean-Claude Drazek: Concerts. Lacy dans le nord, in: *Jazz Hot*, #373 (May 1980), p. 48 (C)
- Lee Jeske: Prolific Steve Lacy and His Poly-Free Bag, in: *Down Beat*, 47/5 (May 1980), p. 20-23 (F/I)
- Michel Laverdure: Jazz en direct. Steve Lacy, in: *Jazz Magazine*, #286 (May 1980), p. 16 (C)
- Gerard Rouy: Jazz en direct. Lacy/Waldron, in: *Jazz Magazine*, # 287 (Jun.1980), p. 13 (C)
- Gilles Suze: Jazz en direct. Steve Lacy, in: *Jazz Magazine*, # 288 (Aug.1980), p. 18 (C)
- Graciela Rava: *Autour du Globe*, in: *Jazz Magazine*, # 289 (Sep.1980), p. 68-69, 104 (I/Globe Unity)
- Denis Levaillant: Steve Lacy, in: Denis Levaillant: *L'improvisation musicale. Essai sur la puissance du jeu*, Paris 1981 [book], p. 15, p. 131, p. 202, p. 298-299, p. 313 (I)
- Jason Weiss: Steve Lacy. In Search of the Way, in: *Jazz Forum*, #69 (1981), p. 35-39 (I); reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: *Duke University Press*], p. 97-103 (I)
- Christian Aguetai: Jazz en direct. Querlier/Nozati, Lacy/Potts, in: *Jazz Magazine*, #295 (Mar.1981), p. 16 (C)
- E. Euregian: Steve Lacy - Stamps / The Way, in: *Down Beat*, 48/5 (May 1981), p. 37-38 (R)
- Elaine Guregian: Steve Lacy – "Stamps" (Hat Hut K/L); "The Way" (Hat Hut Three 2R03), in: *Down Beat*, 48/5 (May 1981), p. 37-38 (R: 3 stars; 4 1/2 stars)
- Jason Weiss: Steve Lacy/Brion Gysin, in: *Jazz Magazine*, # 300 (Sep.1981), p. 22-23 (I with Steve Lacy and Brion Gysin); reprint (in English), in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: *Duke University Press*], p. 104-108 (I with Steve Lacy and Brion Gysin)
- Fred Bouchard: Steve Lacy – "Evidence" (Prestige MPP-2505); "Troubles" (Black Saint BSR 0035); "Capers" (hat hut Fourteen 2R14), in: *Down Beat*, 48/11 (Nov.1981), p. 27 (R: 5 stars; 2 stars; 4 stars)
- André Francis: *Jazz* (nouvelle édition), Malesherbes 1982 [book: *Microcosme / Seuil*], p. 215-216 (F)
- H.L. Lindenmaier: *25 Years of Fish Horn Recording. The Steve Lacy Discography 1954/79*, Freiburg 1982 [book: *Jazz realities*] (D)

- Peter Kostakis: Steve Lacy & Brion Gysin - "Songs" (hat Art 1985/86), in: Down Beat, 49/3 (Mar.1982), p. 48-49 (R: 3 1/2 stars)
- Peter Kostakis: Steve Lacy & Brion Gysin - "Songs", in: Down Beat, 49/3 (Mar.1982), p. 48-49 (R)
- Lee Jeske: Stateside Scene. East Coast. Bopping Around, in: Jazz Journal, 35/9 (Sep.1982), p. 19 (news column: Steve Lacy, Mal Waldron; Kai Winding; New York Jazz Repertory Company; Sphere; Julius Hemphill; Oliver Lake; Arvell Shaw; Phil Woods; Gil Evans; Carla Bley)
- Xavier Prévost: Steve Lacy. Geant meconnu?, in: Jazz Magazine, # 310 (Sep.1982), p. 45 (I); reprint, as "Unrecognized Giant?", in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 109-110 (I)
- Günter Buhles: The Steve Lacy Discography 1954-1979, von H.L. Lindenmaier, in: Jazz Podium, 31/11 (Nov.1982), p. 50 (B)
- G. Salvatore: Steve Lacy - Il sax-soprano, strumento perverso e divino, in: Musica Jazz, 38/12 (Dec.1982), p. 37-38 (I)
- Martin Frischknecht & Patrick Landolt: Steve Lacy. "In den USA steckt der Jazz in einer Krise", in: Jazz (Schweiz/A3), 3/1983, p. 17-20 (I)
- Vittorio Castelli & Luca Cerchiari: Jazz su disco, Milano 1983 [book: Oscar Mondadori], p. 248 (R: "Axieme Vol. 1", Red Record)
- Xavier Prévost: Lacy/Wolliaston (Paris, Dunois), in: Jazz Magazine, #318 (1983), p. 14 (C)
- Lars Westin: Steve Lacy - Man måste lita på sin musik!, in: Orkester Journalen, 51/1 (Jan.1983), p. 13-16
- J. Anders: Steve Lacy. Exemplarischer Contemporary Jazz, in: Jazz Podium, 32/4 (Apr.1983), p. 32-33
- Edward Guente & Javier Diaz: Blindfold Test. Steve Lacy, in: Quartica Jazz, #15/16 (Oct.1983), p. 60-61 (BT: Lester Young: "They Can't Take That Away from Me"; Archie Shepp: "Little Tune"; Jimmy Giuffrè: "Enter, Ivory"; Talib Quadr & Dollar Brand: "Did You Hear That Sound"; Julius Hemphill: "Mirrors"; John Coltrane: "The Inch Worm"; Steve Slage: "Firewalk"; Lol Coxhill: "Discodementia")
- José M. Garcia: Steve Lacy, individualista insobornable, in: Quartica Jazz, #15/16 (Oct.1983), p. 38-45 (I/D)
- Peter Kostakis: Steve Lacy - "Reflections" (Fantasy), in: Down Beat, 50/11 (Nov.1983), p. 27 (R)
- W. Gschwender: Steve Lacy Discography, von H.L. Lindenmaier, in: Jazz Podium, 32/11 (Nov.1983), p. 55 (B)
- F. Valabrègue: Steve Lacy (Solo), Marseilles, Centre Culturel du Cours Julien, in: Jazz Magazine, #328 (1984), p. 15 (C)
- Thomas Fitterling: Steve Lacy Sextett, in: Jazz Podium, 33/1 (Jan.1984), p. 23
- H.L. Lindenmaier: 25 Years of Fish Horn Recording. Supplement, in: Jazz Realities Magazine, #4 (Feb.1984), p. 6-7 (D)
- Peter Danson: Steve Lacy, in: Coda, #197 (Aug.1984), p. 13-15 (I)
- Peter Rüedi: Stolen Moments. 1522 Jazzkolumnen, Basel 2013 [book: Echtzeit Verlag], p. 67-68 (R: chapter "Zürcher Sternstunde. Blinks Two, Five and Six – Live at Rote Fabrik Zürich, February 12, 1983. Steve Lacy (HatArt, Doppelalbum)"; reprint from Weltwoche, Sep.1984)
- Isabelle Galloni d'Istria: Futurities, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 111-114 (I; reprint, from: Pour la Danse, Oct.1984)
- Max Harrison: Steve Lacy and Shiro Daimon. Kabuki-Woogie, in: The Wire, #10 (Dec.1984), p. 7 (C)
- B. Béthune: Marvelous Band/Steve Lacy, Le Blanc-Mesnil, in: Jazz Magazine, #339 (1985), p. 14-15 (C)
- Gary Giddins: Technicolor Repertory, in: Gary Giddins: Rhythm-A-Ning. Jazz Tradition and Innovation in the 80's, New York 1985 [book], p. 168-171 (R)
- G. Dalla Bona: Steve Lacy Sextet, Milano, Capolinea, in: Musica Jazz, 41/1 (Jan.1985), p. 12-13 (C)
- Claudio Sessa: Steve Lacy/Mal Waldron, Milano, Cinetatro Ciak, in: Musica Jazz, 41/4 (Apr.1985), p. 8 (C)
- Jason Weiss: Paris Notes. Steve Lacy, in: Coda, #201 (Apr/May 1985), p. 36-37 (C)
- Richard Cook: Live Wire. The Incus Festival. Steve Lacy and Derek Bailey, in: The Wire, #16 (Jun.1985), p. 6-7 (C)
- Ed Hazell: Steve Lacy - "Blinks", in: Coda, #204 (Oct/Nov.1985), p. 16-17 (F/R)

- Ed Hazell: Steve Lacy - Two, Five & Six, in: Coda, #204 (Oct.1985), p. 16 (R)
- Roger Parry: Steve Lacy. The Tao Suite, in: Coda, #204 (Oct/Nov.1985), p. 14-16 (F)
- Christian Béthune: Le 7 jours de Paris. Steve Lacy, in: Jazz Magazine, # 346 (Jan.1986), p. 13 (C)
- B. Morton: Steve Lacy Nine - Futurities, in: The Wire, #24 (Feb.1986), p. 43 (R)
- Mark Sinker: Steve Lacy, London Riverside Studios, in: The Wire, #24 (Feb.1986), p. 8 (C)
- Peter Rüedi: Stolen Moments. 1522 Jazzkolumnen, Basel 2013 [book: Echtzeit Verlag], p. 137-138 (R: chapter "Kunst des Lapidaren. Futurities. Steve Lacy Nine (HatArt)")
- Gudrun Endress: Poly-free Musik. Interview mit Steve Lacy, in: Jazz Podium, 35/11 (Nov.1986), p. 6-9 (I)
- Peter Rüedi: Stolen Moments. 1522 Jazzkolumnen, Basel 2013 [book: Echtzeit Verlag], p. 169 (R: chapter "Der Weg ist das Ziel. Let's Call This. Mal Waldron, Steve Lacy (HatArt)")
- Peter Kostakis: Steve Lacy - "Up a Lacy River"; "Hocus Pocus"; "Outings"; "Chirps"; "Let's Call This"; "The Forest and the Zoo"; "The Way"; "Futurities"; "The Condor", in: Down Beat, 54/5 (May 1987), p. 30 (F/R)
- Giuseppe Vigna: Jazz Live. Toscana Jazz Pool, Viareggio, 29. Marzo: Mengelberg-Lacy Quintet; Firenze, 13. Aprile: Steve Lacy-Dave Liebman, in: Musica Jazz, 43/6 (Jun.1987), p. 7 (C)
- Klaus Peham: New Jazz Workshop in Wien mit Steve Lacy und Steve Potts, in: Jazz Podium, 36/9 (Sep.1987), p. 44-45 (C)
- Jan Rensen: Sopraansaxofonist Steve Lacy - 'De eerste keer was het raar om met Han Bennink te spelen', in: Jazz Nu, #108 (Oct.1987), p. 8-10 (I)
- Roger Parry: Futurities. Steve Lacy's Lyrics. A poem said enough times, it becomes a song, in: Coda, #216 (Oct/Nov.1987), p. 22-24 (F/I/D)
- Brian Auerbach & Bill McLarney: In Performance. Mal Waldron/Steve Lacy Duo, in: Coda, #217 (Dec/Jan.1987/88), p. 37-38 (C)
- Curt Lundberg: Lacy på resa. Steve Lacy Sextet, Fasching, in: Orkester Journalen, 55/12 (Dec.1987), p. 30-31 (C)
- Kevin Whitehead: Steve Lacy. The Interview, in: Down Beat, 54/12 (Dec.1987), p. 24-26 (F/I); Reprint, in: Down Beat: 60 Years of Jazz, Milwaukee 1995 [book: Hal Leonard], p. 217-219 (F/I)
- Larry Birnbaum: Steve Lacy, in: Jazziz, 5/1 (Dec/Jan.1987/88), p. 65 (F/I)
- Marc Glassman: The Avant Garde in Toronto. Solar System Saxophone Quartet / Mal Waldron & Steve Lacy, in: Coda, #217 (Dec/Jan.1987/88), p. 28-29 (C)
- Mark Sinker: Live Wire. Steve Lacy/Steve Arguelles, Howard Riley, Hornweb, in: The Wire, #46/47 (Dec/Jan.1987/1988), p. 20 (C)
- Steve Griggs: Steve Lacy's Solo on "Skippy". A Soprano Saxophone Transcription, in: Down Beat, 54/12 (Dec.1987), p. 60-62 (A/T)
- Gérard Rouy: The Solitude of The Long-Distance Player, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 115-122 (I; reprint, from: Jazz Magazine, Nov.1987 - Mar.1988)
- Bill Shoemaker: More Lacy - Sempre Amore / Soprano Sax / Reflections / Only Monk / The Gleam / Momentum / Prospectus / Explorations / Deadlines / Sidelines / Troubles / Trickle, in: Down Beat, 55/4 (Apr.1988), p. 30 (R)
- Peter Rüedi: Stolen Moments. 1522 Jazzkolumnen, Basel 2013 [book: Echtzeit Verlag], p. 229-230 (R: chapter "Letzte Worte des Gurus. Collaboration. Helen Merrill, Gil Evans (EmArcy); Paris Blues. Gil Evans, Steve Lacy (Owl)")
- Gene Santoro: Gil Evans/Steve Lacy - Paris Blues, in: Down Beat, 55/10 (Oct.1988), p. 40 (R)
- Hadie Cé: Discographie. Steve Lacy, in: Day In Day Out, #3 (1989), p. 64-71 (D)
- Laurent Cugny: Las Vegas Tango. Une vie de Gil Evans, Paris 1989 [book: P.O.L./Collection Birdland], passim (F)
- Peter Kostakis: Candid on Chromium - The Straight Horn of Steve Lacy, in: Down Beat, 56/2 (Feb.1989), p. 36-37 (R)
- Peter Rüedi: Stolen Moments. 1522 Jazzkolumnen, Basel 2013 [book: Echtzeit Verlag], p. 261-262 (R: chapter "Strukturierte Freiheit. Momentum. Steve Lacy (RCA No-vus); The Superquartet of Mal Waldron featuring Steve Lacy live at Sweet Basil (Paddle Wheel)")
- Art Lange: Lacy & Co - Morning Joy / Fell Swoop / The Gleam / Live in Budapest / The Amiens Concert / On Your Tonight Is My Tomorrow / The Door / Image, in: Down Beat, 56/10 (Oct.1989), p. 32 (R)

- Valerio Corzani: Steve Lacy. "Il soprano é la mia voce", in: *Blu Jazz*, 2/5 (1990), p. 44-45 (I)
- Peter Rüedi: *Stolen Moments. 1522 Jazzkolumnen*, Basel 2013 [book: Echtzeit Verlag], p. 301-302 (R: chapter "Spödes Meisterwerk. The Door. Steve Lacy (BMG Novus)")
- Rainer Köhl: Steve Lacy. Der Meister der stillen Lakonik, in: *Jazz Podium*, 39/3 (Mar.1990), p. 29 (C)
- Geoffrey Smith: The Steve Lacy Sextet at the Queen Elizabeth Hall, in: *Jazz Express*, #117 (Apr.1990), p. 13 (C)
- Christian Gauffre: Art Is Made to Trouble, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 130-132 (I); reprint, from: *Jazz Magazine*, Jun.1990 (I)
- Fred Bouchard: Caught. Steve Lacy, Harvard U., Cambridge, MA, in: *Down Beat*, 57/7 (Jul.1990), p. 52-53 (C)
- Kevin Whitehead: Soprano Science, in: *Down Beat*, 57/8 (Aug.1990), p. 32 (R: diverse albums)
- Herman te Loo: Gehoord & Gezien. Soloconcert Steve Lacy, in: *Jazz Nu*, #144 (Nov.1990), p. 79-80 (C)
- Peter Gamble: Steve Lacy. Earlier this year, the soprano giant talked to P.G. about a life in improvisation, in: *Jazz Journal*, 43/11 (Nov.1990), p. 12-13 (I)
- Daniel Meyer: Steve Lacy, au-dela du temps, in: *Jazz in Time*, #19 (Dec/Jan.1990/91), p. 5-7 (I)
- Thomas Mießgang: Steve Lacy, in: Thomas Mießgang: *Semantics. Neue Musik im Gespräch*, Hofheim 1991 [book], p. 124-131 (I)
- Peter Niklas Wilson: Der Lohn der Langsamkeit. Ein Porträt des Saxophonisten und Komponisten Steve Lacy, in: *Neue Zeitschrift für Musik*, 152/1 (Jan.1991), p. 37-40 (F/I/T: "The Throes")
- Peter Niklas Wilson: Ein Festival um Steve Lacy in Wien, in: *Jazzthetik*, 5/2 (Feb.1991), p. 18-19 (C)
- Robert Bilek: Listen to Lacy. Ein Festival der Wiener Musik Galerie im Wiener Museum für Angewandte Kunst, in: *Jazz Podium*, 40/2 (Feb.1991), p. 35 (C)
- Helmut Weihsmann: Jazz im Film XI. Re: Jazzfilm "Steve Lacy" und "John Carter/Bobby Bradford", in: *Jazz Podium*, 40/4 (Apr.1991), p. 8-10 (Film-R)
- Bill Shoemaker: Steve Lacy & Mal Waldron - "Hot House" (Novus); Steve Lacy & Don Cherry - "Evidence" (Prestige/New Jazz), in: *Down Beat*, 58/5 (May 1991), p. 31-32 (R)
- Jon Pareles: Jazz Festival. Several Permutations Of Today's Saxophone, in: *New York Times*, 25.Jun.1991, p. C16 (C: David Murray Quartet, Arthur Blythe Quartet, Steve Lacy Sextet, The Microscopic Septet)
- Anthony Clark: Live. Steve Lacy Sextet, in: *OffBeat*, Jul/Aug.1991, p. 23 (C)
- Mel Martin: Steve Lacy, in: *Saxophone Journal*, 16/3 (Nov/Dec.1991), p. 38-47 (F/I) ; reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 133-137 (I)
- Ugo Sbisà: Steve Lacy - In Italia i migliori sax soprano, in: *Musica Jazz*, 47/11 (Nov.1991), p. 22 (F/I)
- Thierry Quénun: Steve Lacy, in: *Jazz Magazine*, #410 (Dec.1991), p. 15 (C)
- NN: 25 Years of Fish Horn Recording, supplement, in: *Jazz Realities Magazine*, #11 (summer 1992), p. 3-11 (D)
- NN: Un americano a Parigi. Steve Lacy, in: *Pan*, #54 (Mar.1992), p. 1 (F)
- Serafino Paternoster: Matera, Onyx Jazz Club - Steve Lacy/Franco d'Andrea Duo, in: *Musica Jazz*, 48/3 (Mar.1992), p. 9 (C)
- Bill Shoemaker: Steve Lacy's Relentless Intensity, in: *Down Beat*, 59/5 (May 1992), p. 16-18 (I)
- Marcello Lorrai: Torino, Steve Lacy, in: *Musica Jazz*, 48/6 (Jun.1992), p. 11 (C)
- Richard Scott: The Man with the Straight Horn, in: *The Wire*, #100 (Jun.1992), p. 14-23 (I)
- NN: Coltrane. Le mythe et le maitre, in: *Jazz Magazine*, #417 (Jul/Aug.1992), p. 24-27 (I)
- Thérèse Vian: En direct. Steve Lacy/Mal Waldron, Kassel, Documenta, in: *Jazz Magazine*, #418 (Aug.1992), p. 21 (C)
- Bill Shoemaker: It's Official - Lacy's a Genius, in: *Down Beat*, 59/9 (Sep.1992), p. 12 (N)

- Béatrice Graf & Marc Liebeskind: Un mec vraiment chouette. Entretien avec Steve Lacy, in: *Viva la Musica*, #146 (Nov.1992), p. 4-5 (I)
- Mario Benso: El saxofón poliédrico de Steve Lacy, in: *Cuadernos de Jazz*, #13 (Nov/Dec.1992), p. 27-30 (F/I)
- Ben Ratliff: Steve Lacy, in: *Cadence*, 18/12 (Dec.1992), p. 5-12 (I); reprint, As "It's Got to Be Alive", in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 138-145 (I)
- Herman te Loo: Steve Lacy - De sopransaxophon is aleen paard dat schopt, in: *Jazz Nu*, #157 (Jan.1993), p. 168-169 (F/I)
- Jason Weiss: Quand Lacy joue Gysin, in: *Jazz Magazine*, #422 (Jan.1993), p. 20-21 (I)
- Steve Lacy: Ein Blick vom Rand, in: *InJazz*, #2 (Jan.1993), p. 3 (F)
- Pieter Riedstra: Gehoord & Gezien. Steve Lacy, in: *Jazz Nu*, #170 (Mar.1993), p. 31 (C)
- Claudio Donà: Jazz Live. Steve Lacy Quartet, in: *Musica Jazz*, 49/4 (Apr.1993), p. 9 (C)
- Christian Broecking: Was sein Notebook erzählt. Steve Lacy im Gespräch, in: *Jazzthetik*, 7/5 (May 1993), p. 16-21 (F/I)
- Steve Lacy: Findings. My Experience with the Soprano Saxophone, Torcy 1994 [book: *Outre Mesure*] ("I"/A/T); review, by Giampiero Cane, in: *Jazz (Italy)*, 2/8 (Apr.1995), p. 54 (B)
- Stefano Merighi: Jazz Live. Padova - Steve Lacy Sextet, in: *Musica Jazz*, 50/1 (Jan.1994), p. 12-13 (C)
- Philippe Carles: Une (petite) fleur pour S.B., par Steve Lacy, in: *Jazz Magazine*, #434 (Feb.1994), p. 15 (I); reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 156-157 (I)
- Sandra Costantini: Steve Lacy. All'Alba di "Vespers", in: *Pan*, 4/1 (Feb.1994), p. 4 (F/I)
- Francois Lacharme: Steve Lacy. His Master's Voice, in: *Du*, 3 (Mar.1994), p. 62-63 (I)
- Giuseppe De Biasi: Jazz Live. Bologna - Steve Lacy & Mal Waldron, in: *Musica Jazz*, 50/4 (Apr.1994), p. 12 (C)
- Herman te Loo: Gezien. Steve Lacy Septet, in: *Jazz Nu*, #182 (Apr.1994), p. 34 (C)
- Géraldine Postel: Jazzin' in Paris. Steve Lacy, in: *(California) Jazz Now*, 4/1 (May 1994), p. 31 (F/I)
- Chip Deffaa: Steve Lacy. Reaching for the New, in: *Jazz Times*, 24/5 (Jun.1994), p. 41-42 (F/I)
- Pino Candini: Jazz Live. Reggio Emilia - Steve Lacy Vespers, Paul Motian Trio, in: *Musica Jazz*, 50/6 (Jun.1994), p. 17 (C)
- Franco Galliano: Jazz Live. Mal Waldron Quartet con Steve Lacy, Lugano, in: *Musica Jazz*, 50/12 (Dec.1994), p. 10 (C)
- François & Yves Billard: Histoires du Saxophone: Castelnau-le-Lez/France 1995 [book: *Climats*], p. 403-404 (short F)
- Franck Médioni: Steve Lacy - On ne doit pas faire trop de bruit. Il y en a déjà assez, in: *Jazz Magazine*, #445 (Feb.1995), p. 20-23 (I/D); reprint, as "One Shouldn't Make Too Much Noise, There's Enough Already", in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 163-165 (I)
- Franck Médioni: Steve Lacy. Polyphonie pour un trouveur, in: *Jazz Magazine*, #445 (Feb.1995), p. 16-19 (F/short I mit Eric Barret, Etienne Brunet, Francois Corneloup, Francois Cotinaud, Lol Coxhill, Michel Doneda, Jimmy Giuffre, Francois Jeanneau, André Jaume, Sylvain Kassap, Lee Konitz, Dave Liebman, Julien Lorau, Joe Lovano, Jean-Marc Padovani, Evan Parker, Michel Portal, Steve Potts, Sonny Rollins, David Sanchez, Louis Scalvis, Archie Shepp, Simon Spang-Hanssen)
- Gérard Rouy: Entrevues. Living Lacy, in: *Jazz Magazine*, #446 (Mar.1995), p. 4-5 (I); reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 166 (I)
- Olivier Kociubinska: Steve Lacy - Findings, My Experience with Soprano Saxophone, in: *Jazz Notes*, #32 (Mar.1995), p. 28-29 (F/B)
- Gamall Awad: Profile. Steve Lacy and Irene Aebi, in: *Jazziz*, 12/4 (Apr.1995), p. 106-107 (F/I)
- Giuseppe Segala: Jazz live. Trento - Steve Lacy/Frederic Rzewski Duo; Mariano-Marcotulli-Danielsson-Mazur Quartet, in: *Musica Jazz*, 51/5 (May 1995), p. 8 (C)
- Guillaume Tarche: Les trouvailles de Steve Lacy, in: *Revue & Corrigée*, #24 (Jun.1995), p. 5-6 (F)
- Arnaud Merlin: Secrets. Apprendre le soprano avec Steve Lacy, in: *Jazzman*, #5 (Jul/Aug.1995), p. 22-23 (F/I/T: "Tips")
- Herman te Loo: 'You've got to dig it to dig it, dig it?' Steve Lacy geeft workshop Monk, in: *Jazz Freak*, 22/5-6 (Jul.1995), p. 6-7 (F/I)

- Bill Shoemaker: 25 Who Mattered. Steve Lacy, in: *Jazz Times*, 25/7 (Sep.1995), p. 69 (F)
- NN: Don Cherry par les siens, in: *Jazz Magazine*, #454 (Dec.1995), p. 18-21 (F/O/I mit Lacy u.a.)
- Alain Kirili: Sculpture and Jazz, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 158-162 (I; reprint, from: Alain Kirili: *Sculpture and Jazz*, Paris 1996)
- Guillaume Tarche & Philippe Renaud & Martial Petit: Steve Lacy / Erik Satie - Blinks, in: *Improjazz*, #23 (Mar.1996), p. 3-5 (I)
- Kate Hammett-Vaughan: Steve Lacy - Findings, in: *Coda*, #266 (Mar/Apr.1996), p. 22-23 (B/R)
- Claudio Sessa: Jazz Live. Milano - Steve Lacy/Jean-Jacques Avenel Duo, in: *Musica Jazz*, 52/4 (Apr.1996), p. 11 (C)
- Marcus Gammel: Steve Lacy in Berlin - "Warten bis das Telefon klingelt", in: *Jazz Podium*, 45/4 (Apr.1996), p. 11-13 (I)
- Laurence Svirchev: Steve Lacy. Going Where the Music Takes Him, in: *5/4 Magazine*, 2/5 (Jun.1996), p. 3 (F/I)
- Franck Médioni & Alexandre Pierrepont & Gérard Rouy: Albert Ayler. Message reçu, in: *Jazz Magazine*, #462 (Sep.1996), p. 34-35 (short I über Albert Ayler)
- Claudio Sessa: Steve Lacy, in: *Musica Jazz*, 52/10 (Oct.1996), p. 26-42 (F)
- Stefano Merighi: Gliannidella maturita':Un labirinto di idee, in: *Musica Jazz*, 52/10 (Oct.1996), p. 43-50 (F)
- Claude Fabre & Laurent Carrier (eds.): *Le Livre du Jazz en France*, Paris 1997 [book: Outre Mesure], p. 73 (T: "Blinks"); p. 172-173 (T: "Esteem"), p. 448 (short biography)
- Etienne Brunet: Scratching the Seventies, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 174 (I; reprint, from: "Scratching the Seventies/Dreams", liner notes, 1997)
- Jörg Fischer: Die Lacy-Mengelberg-Quintette, 1982-1987, in: Jörg Fischer: "Unser Kopf ist rund, damit das Denken die Richtung ändern kann". Zur stilistischen Entwicklung Han Benninks unter besonderer Berücksichtigung von Einflüssen aus den bildenden Künsten, Mainz 1997 [Examensarbeit], p. 79 (A)
- Leslie Gourse: Straight, No Chaser. The Life and Genius of Thelonious Monk, New York 1997 [book: Schirmer Books], passim (F)
- Reiner Kobe: Steve Lacy, Cecil Taylor. Total Music Meeting '96 in Berlin, in: *Jazz Podium*, 46/1 (Jan.1997), p. 33 (C)
- John Corbett: Steve Lacy. Forget Paris, in: *Down Beat*, 64/2 (Feb.1997), p. 18-20, 22-23 (F/I); reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 185-192 (F/I); reprint, in: Frank Alkyer & Ed Enright (eds.): *Down Beat. The Great Jazz Interviews. A 75th Anniversary Anthology*, New York 2009 [book: Hal Leonard Books], p. 286-289 (F/I)
- NN: Anche Steve Lacy tra i candidati a dirigere l'ONJ, in: *Musica Jazz*, 53/2 (Feb.1997), p. 5 (N)
- Alain LeRoux & Jacques van Opstal: Steve Lacy. Evidence, in: *Le Jazz* (Internet Magazine), #2 (May 1997) (I) [vert.file]
- Jacques Oger: Concert. The Cry, Le Dunois, in: *Improjazz*, #35 (May 1997), p. 30 (C)
- Michèle Kessler: Geneve. Mal Waldron & Steve Lacy à l'AMR, in: *Jazz Notes*, #43 (May 1997), p. 7 (C)
- Vincent Laine: Mise au point. Lettre ouvert à Jean-Louis Chautemps, in: *Improjazz*, #36 (Jun.1997), p. 14-15 (F; response to Chautemps's review of Steve Lacy's book "Findings")
- Ben Ratliff: Steve Lacy. Pas de deux - in duet. As large as saxophonist Steve Lacy's ambitions grow, the duet remains a constant, in: *Jazziz*, 14/7 (Jul.1997), p. 54-58 (F/I)
- Guillaume Tarche: Steve Lacy/Jean-Jacques Avenel, Le Mans, in: *Improjazz*, #40 (Nov/Dec.1997), p. 40 (C)
- Bill Shoemaker: Steve Lacy. Making the Words Swing, in: *Jazz Times*, 27/10 (Dec.1997), p. 76-78, 80, 212, 217 (F/I)
- Michèle Kessler: Steve Lacy, Jazz sous les Pommiers, in: *Jazz Notes*, #46 (Dec.1997), p. 11 (short I)
- Bill Shoemaker: Into the Out. Connecting with the Internal Ear, in: *Jazz Times*, 1998/1999 Jazz Education Guide, p. 36-38, 40 (F/I with Robert Dick, Gerry Hemingway, Dave Douglas, Vinnie Golia, Leo Smith, Steve Lacy)
- Jason Weiss: Regarding the Voice. Steve Lacy and Irene Aebi, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 146-155 (I with Steve Lacy, Irene Aebi; reprint, from: *Hambone*, 1998)
- Lee Friedlander & Maria Friedlander: Interview with Steve Lacy, in: *Lee Friedlander: American Musicians. Photographs by Lee*

- Friedlander, New York 1998 [book: Distributed Art Publishers], p. 281-292 (I); reprint, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 193-207 (I)
- NN: Steve Lacy, in: Auditorium, #12 (1988), p. 38 (short I/photo)
- G rard Rouy: Le Monk de Lacy, in: Jazz Magazine, #478 (Feb.1998), p. 18-19 (F/I)
- V ronique Pernin: Steve Lacy Trio, Sunset, in: So What, #22 (Feb.1998), p. 10-11 (C)
- Guillaume Tarche & Philippe Fr chet: Jazzpoetry. La po sie dans le jazz, tentative de discographie, in: ImproJazz, #47 (Jul.1998), p. 32-35 (F: listing of pieces involving poetry)
- Jean-Jacques Birg : Vous reconnaissez-vous dans le jazz, in: Jazz Magazine, #484 (Sep.1998), p. 18 (short I)
- Larry Nai: Steve Lacy Interview, in: Cadence, 24/11 (Nov.1998), p. 5-17 (I)
- Gianmichele Taormina: Intervista Steve Lacy, in: Il Gezzitaliano, 3/10 (1999), p. 14-16 (I)
- Adam Shatz: Steve Lacy. An American in Paris, Painting with a Saxophone, in: New York Times (Internet), 31.Jan.1999 (F/I) [vert.file]
- NN: Steve Lacy Quartet, in: Jazzclub Magazin (Karlsruhe), 14/1 (Feb/Mar.1999), p. 12 (F: concert preview)
- John Corbett - "Saxophone Special +" (Emanem), in: Down Beat, 66/5 (May 1999), p. 48 (R)
- Anne Duchene: Je n'ai plus peur de Steve Lacy..., in: ImproJazz, #56 (Jun.1999), p. 2 (F/R)
- Ben Ratliff: Jazz Review. Who Counts the Years? Opposites Still Attract, in: New York Times, 7.Aug.1999, p. B7 (C: Steve Lacy, Roswell Rudd)
- Patrick Hughes: Steve Lacy + 6 - "The Cry" (Soul Note), in: Jazziz, 16/8 (Aug.1999), p. 76-77 (R)
- Paul de Barros: Steve Lacy + 6 - "The Cry" (Soul Note), in: Down Beat, 66/8 (Aug.1999), p. 68 (R)
- Bruce Carnevale: Steve Lacy Trio - "The Rent" (Cavity Search); "Seven Clich s" (hatology), in: Jazziz, 16/9 (Sep.1999), p. 66 (R)
- Christian Steulet: Propos sur la p che au soprano: Steve Lacy, in: Viva la Musica, #214 (Sep.1999), p. 6-8 (I/T: "Vocabulary")
- John Shand: Steve Lacy & The Engine Room, Sydney, in: JazzChord, #49 (Oct/Nov.1999), p. 6 (C)
- Jon Andrews: Steve Lacy Trio - "The Rent" (Cavity Search); Steve Lacy Seven - "Clich s" (HatOLOGY), in: Down Beat, 66/10 (Oct.1999), p. 66 (R)
- Howard Mandel: Live! Not Quite Flight - Steve Lacy and Danilo Perez, in: Jazziz, 16/12 (Dec.1999), p. 36 (C)
- Franck Bergerot & Alex Dutilh: The Glorious Thirty, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 208-211 (I; reprint, from: Jazzman, #64, 2000)
- Josephine Ochej: Steve Lacy/Roswell Rudd Quartet. Reliving Monk's Dream, in: Coda, #292 (Jul/Aug.2000), p. 2-3 (F)
- Keith Thompson: Steve Lacy. Lacy's Monk, in: Avant, #15 (Spring 2000), p. 52-53 (I)
- Francisco Cruz: Round About Monk. Steve Lacy, in: Jazzman, #55 (Feb.2000), p. 26 (I)
- Guido Michelone: "Steve Plays Duke". Da Lacy a Ellington, passando per cipri e maresco, in: Musica Jazz, 56/2 (Feb.2000), p. 11 (F/I)
- Patrick Hughes: Steve Lacy & Roswell Rudd - "Monk's Dream" (Verve), in: Jazziz, 17/4 (Apr.2000), p. 68 (R)
- Duck Baker: Steve Lacy & Roswell Rudd - "Monk's Dream" (Verve), in: Jazz Times, 30/4 (May 2000), p. 122 (R)
- Bill Shoemaker. Solo Flights. Anthony Braxton, Steve Lacy, Jackie McLean, John Butcher. Solo Saxophone Performances Are a Demanding Proposition, in: Jazz Times, 30/5 (Jun.2000), p. 47-48, 50-51 (F/I)
- Ed Enright: Steve Lacy & Roswell Rudd - "Monk's Dream" (Verve), in: Down Beat, 67/7 (Jul.2000), p. 72-73 (R); response, by Steve Lacy, in: Down Beat, 67/9 (Sep.2000), p. 10 (letter)
- Duck Baker: Derek Bailey & Steve Lacy - "Outcome" (Potlatch), in: Jazz Times, 30/6 (Aug.2000), p. 94, 96 (R)
- Jennie Wasserman: Prelude. Steve Lacy's Unique Artistry, Uniquely Presented, in: Jazziz, 17/11 (Nov.2000), p. 16 (F/I)

- Franck Bergerot & Alex Dutilh: Steve Lacy. Les trente glorieuses, in: *Jazzman*, #64 (Dec.2000), p. 28-30 (I)
- Audrey Ludwig (ed.): *How to Book French Jazz*, Paris 2001 [book: Bureau Export de la Musique Française], p. 68 (short biography)
- Etienne Brunet & Jean-Jacques Birgé: Steve Lacy, in: *Les Allumés du Jazz*, #6 (2001), p. 12-14 (I)
- Peter Wessel: Steve Lacy & Roswell Rudd. Encuentro en guimaraes. "Somos un Piano", in: *Cuadernos de Jazz*, #62 (Jan/Feb.2001), p. 28-34, 36-38 (F/I)
- Larry Nai: Steve Lacy - "Snips" (Jazz Magnet), in: *Jazziz*, 18/5 (May 2001), p. 74 (R)
- Marc Chénard: One in Three, Two in One. (More Scratching from the Seventies), in: *Coda*, #297 (May/Jun.2001), p. 30-31 (F/R)
- Peter Wesel: Steve Lacy & Roswell Rudd. Happenstance. Den rigtige tone i det rigtige øjeblik, in: *Jazz Special*, #58 (Jun/Jul.2001), p. 30-34 (F/I)
- Andrew Bartlett: Steve Lacy & Franz Koglmann & Bill Dixon - "Opium" (Between the Lines), in: *Jazziz*, 18/7 (Jul.2001), p. 61 (R)
- Bertrand Serra: Steve Lacy. De Art Song: tussen melodie en prosodie, in: *Jazz'halo*, #18 (Aug.2001), p. 14-16 (F/I)
- Bill Shoemaker: Line by Line by Lacy. Bill Shoemaker talks to Steve Lacy in Vancouver about the saxophonist's unique repertoire of songs, and how they've come to be sung, in: *Jazz Review* (GB), #24 (Sep.2001), p. 25-27 (F/I)
- Paolo Vitolo: Guida al jazz. Gli autori e le musiche dal bebop alla creative music, Milano 2002 [book: Bruno Mondadori], p. 148-151 (F)
- Stephanie Stein Crease: Gil Evans. Out of the Cool. His Life and Music, Chicago/IL 2002 [book: A Capella Books], passim (F)
- Andrea Di Genaro: Steve Lacy. If you are swinging, swing some more!, in: *Jazzit*, 3/8 (Jan/Feb.2002), p. 62-69 (F/I)
- Mike Zwerin: Steve Lacy follows his music, in: *International Herald Tribune*, 19.Jun.2002 (F/I)
- Tom Gsteiger: Monsieur Steve Lacy nimmt Abschied von Europa, in: *Basler Zeitung*, 25.Jun.2002 (F/C) [vert.file]
- Jean-Michel Proust: Steve Lacy Story, in: *Jazz Magazine*, #529 (Sep.2002), p. 28-30 (F/I)
- Gérard Rouy: Farewell Paris. Steve Lacy Returns to America, in: *Down Beat*, 69/10 (Oct.2002), p. 28-33 (F/I); reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 212-216 (F/I)
- Christoph Cox: Invisible Jukebox. Steve Lacy, in: *The Wire*, #225 (Nov.2002), p. 52-55 (BT: Sidney Bechet: "Ballin' the Jack"; Thelonious Monk: "Off Minor"; Cecil Taylor: "Roses"; Anton Webern: "Six Bagatelles"; Musica Elettronica Viva: "Spacecraft"; Evan Parker: "Conic Section 3"; Center of the World: "Winter Echoes"; Jack Kerouac with Al Cohn & Zoot Sims: "Poems from the unpublished 'Book of Blues'"; Katsuya Yokohama: "Yamagoe"; Bhoj Rainey: Sweet Sonk"); reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 217-225 (BT)
- Jürgen Arndt: Thelonious Monk und der Free Jazz, Graz 2002 [book: Adeva Musik; Beiträge zur Jazzforschung Bd. 11], p. 100-129 (A; chapter "Steve Lacy und Don Cherry auf den Spuren Monks"); p. 152-173 (A; chapter "Monk-Rezeption in Europa: Irène Schweizer, Alexander von Schlippenbach und Steve Lacy")
- Lars Rasmussen (ed.): *Mbizo - A Book about Johnny Dyani*, Copenhagen 2003 [book: The Booktrader], p. 88-90 (I)
- Franck Médioni: Steve Lacy, in: *ImproJazz*, #91 (Jan.2003), p. 8-10 (I)
- Christian Gauffret: Steve le site, in: *Jazz Magazine*, #537 (May 2003), p. 12 (F)
- Franck Médioni: Entrevue. Steve Lacy, bons baisers de Boston, in: *Jazz Magazine*, #537 (May 2003), p. 9 (I); reprint, as "Big Kisses from Boston", in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 226-227 (I)
- Franck Médioni: Steve Lacy, le ténor du soprano, in: *Jazz Notes*, #73 (May 2003), p. 24-25 (I)
- Joel Selvin: Saxophonist Steve Lacy forges sound inspired by jazz greats, in: *San Francisco Chronicle*, 4.Jun.2003 (F/I) [vert.file]
- Tom Gsteiger: Steve Lacy. Der Sushimeister in der Mönchskutte, in: *Jazz Zeit*, #38 (Jun.2003), p. 13 8F/I)
- Andrey Henkin: Steve Lacy. Straight from the Horn, in: *All About Jazz*, #16 (Aug.2003), p. 9 (F/I)
- Fred Bouchard: Lacy On the Loose, in: *Down Beat*, 70/8 (Aug.2003), p. 74 (R: "School Days"; "We See"; "The Beat Suite")
- Chris Kelsey: Steve Lacy - "The Beat Suite" (Sunnyside), in: *Jazz Times*, 33/8 (Oct.2003), p. 89-90 (R)

Bill Shoemaker: Mal Waldron & Steve Lacy - "Live at Dreher Paris 1981" (Hatology), in: Jazz Times, 33/9 (Nov.2003), p. 105-106 (R)

Ed Hazell: The Art of the Song. Steve Lacy and Irene Aebi, in: Jason Weiss (ed.): Steve Lacy. Conversations, Durham/NC 2006 [book: Duke University Press], p. 228-237 (F/I; reprint, from: Signal to Noise, summer 2004)

Vincent Cotto: Quelques réflexions sur le couple improvisation - composition dans le jazz. L'exemple de Steve Lacy, in: Magali Lauriou & Thierry Maligne & Serge Pialoux & Michel Rostein (eds.): L'improvisation du Jazz, Bordeaux 2004 [book: Presses Universitaires de Bordeaux], p. 21-28 (F)

Chris Kelsey: Steve Lacy - "The Holy La" (Sunnyside), in: Jazz Times, 34/3 (Apr.2004). p. 91-92 (R)

Ashley Kahn: Praisin' Billy, in: Jazz Times, 34/5 (Jun.2004), p. 82-83 (F about Billy Higgins; short I with Steve Lacy, Kevin Eubanks, Cedar Walton, Jack DeJohnette, Jimmy Cobb, Brad Mehldau)

Ben Ratliff: Steve Lacy, 69, Who Popularized the Soprano Saxophone, Dies, in: New York Times, 6.Jun.2004 (F/O) [vert.file]

Christian Broecking: Der Geist der Anfänge. Zum Tod von Steve Lacy, in: Frankfurter Rundschau, 8.Jun.2004 (F/O) [vert.file]

Jon Thurber: Steve Lacy, 69; Soprano Sax Jazz Musician Won a 'Genius Grant', in: Los Angeles Times, 8.Jun.2004 (F/O) [vert.file]

Steve Voce: Steve Lacy. Supreme exponent of the soprano saxophone, in: The Independent, 8.Jun.2004 (F/O) [vert.file]

Ulrich Olshausen: Progressiver Appetit. Zum Tod des Jazzsaxophonisten Steve Lacy, in: Frankfurter Allgemeine Zeitung, 8.Jun.2004, p. 40 (F/O) [vert.file]

Franck Bergerot: Steve Lacy ou la voie oblique, in: Jazzman, #104 (Jul/Aug.2004), p. 26-27 (F/O)

José María García Martínez: Abandonaron la escena. En la muerte de Steve Lacy, in: Cuadernos de Jazz, #83 (Jul/Aug.2004), p. 22 (F/O)

Kurt S. Weil: Farewells. Steve Lacy, in: Jazz 'n' More, Jul/Aug.2004, p. 8 (F/O)

Marcus A. Woelfle: Pioniere der Jazzmoderne. Abschied von Barney Kessel, Elvin Jones und Steve Lacy, in: Jazz Zeitung, 29/7-8 (Jul/Aug.2004), p. 11 (F/O)

Matthias Wegner: Steve Lacy. Einer der wichtigsten Innovatoren, in: Jazz Podium, 53/7-8 (Jul/Aug.2004), p. 22, 24 (F/O)

NN: Dead and Gone, Steve Lacy, in: Jazz Zeit, #48 (Jul/Aug.2004), p. 3 (O)

NN: Steve Lacy, in: Orkester Journalen, 72/7-8 (Jul/Aug.2004), p. 36 (F/O)

Philippe Carles & Gérard Rouy: Steve Lacy. Soprano suprême, in: Jazz Magazine, #550 (Jul/Aug.2004), p. 62-68 (F/I/O)

Richard Cook: There Were Giants In Those Days. Richard Cook remembers Elvin Jones and Steve Lacy, in: Jazz Review, #58 (Jul.2004), p. 5 (F/O)

Roswell Rudd & Dave Liebman & Evan Parker & Trevor Watts & Lewis Porter & Bill Dixon & Andrew Cyrille & Fred van Hove & Joe Giardullo & James Emery & Jean-Jacques Avenel & Joe McPhee & Oliver Lake & Kent Carter: Steve Lacy, 1934-2004, in: All About Jazz (New York), #27 (Jul.2004), p. 18-19 (F/O)

Ted Panken: Steve Lacy on Duke Ellington, in: Down Beat, 71/7 (Jul.2004), p. 30 (I)

Alexandre Pierrepont & Fred van Hove & Marc Chaloin & Claude Colpaert & Joëlle Léandre & Urs Leimgruber & André Jaume & Gustave Cerutti & Philippe Renaud & Frank Carlberg & Tchangodei & Jean-Claude Queroy & Guillaume Tarche & Alex Grillo & Christine Correa & Michel Portal & Daniel Humair & Louis Sclavis & Kevon Norton & Théo Jarrier & Jean-Michel van Schouwburg & Franck Médioni & Patrice Roussel: Salve de saluts à Steve Lacy (1934-2004), in: ImproJazz, #108 (Aug/Sep.2004), p. 5-15 (F/O)

Barry McRae: Obituaries. Steve Lacy, in: Jazz Journal, 57/8 (Aug.2004), p. 16-17 (F/O)

Berthold Klostermann: Pionier auf dem Sopran, in: Fono Forum, Aug.2004, p. 9 (F/O)

Giuseppe Vigna: Ricordando... Steve Lacy, che volava altissimo. Guidò il sax soprano sulla via più moderna, ma con una visione estetica che abbracciava tutta la storia del jazz e altre arti, in: Musica Jazz, 60/8-9 (Aug/Sep.2004), p. 28 (F)

John Corbett: Soprano Wizard. Steve Lacy, 1934-2004, in: Down Beat, 71/8 (Aug.2004), p. 62-64 (F/O)

John Corbett: Vinyl Freak. Steve Lacy - "Raps" (Adelphi, 1977), in: Down Beat, 71/8 (Aug.2004), p. 16 (F/R)

- Marc Chénard: Steve Lacy. Les choses dernières (I), in: *ImproJazz*, #108 (Aug/Sep.2004), p. 19-22 (I); part 2, in: *ImproJazz*, #109 (Oct.2004), p. 15-18 (I)
- NN: Passings. Steve Lacy, in: *Jazziz*, 21/8 (Aug.2004), p. 20 (O)
- NN: Steve Lacy (1934-2004), in: *Concerto*, Aug/Sep.2004, p. 33 (O)
- Philippe Allen: "The hour is late..." Présence de Steve Lacy, in: *ImproJazz*, #108 (Aug/Sep.2004), p. 16-18 (F/O)
- Il fascino discreto dell'unicità. I remember Lacey, in: *Ritmo*, #791 (Sep/Oct.2004), p. 5-8 (F/O)
- Serge Baudot: Larmes. Steve Lacy, in: *Jazz Hot*, #613 (Sep.2004), p. 5 (F/O)
- Kirk Silsbee: Steve Lacy Interview, in: *Cadence*, 30/10 (Oct.2004), p. 5-10 (I); reprint, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 123-129 (I)
- Louise Myers: Remembering Steve Lacy as a Teacher, in: *Jazz Education Journal*, 37/2 (Oct.2004), p. 58-59 (F)
- Jane Goldberg: Remembering Steve Lacy, in: *Jazz Notes*, 15/4 (Dec.2004), p. 17 (F/O)
- Peter Niklas Wilson: Steve Lacy, in: Peter Niklas Wilson (ed.): *Jazz Klassiker*, Stuttgart 2005 [book: Reclam], p. 562-567 (F)
- Ralf Dombrowski: Basis-Diskothek Jazz, Stuttgart 2005 [book: Reclam], p. 132-134 (R: "Reflections", OJCCD); reprint, in: Ralf Dombrowski: *Basis-Diskothek Jazz*, Stuttgart 4/2011 [book: Reclam], p. 154-155 (R)
- Bill Shoemaker: Steve Lacy - "Steve Lacy Leaves Blossoms" (Sabam/Naked Music); Steve Lacy & Joëlle Leandre - "One More Time" (Leo 422), in: *Down Beat*, 72/8 (Aug.2005), p. 82 (R: 4 stars; 4 1/2 stars)
- Duncan Heining: Steve Lacy Tribute, The Vortex, London, in: *Jazzwise*, #89 (Aug.2005), p. 70 (C: tribute concert)
- NN: Hall of Fame. Steve Lacy, in: *Down Beat*, 72/8 (Aug.2005), p. 50-52 (F/excerpts from *Down Beat* articles from 1963, 1987, 1992, 1997)
- Garth W. Caylor Jr.: Goodbye, New York, in: Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press], p. 24-32 (I: originally taken in April 1965, not before published)
- Jason Weiss (ed.): *Steve Lacy. Conversations*, Durham/NC 2006 [book: Duke University Press] (F/I/D/T: "Dreams", "Mind's Heart", "3 Haiku"); review, by Stuart Kremsky, in: *IAJRC Journal*, 39/4 (Dec.2006), p. 105-106 (B); review, by Manfred Straka, in: *Jazz Research News*, #24 (2006), p. 1195 (B)
- Lloyd Peterson: *Music and the Creative Spirit. Innovators in Jazz, Improvisation, and the Avant-Garde*, Lanham/Md 2006 [book: Scarecrow Press], p. 146-147 (I)
- Pannonica de Koenigswarter: *Les Musiciens de jazz et leurs trois vœux*, Paris 2006 [book: Buchet/Chastel; German translation as: "Die Jazzmusiker und ihre drei Wünsche", Stuttgart 2007: Reclam; English translation (original language) as: "Three Wishes. An Intimate Look at Jazz Greats", New York 2008: Abrams Image], p. 170 (short I)
- Roberto Polillo & Arrigo Polillo: *Swing, Bop & Free. Il jazz degli anni '60*, Milano 2006 [book: Polillo Editore], p. 34-35 (short F/photo)
- Chris Kelsey: "Steve Lacy. Conversations", edited by Jason Weiss, in: *Jazz Times*, 36/6 (Aug.2006), p. 134 (B)
- Clifford Allen: "Steve Lacy. Conversations", ed. by Jason Weiss, in: *All About Jazz*, #53 (Sep.2006), p. 33 (B)
- Andy Hamilton: "Steve Lacy. Conversations", edited by Jason Weiss, in: *The Wire*, #272 (Oct.2006), p. 74 (B)
- Scott Verrastro: Steve Lacy Quintet - "Esteem" (Atavistic), in: *Jazz Times*, 37/1 (Feb.2007), p. 107-108 (R)
- Derek Ansell: "Steve Lacy Conversations", ed. by Jason Weiss, in: *Jazz Journal*, 60/3 (Mar.2007), p. 26-27 (B)
- Chris Kelsey: Steve Lacy & Roswell Rudd Quartet - "Early and Late" (Cuneiform), in: *Jazz Times*, 37/9 (Nov.2007), p. 97-98 (R)
- Gabriel Solis: *Monk's Music. Thelonious Monk and Jazz History in the Making*, Berkeley 2008 [book: University of California Press], p. 185-204 (F; chapter "Loving Care. Steve Lacy, Roswell Rudd, and Randy Weston")
- Mike Gerber: *Jazz Jews*, Nottingham 2009 [book: Five Leaves Publications], p. 170-177, passim (F)
- NN: Steve Lacy Collection Inventory, in: [manuscript], Nov.2009 (listing of Steve Lacy Collection, up for sale (listing))
- Guido Michelone: *Speak Jazzmen. 55 interviews with jazz musicians*, Milano 2010 [book: EDUCatt], p. 97-99 (I: chapter "Steve

Lacy")

Steve Lacy: Albert Ayler, in: Franck Médioni (ed.): Albert Ayler. Témoignages sur un Holy Ghost, Marseille 2010 [book: Le Mot et le Reste], p. 72, 74 (short "I")

John Corbett (& John McDonough & Jim Macnie & Paul de Barros): Steve Lacy & Mal Waldron - "Let's Call This ... Esteem" (Silta 0901), in: Down Beat, 77/4 (Apr.2010), p. 49 (R: 4 1/2 stars; 4 1/2 stars; 3 stars; 3 1/2 stars)

Brian Morton: Jazz, actually. Steve Lacy's traditionalism guarantees his radicalism, says Brian Morton. There's an irony in Lacy's reputation as a leading interpreter of Thelonious Monk. I would argue he's one of the most important jazz composers of recent times, in: Jazz Journal, 63/7 (Jul.2010), p. 40 (F)

Christian Broecking: Community Talk. Sternstunden..., in: Jazz Thing, #87 (Feb/Mar.2011), p. 30 (F/short I with Jörg Wickihalder about lessons with Steve Lacy)

Eduardo Kohan: Outils pour l'improvisation 47. Steve Lacy, magicien du rythme et du son, in: Viva La Musica, #322 (Apr.2011), p. 1 (T: "Epistrophy")

Jason Weiss: Always in Trouble. An Oral History of ESP-Disk, the Most Outrageous Record Label in America, Middletown/CT 2012 [book: Wesleyan University Press], passim, especially p. 58-59 (F/I with Bernard Stollman and others)

Ib Skovgaard: Monks gode råd. Thelonious Monk var notorisk leveringsdygtig i kryptiske og gådefulde udsagn. Da sopran-saxofonisten Steve Lacy var medlem af Monks gruppe u 16 uger i 1960 noterede han en række i sin notesbog. De blev fundet i Lacys arkiv efter hans død i 2006 og er siden blevet kendt som Monks gode råd, in: Jazz Special, #126 (Apr/May 2012), p. 58-59 (F: Monk's advice to musicians, as noted down by Steve Lacy)

Julian Cowley: Steve Lacy – "Avignon and After. Volume 1" (Emanem); "The Sun" (Emanem), in: The Wire, #338 (Apr.2012), p. 65 (R)

Bill Meyer: Steve Lacy – "Estilhaços" (Clean Feed 247), in: Down Beat, 79/8 (Aug.2012), p. 90 (R: 3 1/2 stars)

Alberto Bazzurro: Steve Lacy. Dritto come un sassofono (Genova, 1988), in: Musica Jazz, 68/10 (Oct.2012), p. 10-13 (I)

Riccardo Brazzale: Steve Lacy. A volt ciò che non suoni è più importante di quel che suoni, diceva Monk, in: Musica Jazz, 68/10 (Oct.2012), p. 26-30 (F)

Shaun Brady: Steve Lacy – "Estilhaços Live in Lisbon" (Clean Feed), in: Jazz Times, 42/8 (Oct.2012), p. 56-57 (R)

Bill Shoemaker: Steve Lacy, in: Rui Neves & José Pinto & Bruno Sequeira (eds.): Arrivals / Departures. New Horizons in Jazz, Lisbon 2013 [book: Calouste Gulbenkian Foundation], p. 98-102 (F)

Chris Searle: Red Groove. Jazz Writing from the Morning Star, Nottingham 2013 [book: Five Leaves Publications], p. 108-109 (F/R: chapter "Sounds of Genius. Steve Lacy and Mal Waldron. At the Bimhuis 1982 (Daybreak)")

Kevin Whitehead: Reverse Expatriate Music, in: (NJA) Jazz Bulletin, #86 (Mar.2013), p. 14-15 (F): Jorrit Dijkstra, Steve Lacy)

Josh Sinton: Steeve Lacy, Fredric Rzewski, and Irène Aebi. Doubt Has a Melody of Its Own, in: <www.dothemath.typepad.com>, 29.Jul.2013 (F/A)

Lloyd Sachs: The Whammies – "Play the Music of Steve Lacy, Vol. 2" (Driff), in: Jazz Times, 43/9 (Nov.2013), p. 66 (R)

Michael E. Veal: The Primer. Michael E. Veal charts a course through the avant garde concepts and art song experiments that make up the multifaceted 50 year career of free jazz soprano saxophonist Steve Lacy, in: The Wire, #361 (Mar.2014), p. 42-49 (F)

DISCOGRAPHY OF STEVE LACY

Compiled by William Kenz & Patrice Roussel

This is the 13th version of the discography of Steve Lacy. It includes many corrections and a few additions.

William Kenz (kenz@mnstate.edu),

Patrice Roussel (ergodic@sprintmail.com).

```

-----
|   DISCOGRAPHY OF STEVE LACY   |
|           January 2020        |
|-----|
| by William Kenz               |
| (kenz@mnstate.edu)           |
| 816 N. 15th St.              |
| Moorhead, MN 56560 (USA)     |
| and Patrice Roussel          |
| (ergodic@sprintmail.com)     |
| 2034 NE 37th Ave.            |
| Portland, OR 97212 (USA)     |
|-----|

```


 With special thanks to:

Patrick Schuster
 Monique Goldstein
 Lew Petrinovich
 Doug Doucette
 R. Lynn Rardin
 Marcel-Franck Simon
 Glenn W. Lea
 Sandeep Mehta
 Robert Iannapollo
 Steve Berman
 Alastair Dickson
 Ben Weiner
 Richard Shapiro
 Matt Schofield
 Bill Hery
 Malcolm Humes
 Mike Zickar
 David McKechnie
 Alexis Rzewski
 Terence E Martin
 Arjen Gorter
 Peter Stublely
 Dale A. Smoak
 Johann Haidenbauer
 Philippe Renaud

Katsuhiro Imai
 Piotr Michalowski
 Dave Cramer
 Sergio Palermi
 Patrick Frisco
 Tom Welsh
 Robert L. Campbell
 Mauricio Gobbi
 Vincent Laine
 Artur Miguel Dias
 Matthew C Weiner
 Sergio Karam
 Bruce Carnevale
 Jim Eigo
 Gilles Laheurte
 Jacques Oger
 Martin Davidson
 Peter Losin
 Jim Dye
 Tom Storer
 Bjorn Thorstensson
 Jack Lefton
 R. Edward Stuart
 Giz Bowe
 Stéphane Vuilleumier
 Gerhard Mittenhuber
 Wolfgang Kraus
 Mark Rosenschein
 Brian Olewnick
 Rohan Parkes
 Jonah V Fried
 Guillaume Tarche
 Emmanuel Adate
 SisterSunshine
 Brad Beaudet
 James Lindbloom
 Nils Jacobson
 Mike Webber
 Allen J Huotari
 Jon Mooneyham
 Mark Garvin
 Alain Le Roux-Marini
 Remco Takken
 Sean Westergaard
 Daniel Coffey
 Jose Ppessoa
 Nicola Pesce
 Jason Weiss
 for sending us extra material and giving prompt answers to our questions.

We are also indebted to:

Gustave Cerutti, who published the first comprehensive discography of Steve Lacy in 1982, as a side project of his late magazine - Jazz 360 degrees - and allowed us to use his work to start this new and updated discography.

Steve Lacy, who helped us to clarify some obscure references and showed a strong interest in this project.

Heinrich Lukas Lindenmaier and his impressive discography of Steve Lacy -- 25 YEARS OF FISH HORN RECORDING.

Records and tapes have been listed, when possible, by chronological order based on release dates (and not recording session). The following records and tapes are listed:

- records and tapes by Steve Lacy and/or his bands,
- records and tapes featuring Steve Lacy;

the following ones are not listed (we think this deserves a special section):

- records containing composition(s) by Steve Lacy,
- records containing arrangement(s) by Steve Lacy,
- records (co)produced by Steve Lacy,
- records having Steve Lacy as a technical or musical consultant,
- records with liner notes by Steve Lacy;

you won't find anything on extra material like (maybe in the near future ?):

- books,
- magazines,
- interviews,
- concerts,
- videos.

Some abbreviations:

Album	Full album release, in one or more of the formats below:
LP	12" vinyl long-player (33 1/3 RPM)
CD	Compact (digital) disc
SACD	Super-Audio CD
CT	Cassette tape
DAT	DAT, digital audio tape
DCC	Digital compact cassette tape
MD	MiniDisc, CD-like optical disc

Single	Single release, usually from an album, in one or more of the formats below:
7"	7" 45 RPM vinyl
10"	10" 45 RPM vinyl
12"	12" 45 RPM vinyl
EP	Extended play single or mini-album, usually 33 1/3 RPM
CD-3	CD-3, 3" (7 cm) CD single
CD-5	5" (12 cm) CD single
CS	Cassette single
Flexi	Flexi-disc, usually included with a magazine

DISCOGRAPHY	
-------------	--

001 - JAZZ-IDIOM: Dick Sutton Sextet

- | | | |
|---------------------------------------|------------------------|------|
| 1/ Avalon | (Jolson, Rose) | 2:46 |
| 2/ Softly As A Morning Sunrise | (Hammerstein, Romberg) | 2:53 |
| 3/ Liza | (Rubens, Condon) | 2:05 |
| 4/ I'm Coming Virginia | (Heywood, Cook) | 3:16 |
| 5/ I Would Do Almost Anything For You | (Claude Hopkins) | 2:23 |
| 6/ How About You | (Freed, Lane) | 3:08 |
| 7/ You're Lucky To Me | (Black, Razaf) | 2:35 |
| 8/ Peg O'My Heart | (Bryan, Fisher) | 2:26 |

Recorded in New York City in 1954

Dick Sutton: trumpet; Rai Anderson: trombone; Steve Lacy: soprano, clarinet;
Don Sitterlex: baritone saxophone; Mark Trail: bass; Bill DeHay: drums.

1954 - Jaguar, JP 802 (10" LP)

1954 - Jaguar, EP 802 vol. 1 and vol. 2 (45RPM 7")

See also THE JAGUAR SESSIONS (1986).

Note concerning the two 7" 45RPM:

vol 1 includes tracks 1, 2, 4 and 5

vol 2 includes tracks 3, 6, 7 and 8

002 - PROGRESSIVE DIXIELAND: Dick Sutton Sextet

- | | | |
|-------------------------------|----------------------|------|
| 1/ As Long As I Live | (Arlen, Koehler) | 3:39 |
| 2/ My Old Flame | (Johnston, Coslow) | 2:44 |
| 3/ A Foggy Day In London Town | (Gershwin, Gershwin) | 2:54 |
| 4/ Let's Get Away From It All | (Dennis, Adair) | 3:27 |
| 5/ Ibid | (Dick Sutton) | 2:39 |
| 6/ Love Me Or Leave Me | (Donaldson, Kahn) | 2:34 |
| 7/ Fortunate | (Dick Sutton) | 3:08 |
| 8/ Sunday | (Coots, Grey) | 2:54 |

Recorded in New York City in 1954

Dick Sutton: trumpet; John Welch: trombone; Steve Lacy: soprano, clarinet;
Frank Caputo: baritone saxophone; Mark Trail: bass; Billy De Hay: drums.

1954 - Jaguar, JP 804 (10" LP)

See also THE JAGUAR SESSIONS (1986).

003 - SEXTETTE/QUINTETTE: Tom Stewart

- | | | |
|-------------------|--------------------|------|
| 1/ Rosetta | (Hines, Woode) | |
| 3:19 | | |
| 2/ Out Of Nowhere | (Heyman, Green) | 2:39 |
| 3/ Fidgety Feet | (G. & I. Gershwin) | 3:18 |

4/ Potatoes	(Garcia)	3:10
5/ Gee Baby Ain't I Good To You	(Redman, Razaf)	3:29
6/ My Heart Is A Hobo	(Burke, Van Heusen)	3:06
7/ Some Of These Days	(Brooks)	3:04
8/ These Are The Things I Love	(Barlow, Harris)	3:45
9/ Spain	(Jones, Kahn)	2:38
10/ Let's Get Lost	(McHugh, Loesser)	2:04

Recorded in New York City in February 1956

Tom Stewart: tenor horn; Steve Lacy: soprano; Dave McKenna (1-9): piano;
Whitey Mitchell: bass; Alan Levitt (1-6,10): drums; Joe Puma (7-10): guitar;
Herbie Mann (7-10): flute, tenor; Billy Bradley (7-9): drums.

1956 - ABC-Paramount (USA), 117 (LP)

004 - WHITEY MITCHELL SEXTETTE

1/ It Could Happen To You	(Van Heusen, Burke)	3:09
2/ Lover Man	(Weill, Anderson)	3:04
3/ Strike Up The Band	(Gershwin)	1:57
4/ I Let A Song Go Out Of My Heart	(Ellington, Mills, Nemo)	2:53
5/ Once In A While	(Edwards, Green)	3:29
6/ Young Lesley	(Mitchell)	3:36
7/ You Stepped Out Of A Dream	(Brown, Kahn)	3:06
8/ Over The Rainbow	(Arlen, Harburg)	2:54
9/ Perdido	(Tizol, Lengsfelder)	3:08
10/ Why Don't You Take Up The Piccolo (Mitchell)	2:59	

Recorded in New York City on April 23, 1956

(4,7) recorded in New York City on April 13, 1956

Whitey Mitchell: bass; Don Stratton: trumpet; Tom Stewart: tenor horn; Steve Lacy: soprano; Joe Puma: guitar; Gus Johnson (4,7): drums; Osie Johnson (except on (4,7)): drums.

1956 - ABC-Paramount (USA), 126 (LP)

1985 - ABC Paramount (USA), ABC-126 252-281-1 (LP)

005 - MODERN JAZZ FESTIVAL: Joe Puma Sextet

- 1/ Give Me The Simple Life
- 2/ Indian Blanket

Recorded in New York City on June 13, 1956

Joe Puma: guitar; Tom Stewart: bass trumpet; Steve Lacy: soprano; Herbie Mann: tenor; Whitey Mitchell: bass; Herb Wasserman: drums.

???? - Harmony, HL 7196 (LP)

???? - Jazztone, J 1245 (LP)

Note: (1) is on the Harmony pressing only.

Note: (2) is on the Jazztone pressing only.

006 - JAZZ ADVANCE: Cecil Taylor

1/ Bemsha Swing	(Monk, Best)	7:23	
2/ Charge'Em Blues	(Taylor)	11:02	
3/ Azure	(Ellington)	7:26	
4/ Song	(Taylor)	5:16	
5/ You'd Be So Nice To Come Home To	(Cole Porter)	9:14	
6/ Rick Kick Shaw	(Taylor)	6:03	
7/ Sweet And Lovely	(Arnheim, Tobias, Lamare)	6:35	

Recorded in Boston, USA on September 14, 1956

Cecil Taylor: piano; Steve Lacy (2,4): soprano; Buell Neidlinger (1-4,6,7): bass; Dennis Charles (1-4,6,7): drums.

1956 - Transition (USA), TR 10 - TR 19 - TR 30 (LP)

???? - Transition (Japan), GXF 3121 (LP)

???? - Toshiba (Japan), 70072 (LP)

1975 - Blue Note (USA), BN-LA 458 H2 (2xLP)

???? - Blue Note (UK), BST 84 487/88 (2xLP)

???? - Toshiba (Japan), EMI TOCJ 5884 (CD)

1991 - Blue Note (USA), CDP 7 84462 2 (CD)

1994 - Transition (Japan), TOCJ-5888 (CD)

2001 - Toshiba-EMI (Japan), TOCJ-9348 (CD)

2008 - Fresh Sound (EEC), FSR-CD 485 (CD)

2010 - EMI (Japan), TOCJ 50048 (CD)

2014 - Doxy (Russia), ACV 2035 (LP)

Note: the Blue Note reissue BN-LA 458 H2 is called IN TRANSITION and includes both JAZZ ADVANCE and LOVE FOR SALE (1959).

Note: according to the Blue Note reissue BN-LA 458 H2, the recording date is December 10, 1955.

Note: track (7) is missing on the Transition CD pressing (TOCJ-5888).

Note: the 2008 reissue on Fresh Sound adds the three tracks by the Cecil Taylor Quartet featured on AT NEWPORT (1958).

007 - GIL EVANS PLUS TEN: Gil Evans

1/ Remember	(Berlin)	4:30	
2/ Ella Speed	(traditional)	5:47	
3/ Big Stuff	(Berstein)	4:46	
4/ Nobody's Heart	(Rodgers, Hart)	4:22	
5/ Just One Of Those Things	(Porter)	4:22	
6/ If You Could See Me Now	(Dameron)	4:15	
7/ Jambangle	(Evans)	4:56	

(1) recorded in Hackensack on September 6, 1957

(2,4,6) recorded in Hackensack on September 27, 1957

(3,5,7) recorded in Hackensack on October 10, 1957

Gil Evans: piano, arranger; John Carisi (1): trumpet; Jack Koven: trumpet; Jimmy Cleveland: trombone; Bart Varsalona: bass trombone; Willie Ruff: French horn; Steve Lacy: soprano; Lee Konitz: alto; Dave Kurtzer: bassoon; Paul Chambers: bass; Jo Jones (1): drums; Louis Mucci (2-7): trumpet; Nick Stabulas (2-7): drums.

1957 - Prestige, 7120 and 7756 (LP)
 1959 - New Jazz, NJLP 8215 (LP)
 ??? - Prestige (Japan), SMJ 6516 (LP)
 ??? - Prestige, P-24049 (LP)
 ??? - Prestige (Japan), LPJ 40006 (LP)
 1967 (?) - Transatlantic Records (UK), XTRA 5034 (LP)
 1989 - Prestige, OJC-346 (P-7120) (LP)
 1989 - Prestige, OJCCD-346-2 (P-7120) (CD)
 2003 - Fantasy/Prestige (USA), PRSA-7120-6 (SACD)
 2006 - Prestige (Japan), VICJ-41659 (CD)
 201? - Analogue Productions (USA), CAPSA7120 (SACD)
 201? - Analogue Productions (USA), LAP7120 (LP)

Note: this record is also known under the name BIG STUFF (case of the New Jazz 1959 reissue, as well as the Transatlantic Records one).

Note: the 1989 Prestige reissue is called GIL EVANS AND TEN.

008 - AT NEWPORT: The Gigi Gryce-Donald Byrd Jazz Laboratory & The Cecil Taylor Quartet

1/ Johnny Come Lately	(Strayhorn)	6:45
2/ Nona's Blues	(Taylor)	7:04
3/ Tune 2	(Taylor)	9:53

Recorded at the Newport Jazz Festival on July 6, 1957

Cecil Taylor: piano; Steve Lacy: soprano; Buell Neidlinger: bass; Dennis Charles: drums.

4/ Splittin'	(Bryant)	6:57
5/ Batland	(Sears)	7:02
6/ Love For Sale	(Porter)	7:26

Recorded at the Newport Jazz Festival on July 5, 1957

Gigi Gryce: alto; Donald Byrd: trumpet; Hank Jones: piano; Osie Johnson: drums; Wendell Marshall: bass.

1958 - Verve (USA), MGX 8238 (LP)
 1958 (?) - Verve (Japan), UMV 2564 (LP)
 ??? - Verve, 2610 037 (LP)
 1976 - Verve, VE2-2514 (LP)
 ??? - Verve, VSP 13 (LP)
 ??? - Columbia (UK), CX 10102 (LP)
 2002 - Verve (USA), 314 589 764-2 (CD)
 2002 - Verve (EEC), 589 764-2 (CD)

2014 - Doxy (Russia), ACV 2028 (LP)

Note: Verve VE2-2514 is called MASTERS OF THE MODERN PIANO.

Note: only track one is available on Verve VSP 13.

009 - SOPRANO TODAY: Steve Lacy

1/ Day Dream	(Strayhorn, Ellington)	4:23
2/ Alone Together	(Dietz, Schwartz)	6:35
3/ Work	(Monk)	5:24
4/ Rockin'In Rhythm	(Ellington, Mills, Carney)	4:05
5/ Easy To Love	(Porter)	8:25
6/ Little Girl, Your Daddy Is Calling You	(unknown)	4:32

Recorded in Hackensack on November 1, 1957

Steve Lacy: soprano; Wynton Kelly: piano; Buell Neidlinger: bass; Dennis Charles: drums.

1958 - Prestige, 7125 (LP)

1963 - New Jazz, NJLP 8308 and NJST 8308 (LP)

1965 - Status, ST-8308 (LP)

???? - Toshiba (Japan), LPJ 70005 (LP)

???? - Esquire (UK), 32 143 (LP)

1983 - Carrere/Prestige (France), 68 403 (LP)

1984 - Fantasy, Inc./Original Jazz Classics (USA), OJC-130 (P-7125) (LP)

1991 - Prestige, OJCCD-130-2 (P-7125) (CD)

2009 (?) - Jazz The Best/Universal (Japan), UCCO-9760 (CD)

2012 - Poll Winners (Spain), 27289 (CD)

Note: this record is also called SOPRANO SAX (case of the OJC reissues).

Note: the 1965 Status pressing is called WYNTON KELLY WITH STEVE LACY.

Note: The 2012 Poll Winners reissue (under the title EVIDENCE) also includes EVIDENCE (1962).

*** - BIG STUFF: Gil Evans

See GIL EVANS PLUS TEN (1957) for further references.

010 - REFLECTIONS: Steve Lacy

1/ Hornin'In	(Monk)	5:11
2/ Skippy	(Monk)	4:16
3/ Reflections	(Monk)	4:09
4/ Four In One	(Monk)	6:01
5/ Bye-Ya	(Monk)	4:40
6/ Ask Me Now	(Monk)	4:58
7/ Let's Call This	(Monk)	7:15

Recorded in Hackensack on October 17, 1958

Steve Lacy: soprano; Mal Waldron: piano; Buell Neidlinger: bass; Elvin Jones: drums.

1959 - New Jazz, NJLP 8206 (LP)
 1977 - Prestige, 68.365 (LP)
 ??? - Prestige (Japan), VIJ 5032 (LP)
 1983 - New Jazz, NJ-8206/OJC-063 (LP)
 1990 - Prestige/New Jazz, OJCCD-063-2 (NJ-8206) (CD)
 ??? - Universal/Jazz The Best (Japan), UCCO-9389 (CD)
 2011 - Solar Records (EEC), 4569885 (CD)
 2018 - Jeanne Dielman (Belgium), JD 125 (LP)

Note: the order of the tracks on the 1990 CD reissue is: (4,3,1,5,7,6,2).

Note: The 2011 Solar Records reissue also includes THE STRAIGHT HORN OF STEVE LACY (1961).

011 - GREAT JAZZ STANDARDS: Gil Evans

1/ Davenport Blues	(B. Beiderbecke)	4:25
2/ Straight, No Chaser	(T. Monk)	6:19
3/ Django	(J. Lewis)	8:05

Recorded in Hackensack, beginning 1959

Johnny Coles: trumpet; Louis Mucci: trumpet; Allen Smith: trumpet; Bill Elton: trombone; Curtis Fuller: trombone; Dick Lieb: trombone; Bob Northern: French horn; Bill Barber: tuba; Al Block: reeds; Steve Lacy: soprano; Gil Evans: piano, arranger, director; Chuck Wayne: guitar; Dick Carter: bass; Dennis Charles: drums.

4/ Chant Of The Weed	(D. Redman)	4:25
5/ Ballad Of The Sad Young Men	(F. Landesman, T. Wolf)	4:00
6/ Joy Spring	(C. Brown)	2:49
7/ La Nevada (Theme)	(G. Evans)	6:15

Recorded in Hackensack on February 5, 1959

Johnny Coles: trumpet; Louis Mucci: trumpet; Danny Stiles: trumpet; Jimmy Cleveland: trombone; Curtis Fuller: trombone; Rod Levitt: trombone; Earl Chapin: French horn; Bill Barber: tuba; Budd Johnson: tenor, clarinet; Steve Lacy: soprano; Ed Caine: oboe; Gil Evans: piano, arranger, director; Ray Crawford: guitar; Tommy Potter: bass; Elvin Jones: drums.

1959 - World Pacific, WP 1270 and ST 1027 (LP)
 ??? - World Pacific (Japan), LLR 8891 (LP)
 1961 - Pacific Jazz, LP-28 (LP)
 ??? - Fontana (Netherlands), 688 000 (LP)
 1975 - Blue Note (USA), BN-LA461-H2 (2xLP)
 ??? - Blue Note (E), BST 84 493/94 (2xLP)
 ??? - King (Japan), K 23 P 6721 (LP)
 ??? - Pacific (Japan), GXF 3034 (LP)
 ??? - World Pacific (Japan), CP 32-5373 (CD)

1988 - Pacific Jazz/Capitol, ??? (CD)
 1997 - Pacific Jazz/Capitol (USA), CDP 7 46856 2 (CD)
 2006 - Blue Note (USA), 58300 (CD)
 2010 - Poll Winners (Spain), PWR 27214 (CD)
 2018 - Down At Dawn (Italy), DAD 109 (LP)

Note: the Pacific Jazz reissue (LP-28) is called AMERICA'S #1 ARRANGER.
 Note: the 2xLP editions are called PACIFIC STANDARD TIME and combine both GREAT JAZZ STANDARDS (1959) and NEW BOTTLE OLD WINE (1958).
 Note: PACIFIC STANDARD TIME has been reissued on CD (details unknown).
 Note: the 2006 reissue is called THE COMPLETE PACIFIC JAZZ SESSIONS and contains both GREAT JAZZ STANDARDS (1959) and NEW BOTTLE OLD WINE (1958).
 Note: the 2010 reissue is called GREAT JAZZ STANDARDS and contains both GREAT JAZZ STANDARDS (1959) and NEW BOTTLE OLD WINE (1958).

012 - THE STRAIGHT HORN OF STEVE LACY: Steve Lacy

1/ Louise	(Cecil Taylor)	5:16
2/ Introspection	(Thelonious Monk)	5:20
3/ Donna Lee	(Miles Davis)	7:41
4/ Played Twice	(Thelonious Monk)	5:44
5/ Air	(Cecil Taylor)	6:27
6/ Criss Cross	(Thelonious Monk)	5:37

Recorded at Nola's Penthouse Sound Studios, New York on November 19, 1960

Steve Lacy: soprano; Charles Davis: baritone saxophone; John Ore: bass;
 Roy Haynes: drums.

1961 - Candid, M 8007 and S 9007 (LP)
 1977 - Barnaby/Candid Jazz, BR-5013 (LP)
 1980 - First American Records/Red Carpet Tapes, RC-5066 (CT)
 ??? - Candid (France), BR 5004 (LP)
 ??? - Candid (Japan), SMJ 6174 (LP)
 ??? - Candid, 9007 (LP)
 1988 - Candid, CD 9007 (CD)
 1997 - Candid (Japan), TECW-20492 (CD)
 2007 - Candid/Pure Pleasure (UK), CJS9007 (LP)
 2011 - Solar Records (EEC), 4569885 (CD)

Note: on the records, "Donna Lee" is wrongly credited to Charlie Parker; it is in fact a composition by Miles Davis (from Steve Lacy).
 Note: the cassette does not include (1) and (4).
 Note: The 2011 Solar Records reissue also includes REFLECTIONS (1959).

*** - no title: Archie Shepp

1/ Dunbar Days & Miami Joys	7:02
2/ Sophisticated Lady	9:09
3/ Viva Jomo! (For Jomo Kenyatta)	10:26

Recorded at Bell Sound Studios, New York (date unknown)

Archie Shepp: tenor; Roswell Rudd: trombone; Steve Lacy: soprano; Dennis Charles: drums; Arthur Harper: bass.

???? - ???, ?? (acetate)

Note: was never released.

013 - EVIDENCE: Steve Lacy

1/ The Mystery Song	(Ellington)	5:30
2/ Evidence	(Monk)	5:00
3/ Let's Cool One	(Monk)	6:35
4/ San Francisco Holiday	(Monk)	5:15
5/ Something To Live For	(Ellington, Strayhorn)	5:50
6/ Who Knows	(Monk)	5:20

Recorded in Englewood Cliffs, New Jersey (USA) on November 1, 1961

Steve Lacy: soprano; Don Cherry (1-4,6): trumpet; Carl Brown: bass; Billy Higgins: drums.

1962 - New Jazz, NJLP 8271 (LP)
 ??? - Prestige (Japan), SMJ 6272 (LP)
 ??? - Prestige (Japan), SMJ 7567 (LP)
 1980 - Prestige, MPP-2505 (LP)
 ??? - Prestige/New Jazz, OJCCD-1755-2 (NJ-8271) (CD)
 2012 - Poll Winners (Spain), 27289 (CD)
 2016 - Modern Silence (Malta), 010 (LP)

Note: The 2012 Poll Winners reissue (under the title EVIDENCE) also includes SOPRANO TODAY (1958).

014 - QUIET NIGHTS: Miles Davis

1/ Song #2	(Evans, Davis)	1:41
2/ Once Upon A Summertime	(Mercer, Legrand, Marnay, Barclay)	3:30
3/ Aos Pes Da Cruz (Slow Samba)	(Pinto, Goncalves)	4:20
4/ Song #1	(Evans, Davis)	4:40
5/ Wait Till You See Her	(Hart, Rodgers)	4:10
6/ Corcovado (Quiet Nights)	(A. Jobim)	2:47

(1,2) recorded at the Columbia 30th Street Studio, NYC on November 6, 1962
 (3,6) recorded at the Columbia 30th Street Studio, NYC on July 27, 1962
 (4,5) recorded at the Columbia 30th Street Studio, NYC on August 13, 1962

Miles Davis: trumpet; Ernie Royal (3-6): trumpet; Bernie Glow (3-6): trumpet; Johnny Coles: trumpet; Louis Mucci (3-6): trumpet; Harold Shorty Baker (3-6): trumpet; J.J. Johnson (3-6): trombone; Frank Rehak (3-6): trombone; Jimmy Knepper: trombone; Dick Nixon: trombone; Julius Watkins (3-6): French horn; Ray Alonge (3-6): French horn; Don Corrado (3-6): French horn; Bob

Swisshelm: French horn; Paul Ingraham: French horn; Bill Barber (3-6): tuba; Steve Lacy (3-6): soprano; Jerome Richardson (3-6): reeds; Al Block (3-6): flute; Ray Beckenstein (3-6): reeds; Bob Tricarico (3-6): reeds; Garvin Bushell (3-6): bassoon, contrabassoon; Romeo Penque: reeds; Eddie Caine: reeds; Danny Bank: reeds; Janet Putman (3-6): harp; Paul Chambers (3-6): bass; Jimmy Cobb (3-6): drums; Willie Bobo (3-6): bongos; Elvin Jones (3-6): percussion; Bob Rosengarden: percussion; Gil Evans: arranger, director.

7/ Summer Night (Dubin, Warren) 6:07

Recorded at the Columbia Studios, Hollywood on April 17, 1963

Miles Davis: trumpet; George Coleman: tenor; Victor Feldman: piano; Ron Carter: bass; Frank Butler: drums.

1963 - Columbia (USA), CL 2106 (LP)
 1963 - Columbia (USA), CS 8906 (LP)
 ??? - Columbia, KCS 8906 (LP)
 ??? - CBS, 62 213 (LP)
 ??? - CBS (Europe), CBS 85556 (LP)
 1991 - Sony Records (Japan), SRCS 5703 (CD)
 1996 - Columbia/Legacy (USA), 67397 (6xCD)
 1997 - Columbia/Legacy (USA), CK 65293 (CD)
 1997 - Columbia/Legacy (USA), CS 65293 (SACD)
 2004 - Columbia/Legacy (USA), 90923 (6xCD)
 2015 - Doxy (Russia), ACV 2043 (LP)

Note: the 6xCD set is called THE COMPLETE COLUMBIA STUDIO RECORDINGS by Miles Davis and Gil Evans, and contains MILES AHEAD (1957), PORGY AND BESS (1958), SKETCHES OF SPAIN (1960), QUIET NIGHTS (1962), THE MAKING OF MILES AHEAD (1996), and ALTERNATE AND REHEARSAL TAKES (1996).

Note: the Columbia/Legacy CD/SACD reissues contain one extra track ("The Time Of The Barracudas").

015 - BIG BAND AND QUARTET IN CONCERT: Thelonious Monk

1/ I Mean You	(Monk, Hawkins)	12:42
2/ Evidence	(Monk)	12:38
3/ Darkness On The Delta	(Neiburg, Symes, Livingstone)	5:03
4/ Oska T.	(Monk)	9:00
5/ Played Twice	(Monk)	6:24
6/ Four In One	(Monk)	11:03
7/ Epistrophe	(Monk, Clark)	2:00

Recorded at the Philharmonic Hall, New York City on December 30, 1963
 Produced by Teo Macero

Thad Jones: cornet; Nick Travis: trumpet; Eddie Bert: trombone; Phil Woods: alto; Steve Lacy: soprano; Charlie Rouse: tenor; Gene Allen: baritone saxophone, clarinet, bass clarinet; Thelonious Monk: piano; Butch Warren: bass; Frankie Dunlop: drums; Hall Overton: arranger, conductor.

1964 - Columbia (USA), CL 2164 (LP)

1964 - Columbia (USA), CS 8964 (LP)
 ??? - CBS, 62248 (LP)
 ??? - CBS, 88034 (LP)
 1983 (?) - CBS, 85814 (LP)
 1994 - Columbia (France), 476898-2 (2xCD)
 1994 - Columbia/Legacy (USA), C2K 57636 (2xCD)

Note: (3) is a piano solo; (5) is a quartet with Monk, Rouse, Warren, and Dunlop.

Note: the 2xCD contains the whole concert:

1/ Bye-Ya (prev. unreleased)	11:23
2/ I Mean You	12:51
3/ Evidence	13:55
4/ Epistrophy	2:06
5/ Darkness On The Delta	5:16
6/ Played Twice	7:48
7/ Misterioso (prev. unreleased)	9:43
8/ Epistrophy	1:17
9/ Light Blue (prev. unreleased)	12:54
10/ Oska T.	13:19
11/ Four In One	14:43
12/ Epistrophy	2:23

016 - THE INDIVIDUALISM OF GIL EVANS: Gil Evans

1/ The Barbara Song	(K. Weil, B. Brecht)	9:55
2/ Las Vegas Tango	(Evans)	6:13
3/		12:25
3a/ Flute Song	(Evans)	
3b/ Hotel Me	(M. Davis, Evans)	
4/ El Toreador	(Evans)	3:30

(1) recorded at Van Gelder's Recording Studio, Englewood Cliffs, N.J. on July 9, 1964

(2,3a,3b) recorded at Webster Hall, New York City on April 6, 1964

(4) recorded at A & R Studios, New York City in September 1963

Produced by Creed Taylor

Gil Evans: piano, arranger, conductor; Frank Rehak (1): trombone; Ray Alonge (1,2,3b): French horn; Julius Watkins (1,3a): French horn; Bill Barber (1,2,3b): tuba; Wayne Shorter (1): reeds; Al Block (1,3a): reeds; Andy Fitzgerald (1): reeds; Geroge Marge (1): reeds; Bob Tricarico (1,2,3a,3b,4): reeds; Bob Maxwell (1): harp; Gary Peacock (1): bass; Elvin Jones (1,2,3a,3b): drums; Johnny Coles (2,3b,4): trumpet; Bernie Glow (2,3b): trumpet; Jimmy Cleveland (2,3a,3b,4): trombone; Tony Studd (2,3b,4): trombone; Garvin Bushell (2,3b): reeds; Eric Dolphy (2,3a,3b,4): reeds; Steve Lacy (2,3a,3b,4): soprano; Kenny Burrell (2,3b): guitar; Ron Carter (2,3b): bass; Paul Chambers (2,3a,3b,4): bass; Gil Cohen (3a): French horn; Don Corado (3a): French horn; Margaret Ross (3a): harp; Barry Galbraith (3a): guitar; Richard Davis (3a,4): bass; Ben Tucker (3a): bass; Ernie Royal (4): trumpet; Louis Mucci (4): trumpet; Jimmy Buffington (4): French horn; Bob Northern (4): French horn; Jerome Richardson (4): reeds; Milt Hinton (4): bass; Osie Johnson (4): drums.

1964 - Verve, V-8555 and V6-8555 (LP)
 1964 - Verve, MGVS-8555 (LP)
 ??? - Verve, 2683 045 (LP)
 1974 - Verve (UK), 2352 045 (2xLP)
 ??? - Verve (Japan), MV 2054 (LP)
 1988 - Verve, 833 804-2 (CD)
 ??? - Verve (Japan), POCJ-9110 (CD)
 ??? - Verve (Japan), POCJ-9210 (CD)
 2003 (?) - Verve/Universal (Japan), UCCU-5146 (CD)
 2011 - Verve (Japan), UCCU-6151 (CD)
 2015 - Verve (Japan), UCCU-90130 (CD)

Note: the 2xLP from 1974 also includes GIL EVANS ORCHESTRA FEATURING KENNY BURRELL AND PHIL WOODS (1973).

Note: the CD edition POCJ-9110 has 5 extra tracks.

017 - HELLO LOUIS! (BOBBY HACKETT PLAYS THE MUSIC OF LOUIS ARMSTRONG): Bobby Hackett

1/ Don't Forget To Mess Around	3:07
2/ Lazy'Sippi Steamer Going Home	3:07
3/ Brother Bill	2:25
4/ Butter And Egg Bossa Nova	2:40
5/ If We Never Meet Again	2:27
6/ Gatemouth Blues	2:48
7/ Someday You Will Be Sorry	2:20
8/ Where Were You Last Night	2:07
9/ Wild Man Blues	3:31
10/ Swing That Music	1:54
11/ Hear Me Talkin' To Ya	3:20
12/ Satchelmouth Swing	2:24

Recorded in New York City on April 28 & 29 and May 1, 1964

Bobby Hackett: trumpet; Sonny Russo: trombone; Harvey Phillips: tuba; Steve Lacy: soprano; Roger Kellaway: piano; Al Chernet: banjo; Sonny Benford: drums; Marshall Brown: arranger.

??? - Epic, LN 24099 - BN 26099 (LP)

018 - GUITAR FORMS: Kenny Burrell

2/ Lotus Land	(Cyril Scott)	9:30
5/ Moon And Sand	(Engvick, Wilder, Palitz)	4:05
6/ Loie	(K. Burrell)	3:08
7/ Greensleeves	(traditional)	3:50
8/ Last Night When We Where Young	(Arlen, Harburg)	4:25

Recorded in Englewood Cliffs on December 4 and 15, 1964

Kenny Burrell: guitar; Gil Evans: arranger, conductor; Johnny Coles: trum-

pet; Louis Mucci: trumpet; Jimmy Cleveland: trombone; Jimmy Knepper: trombone; Andrew Fitzgerald: flute, English horn; Ray Beckenstein: alto flute, bass flute, bass clarinet; George Marge: English horn, flute; Richie Kamuka: tenor, oboe; Bob Tricarico: tenor, flute, bassoon; Ray Allonge: French horn; Julius Watkins: French horn; Bill Barber: tuba; Lee Konitz: alto; Steve Lacy: soprano; Ron Carter: bass; Charles Persip: drums; Elvin Jones: drums.

1965 - Verve, V 8612 (LP)
 1965 - Verve, V6-8612 (LP)
 ??? - Verve (UK), VLP 9099 (LP)
 ??? - Verve Jazz 12 (LP)
 ??? - Verve (Japan), MV 2070 (LP)
 ??? - Verve, 2354 158 (LP)
 ??? - Metro, 2356 101 (LP)
 1997 - Verve (USA), 314 521 403-2 (CD)
 2011 - Verve (Japan), UCCU-6095 (CD)
 2016 - Verve (Japan), UCCU-5595 (CD)

019 - COMMUNICATION: Jazz Composer's Orchestra

1/ Roast	(Carla Bley)	11:53
2/ Day (Communications No. 4)	(Mike Mantler)	2:32
3/ Communications No. 5	(Mike Mantler)	24:26

(1) recorded at the Judson Hall, New York City on December 29, 1964

(2,3) recorded at the Contemporary Center, New York City on April 10, 1965

Paul Bley: piano; Eddie Gomez (1): bass; Milford Graves (1): drums; Steve Lacy: soprano; Jimmy Lyons: alto; John Tchicai (1): alto; Mike Mantler: trumpet; Fred Pirtle: baritone saxophone; Roswell Rudd: trombone; Willie Ruff (1): French horn; Archie Shepp (1): tenor; Kent Carter (2,3): bass; Steve Swallow (2,3): bass; Barry Altschul (2,3): drums; Bob Carducci (2,3): tenor; Robin Kenyatta (2,3): alto; Ken McIntyre (2,3): alto; Ray Codrington (2,3): trumpet.

1965 (?) - Fontana (Netherlands), 881 011 ZY (LP)
 1965 (?) - Fontana (Netherlands), 681 011 ZY (LP)
 ??? - Sony/CBS (Japan), SFON 7076 (LP)
 1998(1999?) - Nippon Phonogram Co. (Japan), 195J-23 (LP)
 ??? - Nippon Phonogram Co. (Japan), PHCE-1005 (CD)
 20?? - Movie Gold (EEC), ??? (CD-R)
 2014 - Cool Music (Russia?), 2044775 (CD)

Note: warning, the Movie Gold CD-R is not a legit reissue!!!

020 - DISPOSABILITY: Steve Lacy

1/ Shuffle Boil	(Thelonious Monk)	5:17
2/ Barble	(Lacy)	3:25
3/ Chary	(Lacy)	2:51
4/ Tune 2	(Cecil Taylor)	8:26
5/ Pannonica	(Thelonious Monk)	3:30

6/ M's Transport	(Lacy)	4:05	
7/ Comin'on The Hudson	(Thelonious Monk)	3:30	
8/ There We Were	(Lacy)	3:02	
9/ Generous 1	(Carla Bley)	3:40	

Recorded in Rome, Italy on December 21 and 22, 1965

Steve Lacy: soprano; Aldo Romano: drums; Kent Carter: bass.

1966 - Vik/RCA (Italy), KLVP 200 (LP)

1983 - Vik/RCA (Italy), KLVP 200 (LP)

1997 - Vik, KCD-002 (CD)

2010 - Free Factory/Disconforme (Spain), FF 067 (CD)

Note: the 1983 reissue has exactly the same catalogue number that the original pressing.

Note: the 2010 reissue is called SORTIE+DISPOSABILITY and also contains SORTIE (1966).

Note: there is an unissued 10" test pressing of the trio with three tracks:

1/ QKAW 0525	(Lacy)	
2/ QKAW 0526	(Lacy)	
3/ QKAW 0527/Generous One	(Carla Bley)	

It was released on Italian RCA, and recorded in Rome on January 25, 1966 (collector evaluated to... \$2000!).

021 - JAZZ REALITIES

1/ Doctor	(Carla Bley)	7:45	
2/ Oni Puladi	(Carla Bley)	5:25	
3/ J.S.	(Mantler, Bley)	3:35	
4/ Walking Batterie Woman	(Bley, Mantler)	6:18	
5/ Closer	(Carla Bley)	5:30	
6/ Communication No 7	(Mike Mantler)	9:34	

Recorded in Baarn, Holland on January 11, 1966

Mike Mantler: trumpet; Steve Lacy: soprano; Carla Bley: piano; Kent Carter: bass; Aldo Romano: drums.

1966 - Fontana (Netherlands), 881 010 ZY (LP)

1998 (1999?) - Fontana/Nippon Phonogram Co. (Japan), 195J-22 (LP)

1998 (1999?) - Fontana/Nippon Phonogram Co. (Japan), PHCE-1004 (CD)

???? - Movie Gold ("EEC"), ??? (CD-R)

Note: warning, the Movie Gold CD-R is not a legit reissue!!!

022 - NUOVI SENTIMENTI/NEW FEELINGS: Giorgio Gaslini

1/ Recitativo E Aria	(Gaslini)	9:47	
2/ Marcia Dell'Uomo	(Gaslini)	7:28	

3/ Nuovi Sentimenti	(Gaslini)	11:07
4/ Rotazioni	(Gaslini)	8:12

Recorded at Studio della Basilica, Milan (Italy) on February 4, 1966

Giorgio Gaslini: piano, conductor; Don Cherry: trumpet; Enrico Rava: trumpet; Steve Lacy: soprano; Gianni Bedori: alto, flute; Gato Barbieri: tenor; Kent Carter: bass; Jean-François Jenny-Clark: bass; Aldo Romano: drums; Franco Tonani: drums.

1966 - La Voce Del Padrone (Italy), QELP 8154 (LP)

1974 - EMI, 3 C064-180 036 (LP)

2003 - Soul Note (Italy), 121352/3 (2xCD)

Note: the 2003 reissue is called L'INTEGRALE - NO3 (1964-65), NO4 (1966-68) and contains extra material (but without Steve Lacy).

023 - SORTIE: Steve Lacy

1/ Sortie	(Lacy)	12:00
2/ Black Elk	(Lacy)	10:00
3/ Helmy	(Lacy)	2:20
4/ Fork New York	(Lacy)	14:00
5/ Living T. Blues	(Lacy)	3:40
6/ 2-Fou	(Lacy)	0:03

Recorded in Milan, Italy on February 7, 1966

Steve Lacy: soprano; Enrico Rava (1,2,4-6): trumpet; Kent Carter: bass; Aldo Romano: drums.

1966 - GTA Records (Italy), GT LP 1002 (LP)

1966 - Polydor (Germany), 623 223 (LP)

1967 (?) - Globe (Japan), SMJ-7429 (LP)

2010 - Free Factory/Disconforme (Spain), FF 067 (CD)

Note: (6) is missing on the Polydor pressing.

Note: (6) is missing on the Globe pressing; it seems that in order to reach the correct track number, (4) was cut in two with the second part named "Living T. Blues", and "Living T. Blues" ended up with the title "2-Fou".

Note: the 2010 reissue is called SORTIE+DISPOSABILITY and also contains DISPOSABILITY (1965). This reissue has succeeded in making even more mistakes than the Globe reissue. Here is an attempt at listing some of them:

- 1/ "Black Elk" is cut by one minute and a half (should last 10:00)
- 2/ "Helmy" is the end of "Black Elk" (the 1:36 which were cut)
- 3/ "Fork New York" is "Helmy"
- 4/ "Living T. Blues" is "Fork New York"
- 5/ "2-Fou" is "Living T. Blues"
- 6/ "2-Fou" (the 3-second track) is missing (as usual)
- 7/ a few seconds are missing here and there

Although, we have to admit that the total duration of the CD is 77 minutes & 22 seconds. So the excessive editing can be forgiven by the challenge of

trying to put both LPs on only one CD.

024 - ESP SAMPLER: various artists

This record features Pearls Before Swine, Pharoah Sanders, Noah Howard, Milford Graves, Albert Ayler, Gregory Corso, Lawrence Ferlinghetti, Andrei Voznesensky, Henry Grimes, Burton Greene, Sunny Murray, Bob James, Marion Brown, Patty Waters, New York Art Quartet, The Fugs, Frank Wright, Sun Ra, Ornette Coleman, Alan Sondheim, Giuseppi Logan, William Burroughs, The Fugs, Bud Powell, Randy Burns, Gato Barbieri, James Zitro, Burton Greene, Byron Allen, The Godz, Original Cast, Gunter Hampel, Ishmael Reed, Sonny Simmons, The Godz, Steve Lacy, Allen Ginsberg, Karl Berger, Paul Bley, Charles Tyler,

34/ excerpt from "The Forest and the Zoo"

???? - ESP-Disk, 1051 (LP)

See THE FOREST AND THE ZOO (1967) for further reference.

025 - THE FOREST AND THE ZOO: Steve Lacy

1/ Forest	20:07
2/ Zoo	20:07

Recorded in Buenos Aires, Argentina on October 8, 1966

Steve Lacy: soprano; Enrico Rava: trumpet; Johnny Dyani: bass; Louis Moholo: drums.

1967 - ESP (USA), 1060 (LP)
 ???? - Fontana (Europe), SFJL 932 (LP)
 ???? - Keynote (Japan), BT 5052 (LP)
 1992 - ZYX/ESP, 1060-1 (LP)
 1992 - ZYX/ESP, 1060-2 (CD)
 2002 - Abraxas/ESP-Disk (Italy), ESP 1060 (CD)
 2002 - Get Back (Italy), GET 1060 (LP)
 2008 - ESP (USA), 1060 (CD)

Note: when the ESP/Calibre Dutch label went out of business (around 2001), the CD reissue series was taken over by Abraxas from Italy.

026 - A GENUINE TONG FUNERAL: Gary Burton, Carla Bley

1-4/	(Bley)	6:38
1/ The Opening		
2/ Interlude: Shovels		
3/ The Survivors		
4/ Grave Train		
5/ Death Rolls	(Bley)	1:34
6/ Morning (part 1)	(Bley)	1:42

7-8/	(Bley)	4:28		
7/ Interlude: Lament				
8/ Intermission Music				
9/ Silent Spring	(Bley)	8:00		
10-11/	(Bley)	2:51		
10/ Fanfare				
11/ Mother Of The Dead Man				
12/ Some Dirge	(Bley)	7:49		
13/ Morning (part 2)	(Bley)	1:18		
14/ The New Funeral March	(Bley)		2:40	
15-16/	(Bley)			6:35
15/ The New National Anthem				
16/ The Survivors				

Recorded in New York City on November 20, 1967

Gary Burton: vibraphone; Larry Coryell: guitar; Steve Swallow: bass; Bob Moses: drums; Steve Lacy: soprano; Mike Mantler: trumpet; Gato Barbieri: tenor; Jimmy Knepper: trombone; Howard Johnson: tuba, baritone saxophone; Carla Bley: arranger, composer, piano, organ.

1967 - RCA (USA), LSP-3988 (LP)
 1967 - RCA (USA), SF 8015 (LP)
 ??? - RCA (Japan), 6204 (LP)
 1968 - RCA Victor (France), RCA-Masters PL 42766 (LP)
 1994 - RCA (Japan), BVCJ-7330 (CD)
 1994 - BMG (France), BM 720 74321192552 (CD)
 1995 - BMG (Germany), 874793 (CD)
 1996 - RCA (Germany), 21192552 (CD)
 1997 - One Way Records (USA), OW 34510 (CD)
 1999 - RCA Victor (USA), 07863 66748-2 (CD)
 2002 - BMG/RCA (Japan), BVCJ-37278 (CD)
 2006 - BGO Records (UK), BGOCD723 (2xCD)
 2014 - RCA (USA), LSP 3988 (LP)
 2016 - Sony Music (EEC), 88985308372 (CD)

Note: the 1999 RCA Victor reissue includes additional tracks from LOFTY FAKE ANAGRAM (1968).

Note: the 2006 2xCD reissue on BGO includes LOFTY FAKE ANAGRAM (1968).

027 - THE JAZZ COMPOSER'S ORCHESTRA: Michael Mantler

1/ Communication No 8	(Mantler)	13:52
-----------------------	-----------	-------

Recorded in New York City on January 24, 1968

Mike Mantler: arranger, composer, conductor; Don Cherry: cornet; Gato Barbieri: tenor; Steve Lacy: soprano; Al Gibbons: soprano; Gene Hull: alto; Bob Donovan: alto; Lew Tabackin: tenor; George Barrow: tenor; Charles Davis: baritone saxophone; Lloyd Michels: flugelhorn; Randy Brecker: flugelhorn; Bob Northern: French horn; Julius Watkins: French horn; Jimmy Knepper: trombone; Jack Jeffers: bass trombone; Howard Johnson: tuba; Carla Bley: piano; Kent Carter: bass; Ron Carter: bass; Richard Davis: bass; Charlie Haden: bass; Reggie Workman: bass; Andrew Cyrille: drums.

1968 - JCOA, 1001/2 (2xLP)
 ??? - JCOA, 89002 XBT (2xLP)
 ??? - Virgin, 840 048 (2xLP)
 1974 - JCOA Records Virgin (UK), JD 3001 (2xLP)
 ??? - JCOA, (1001/2) 841 124-2 (CD)

Note: this record is also called COMMUNICATIONS: Jazz Composer's Orchestra.

028 - GRIDO: Giorgio Gaslini

1/ Invention	5:50
2/ Il Fiume Furore	8:42
3/ All Origine	6:00
4/ Canto Per I Martini Negri	9:45
5/ Grido	11:30
6/ La Stagione Incantata	unissued

Recorded live in Teatro Lirico, Milan on May 28, 1968

Giorgio Gaslini: piano, conductor; Sergio Fanni: trumpet; Emilio Soana: trumpet; Dino Piana: trombone; Gian Carlo Romani: trombone; Steve Lacy (5, 6): soprano; Gianni Bedori: alto; Glauco Masetti: alto; Eraldo Volonte: tenor; Sergio Rigon: baritone saxophone; Carlo Milano: bass; Bruno Crovetto: bass; Gianni Cazzola: drums.

1968 - Durium, MSA 77199 (LP)
 1983 (?) - Cicala, BLJ 7131 (LP)

029 - MOON: Steve Lacy

1/ Hit	(Lacy)	4:58
2/ Note	(Lacy)	4:27
3/ Moon	(Lacy)	7:30
4/ Laugh	(Lacy)	3:47
5/ The Breath	(Lacy)	8:07

Recorded in Rome, Italy in September 1969

Steve Lacy: soprano; Italo Toni: trombone; Claudio Volonte: clarinet; Irène Aebi: cello; Marcello Melis: bass; Jacques Thollot: drums.

1969 - BYG Records (France), 529.352/Actuel 52 (LP)
 ??? - Toho/BYG (Japan), 6056 (LP)
 1979 - Affinity, AFF 23 (LP)
 2002 - Get Back (Italy), GET 352 (LP)
 2003 - Sunspots (Italy), SPOT 529 (CD)

030 - EPISTROPHY: Steve Lacy

1/ Thelonious	(Thelonious Monk)	7:00
2/ Ruby My Dear	(Thelonious Monk)	4:20
3/ Light Blue	(Thelonious Monk)	6:00
4/ Epistrophy	(Thelonious Monk)	2:14
5/ Epistrophy (cont.)	(Thelonious Monk)	7:50
6/ Misterioso	(Thelonious Monk)	4:50
7/ Friday The Thirteenth	(Thelonious Monk)	5:37

Recorded in Paris on September 23, 1969

Steve Lacy: soprano; Michel Graillier (1,3,6,7): piano; Jean-François Jenny-Clark: bass; Aldo Romano: drums.

1969 - BYG Records (France), 529.126 (LP)
 ??? - Toho/BYG (Japan), YX 2015 - 6071 (LP)
 1979 - Affinity, AFF 43 (LP)
 1979 - Affinity (Spain), L6362 (LP)
 2003 - Get Back (Italy), GET 2023 (LP)
 2004 - Fuel 2000 (USA), 302 061 380 2 (CD)

Note: the Affinity and Fuel 2000 pressings are called STEVE LACY PLAYS MONK.

031 - INDEFINITE ATMOSPHERE: Giovanni Tommaso

4/ Circle	(Tommaso)	1:57
9/ Jazz Gallery	(Tommaso)	3:08
11/ Steve	(Tommaso)	1:55

Recorded in Rome, Italy in February 1969

Steve Lacy: soprano; Franco D'Andrea: electric piano; Silvano Chimenti: electric guitar; Giovanni Tommaso: bass; Pierino Munari: drums; string section (violin, viola, cello) on (4).

??? - SR SP 126 (LP)

Note: this record was only released as promotional copy.

032 - THE HEALTHY FOOD BAND: Giovanni Tommaso

1/ Appetizer	(Tommaso)	
2/ Mixed Salad	(Tommaso)	
3/ The Band Burger - Part 1	(Tommaso)	
4/ Hungry	(Tommaso)	
5/ The Band Burger - Part 2	(Tommaso)	
6/ Easy Nourishment	(Tommaso)	
7/ Country Food	(Tommaso)	3:25
8/ Cooked Blues	(Tommaso)	
9/ Hors-D'Oeuvre	(Tommaso)	
10/ Italian Pears - Part 1	(Tommaso)	
11/ Classical Sauce	(Tommaso)	
12/ Cannelloni	(Tommaso)	

- | | | |
|---------------------------------|-----------|------|
| 13/ Italian Pears - Part 2 | (Tommaso) | |
| 14/ Five Pop Four Pudding | (Tommaso) | |
| 15/ Just The End - Plus The End | (Tommaso) | 4:44 |

Recorded in Rome, Italy in 1970

Alvise Verzella: trumpet; Cicci Santucci: trumpet; Al Korvin: trumpet, flugelhorn; Dino Piana: trombone; Gastone Chiarini: oboe, English horn; Steve Lacy: soprano; Quarto Maltoni: alto, flute; Livio Cervellieri: tenor; Gato Barbieri: tenor; Dino Asciolla: viola; Antonello Vannuchi: organ; Franco D'Andrea: piano; Maurizio De Angelis: guitar; Silvano Chimenti: guitar; Giovanni Tommaso: bass, conductor, arranger; Vincenzo Restuccia: drums; Gege Munari: drums; Angelo Zappula: percussion.

1971 - RCA (Italy), Kols 1015 (LP)

Note: Steve Lacy plays only on tracks (7,15).

Note: this record was only released as promotional copy; this was music for a musical show.

*** - STATIONS: Steve Lacy

- | | | |
|------------------------|--------|------|
| 1/ Stations | (Lacy) | |
| 2/ Precipitation Suite | (Lacy) | |
| 3/ Bete | (Lacy) | |
| 4/ The Gap | (Lacy) | |
| 5/ Mouthfuls | (Lacy) | 0:02 |

Recorded in Paris in August 1970

Steve Lacy: soprano; Kenneth Terroade: tenor; Irène Aebi: cello; Bob Reid: bass; Earl Freeman (3): bass; Don Moye: drums.

???? - La Compagnie, 1007 (LP)

Note: this record was never released (Steve Lacy).

033 - NEW YORK CITY R & B: Cecil Taylor, Buell Neidlinger

- | | | |
|--------------------------------------|--------------------|-------|
| 1/ Things Ain't What They Used To Be | (Mercer Ellington) | 10:04 |
| 2/ Jumpin' Punkins | (Mercer Ellington) | 7:30 |

Recorded in New York City on January 10, 1961

Produced by Nat Hentoff

Cecil Taylor: piano; Archie Shepp: tenor; Buell Neidlinger: bass; Billy Higgins: drums; Clark Terry: trumpet; Roswell Rudd: trombone; Steve Lacy: soprano; Charles Davis: baritone saxophone.

1971 - Barnaby (USA), KZ 31035 (LP)

1972 - CBS/Barnaby (USA), S 64723 (LP)

1972 - CBS (Netherlands), S 64723 (LP)

??? - Candid (Japan), SMJ 6205 (LP)
 ??? - Sony/CBS (Japan), SFON 01107 (LP)
 1981 - Jazz Man Records (USA), JAZ 5032 (LP)
 1986 - Candid, CS 9017 (LP)
 1989 - Candid, CCD 79017 (CD)
 ??? - Candid/Teichiku (Japan), TECW-20595 (CD)
 2004 - Candid (UK), CCD 79017 (CD)
 2018 - Doxy (Russia), 2106 (LP)

Note: (2) is available on the Japanese pressings only.

Note: it is likely that extra tracks are available on the CD.

Note: this music is also on THE COMPLETE CANDID RECORDINGS OF CECIL TAYLOR AND BUELL NEIDLINGER (1989).

034 - WORDLESS: Steve Lacy

1/ Existence	(Lacy)	5:55
2/ The Way	(Lacy)	3:35
3/ Bone	(Lacy)	7:30
4/ Name	(Lacy)	8:30
5/ The Breath	(Lacy)	9:00
6/ Prologue A Life On Its Way	(Lacy)	5:30

Recorded live at Théâtre de l'Epée de Bois, Paris on January 4, 1971

Produced by Gérard Terronès

Steve Lacy: soprano; Ambrose Jackson: trumpet; Irène Aebi: cello; Kent Carter: bass; Jerome Cooper: drums.

1971 - Futura Records (France), GER 22 (LP)
 1977 (1978?) - Musica Records (France), MUS 2006 (LP)
 2009 - Futura Records (France), Ger 22 (CD)

Note: for the CD reissue, Futura had initially planned to add an unreleased bonus track (a duo with Anthony Braxton recorded the same day); when the CD reissue was finally released (in 2009), it was with the exact same content as the LP pressings.

035 - JOURNEY WITHOUT END: Mal Waldron, Steve Lacy

1/ The Fire Now	(Waldron)	9:05
2/ Journey Without End	(Waldron)	12:30
3/ I Feel A Draft	(Lacy)	7:54
4/ Bone	(Lacy)	6:50
5/ Mar	(Lacy)	9:15

Recorded at Studios Europa Sonor, Paris on November 30, 1971

Mal Waldron: piano; Steve Lacy: soprano; Kent Carter: bass; Noel McGuee: drums.

1971 - Victor (Japan), SMJX-10134 (LP), SMJ-6239 (LP), BER-6001 (LP)

???? - JVC (Japan), 101 J4 (LP)

036 - ROBA: Steve Lacy Gang

1/ Roba (parts 1 & 2) 41:23

Recorded at the Galerie L'Attico, Rome (Italy) on June 15, 1969

Steve Lacy: soprano, sopranino; Enrico Rava: trumpet; Claudio Volonte: clarinet; Italo Toni: trombone; Irène Aebi: cello; Carlo Colnaghi: drums.

1972 - Saravah (France), SH 10 026 (LP)

1997 - Saravah (France), SHL 2082 (3xCD)

Note: the 3xCD set is called SCRATCHING THE SEVENTIES/DREAMS; it contains the five LPs issued on Saravah in the '70s: LAPIS, SCRAPS, DREAMS, ROBA, and THE OWL.

037 - LAPIS: Steve Lacy

1/ Three Pieces From Tao: Existence, The Way, Life On Its Way
(Lacy)

2/ The Highway (Lacy)

3/ The Cryptosphere (Lacy)

4/ Lapis (Lacy)

5/ The Precipitation Suite: A Draft, Cloudy, Rain
(Lacy)

6/ Paris Rip-Off (Lacy)

Recorded at Studio Saravah, Paris on September 9 and 10, 1971

Steve Lacy: soprano.

1972 - Saravah (France), 10 031 (LP)

1975 - Saravah/Nippon Columbia (Japan), YQ-7014-SH (LP)

1997 - Saravah (France), SHL 2082 (3xCD)

Note: the 3xCD set is called SCRATCHING THE SEVENTIES/DREAMS; it contains the five LPs issued on Saravah in the '70s: LAPIS, SCRAPS, DREAMS, ROBA, and THE OWL.

038 - SEASONS: Alan Silva and the Celestial Communication Orchestra

1/ Seasons - 6 parts

Recorded at the ORTF, Paris on December 29, 1970

Alan Silva: conductor, bass, electric violin, electric sarangi, "arc", spring; Bernard Vitet: trumpet, French horn; Lester Bowie: trumpet, flugelhorn; Alan Shorter: trumpet; Joseph Jarman: saxes, flute, bassoon; Steve

Lacy: soprano; Ronnie Beer: tenor, soprano, flute; Roscoe Mitchell: saxes, flute, oboe; Robin Kenyatta: alto, flute; Michel Portal: alto, clarinet; Dieter Gewissler: electric violin; Jouk Minor: electric viola; Kent Carter: bass; Irène Aebi: cello, celesta; Dave Burrell: piano; Joachim Kühn: piano; Bobby Few: piano; Malachi Favors: bass; Beb Guérin: bass; Don Moye: drums, percussion; Jerome Cooper: drums, percussion, bronte; Oliver Johnson: percussion.

1972 - BYG Records (France), 529 342/43/44 (3xLP)

2001 - Get Back (Italy), BYG 342-344 (3xLP)

2002 - Sunspots (Italy), SPOT 505 (2xCD)

039 - ESTILHAÇOS: Steve Lacy

1/ Introduction by José Duarte		1:07
2/ Stations	(Lacy)	6:00
3/ Chips, Moon, Dreams	(Lacy)	12:42
4/ No Baby	(Lacy)	8:29
5/ The Highway	(Lacy)	10:32

Recorded live at Cinema Monumental, Lisbon (Portugal) on February 29, 1972

Produced by Manuel Jorge Veloso

Steve Lacy: soprano; Steve Potts: alto; Irène Aebi: cello, radio transistor, harmonica; Kent Carter: bass; Noel McGuee: drums, percussion.

1972 (?) - Sasseti-Guilda-da-Musica (Portugal), 11403001 (LP)

1996 - Strauss (Portugal), ST1087 (CD)

2012 - Clean Feed (Portugal), CF247 (CD)

040 - THE GAP: Steve Lacy Quintet

1/ The Gap	(Lacy)	7:40
2/ Esteem	(Lacy)	5:32
3/ La Motte-Picquet	(Lacy)	3:50
4/ The Thing	(Lacy)	19:00
5/ La Motte-Picquet (alternate take)	(Lacy)	3:43

Recorded at Studio Decca, Paris in May 1972

Produced by Pierre Berjot

Steve Lacy: soprano, vocals on (3); Steve Potts: alto, soprano; Irène Aebi: cello; Kent Carter: bass; Noel McGuee: drums.

1972 - America (France), 30 AM 6125 (LP)

???? - Nippon-Columbia (Japan), YQ-7010-MU (LP)

2004 - Free America/Universal (France), 067 861-2 (CD)

Note: (5) is only available on the CD reissue.

041 - MAL WALDRON WITH THE STEVE LACY QUINTET

1/ Vio	(Waldron)	20:00
2/ Jump For Victor	(Lacy)	9:00
3/ Blue Wee	(Lacy)	13:00
4/ Vio (alternate take)	(Waldron)	12:28
5/ Jump For Victor (alternate take)	(Lacy)	8:51

Recorded at Studio Decca, Paris in May 1972

Produced by Pierre Berjot

Mal Waldron: piano; Steve Lacy: soprano; Steve Potts: alto; Irène Aebi: cello; Kent Carter: bass; Noel McGuee: drums, percussion.

1972 - America (France), 30 AM 6124 (LP)

2004 - Free America/Universal (France), 067 862-2 (CD)

Note: (4,5) are only available on the CD reissue.

042 - GIL EVANS ORCHESTRA FEATURING KENNY BURRELL AND PHIL WOODS

1/ Blues In Orbit (Cherryl)	(Evans)	7:40
2/ Spoonful	(Willie Dixon)	9:37
3/ Concorde	(John Lewis)	8:45
4/ Isabel	(Evans)	6:07
5/ Barracuda	(Evans)	7:24

Recorded in New York City, probably in 1963/1964

Produced by Creed Taylor

Gil Evans: piano, arranger, conductor; Johnny Coles: trumpet; Louis Mucci: trumpet; Bernie Glow: trumpet; Thad Jones: trumpet; Jimmy Cleveland: trombone; Jimmy Knepper: trombone; Tony Studd: trombone; Ray Allonge: French horn; Julius Watkins: French horn; Bill Barber: tuba; Steve Lacy: soprano; Phil Woods: alto; Wayne Shorter: tenor; Andrew Fitzgerald: reeds; George Marge: reeds; Bob Tricarico: reeds; Henry Lokofsky: violin; Kenny Burrell: guitar; Barry Galbraith: guitar; Paul Chambers: bass; Richard David: bass; Gary Peacock: bass; Ron Carter: bass; Milt Hinton: bass; Bob Cranshaw: bass; Charlie Persip: drums; Elvin Jones: drums.

1973 - Verve (USA), V6-8838 (LP)

1974 - Verve (UK), 2352 045 (2xLP)

???? - Verve, 2304 190 (LP)

???? - Verve (Japan), MV 2093 (LP)

Note: Steve Lacy does not play on (5).

Note: the 2xLP from 1974 also includes THE INDIVIDUALISM OF GIL EVANS (1964).

043 - CONCERT SOLO: Steve Lacy

1/ The Breath	(Lacy)	5:35
---------------	--------	------

2/ Stations	(Lacy)	5:55
3/ Cloudy	(Lacy)	3:10
4/ The New Duck	(Lacy)	5:40
5/ Josephine	(Lacy)	5:40
6/ Weal	(Lacy)	4:05
7/ Name	(Lacy)	5:00
8/ The Wool	(Lacy)	5:50

Recorded at the Théâtre Du Chêne Noir, Avignon (France) on August 7 and 8 1972

Steve Lacy: soprano.

1974 - Emanem (UK), 301 (LP)
 1975 - Emanem (UK), 301 (LP)
 1977 - Denon Jazz/Nippon Columbia (Japan), YX-7552-AX (LP)
 1995 - Emanem (UK), 4004 (CD)
 2002 - Emanem (UK), 4004 (CD)

Note: there are two pressings of the Emanem LP; the one from 1974 has the liner notes typesetted, the second one (1975) typewritten (the sound quality on the first pressing is very poor, according to Martin Davidson).

Note: the CD reissues are called WEAL & WOE, and also include THE WOE (1979).

044 - FABBRICA OCCUPATA: Giorgio Gaslini

1/ Fabbrica Occupata (1a parte)	(Gaslini)	18:45
2/ Fabbrica Occupata (2a parte)	(Gaslini)	5:55
3/ The Woman I Love	(Gaslini)	7:28

Recorded in Milan, Italy on October 27-28 and December 13-14, 1973

Giorgio Gaslini: piano; Jean-Luc Ponty: violin; Harry Beckett: trumpet;
 Gianni Bedori: tenor, flute; Steve Lacy: soprano; Paul Rutherford: trombone;
 Bruno Tommaso: bass; Tony Oxley: drums.

1974 - Produttoriassociati (Italy), PA/LP 51 (LP)
 ??? - Prod. Associati, PA 64 (LP)
 ??? - Prod. Associati, PA 6.22664 (LP)
 1976 - PA USA/Pausa Records, PR-7014 (LP)

Note: the edition PA 64 (and PA 6.22664?) has the following track listing:

1/ Sit-In At The Factory	(Gaslini)
2/ The Woman I Love	(Gaslini)

Note: the edition PR-7014 is called GIORGIO GASLINI MEETS, and restores the original track names.

045 - FLAPS: Franz Koglmann with Steve Lacy

1/ Flaps	(Lacy)	6:15
2/ Misera Plebs, Take 1	(Malli)	3:28
3/ Misera Plebs, Take 2	(Malli)	2:43
4/ Bowery 1	(Koglmann)	5:38
5/ Steirish WC Nr. 2	(Michlmayr)	4:12
6/ Flops (to Charles Chaplin)	(Lacy)	5:07
7/ Bowery 2	(Koglmann)	5:00
8/ Homage To An Old Raincoat	(Koglmann)	4:52

Recorded at Mueller Sound Studio, Vienna on April 26, 1973

Steve Lacy: soprano; Franz Koglmann: trumpet, flugelhorn; Toni Michlmayr: bass; Muhammad Malli: percussions; Gerd Geier: electronics.

1973 (?) - Pipe Records (Austria), PR 151 (LP)
 2001 - Between the Lines (Germany), btl011/EFA 10181-2 (CD)
 2019 - Black-Monk (Austria), BMCD-01 (CD)
 2019 - Black-Monk (Austria), BMLP-01 (LP)

Note: the CD reissue contains some tracks from FLAPS (1973) and all of OPIUM (1976).

046 - SCHOOL DAYS: Steve Lacy

1/ Bye-Ya	(Monk)	9:00
2/ Brilliant Corners	(Monk)	9:45
3/ Monk's Dream	(Monk)	7:15
4/ Monk's Mood	(Monk)	8:10
5/ Ba-Lue Bolivar Ba-Lues-Are	(Monk)	10:25
6/ Skippy	(Monk)	6:15
7/ Pannonica	(Monk)	3:25

Recorded by Paul Haines at Phase Two Coffee House, New York in March 1963

Steve Lacy: soprano; Roswell Rudd: trombone; Henry Grimes (2-6): bass; Dennis Charles: drums.

1974 - Emanem (UK), 301 (LP)
 1975 - Emanem (UK), 301 (LP)
 1975 - Emanem (UK), 3316 (LP)
 1979 - QED (USA), 997 (LP)
 1994 - Hat Hut Records (Switzerland), hat ART CD 6140 (CD)
 2002 - Hat Hut Records (Switzerland), hatOLOGY 578 (CD)
 2011 - Emanem (UK), 5016 (CD)
 2014 (?) - Hat Hut Records (Switzerland), hatOLOGY 719 (CD)

Note: (7) was really the second piece recorded and most of it was lost; (2) and (3) were actually recorded in reverse order; Grimes was not on (1,7) as he was late for the gig (courtesy of Sandeep Mehta).

Note: the Emanem and QED pressings have different sleeves.

Note: the 2011 CD reissue was almost immediately withdrawn after its release due to some "problems"... Nevertheless, enough copies were apparently shipped (and sold) before the withdrawal took really effect. As a result of that, the withdrawal had minimal consequences on the availability of this

reissue. By August 2014, the "problems" were resolved and the Emanem reissue was officially available.

Note: the Hat Hut reissue (hatOLOGY 719) has not been released and seems to have been abandoned (since the rights for the album are now (August 2014) the property of Emanem).

Note: the 2011 reissue has a different track order and adds two bonus tracks by the Thelonious Monk Quintet:

8/ Evidence	(Monk)	
6:30		
9/ Straight No Chaser	(Monk)	8:22

Recorded during the Quaker City Jazz Festival, Philadelphia (USA) on August 27, 1960

Thelonious Monk (8,9): piano; Steve Lacy: soprano; Charlie Rouse (8,9): tenor; John Ore (8,9): bass; Roy Haynes (8,9): drums.

047 - SCRAPS: Steve Lacy Sextet

1/ Ladies	(Lacy)	9:05
2/ Obituary	(Lacy)	1:05
3/ Scraps	(Lacy)	7:15
4/ Name	(Lacy)	4:45
5/ Torments	(Lacy)	5:30
6/ Pearl St.	(Lacy)	3:45
7/ The Wire	(Lacy)	5:15

Recorded in Paris on February 18-21, 1974

Steve Lacy: soprano, small bells; Steve Potts: alto, soprano, tenor; Michael Smith: piano, organette; Irène Aebi: cello, vocals; Kent Carter: bass, cello; Kenny Tyler: percussion, flute.

1974 - Saravah (France), SH 10 049 (LP)

1997 - Saravah (France), SHL 2082 (3xCD)

Note: the 3xCD set is called SCRATCHING THE SEVENTIES/DREAMS; it contains the five LPs issued on Saravah in the '70s: LAPIS, SCRAPS, DREAMS, ROBA, and THE OWL.

048 - THE CRUST: Steve Lacy

1/ The Crust	(Lacy)	10:00
2/ 38	(Lacy)	13:00
3/ The Owl	(Lacy)	6:20
4/ A Bit Of The Dumps	(Lacy)	3:30
5/ Flakes	(Lacy)	7:40
6/ Revolutionary Suicide	(Lacy)	3:45

Recorded live at the 100 Club, London on July 30, 1973

Steve Lacy: soprano; Steve Potts: alto, soprano; Derek Bailey: guitar; Kent Carter: bass; John Stevens: percussion.

1975 - Emanem (UK), 304 (LP)
 1979 - Victor (Japan), VIP 6635 (LP)
 1998 - Emanem (UK), 4024 (CD)

Note: the CD reissue contains the entire SAXOPHONE SPECIAL (1976), and parts of THE CRUST (1975).

049 - HARD TALK: Mal Waldron Quintet

1/ Russian Melody	(Waldron)	6:44
2/ Snake Out	(Waldron)	12:29
3/ Hard Talk	(Waldron)	19:11

Recorded live at the East-West '74 Festival in Nürnberg, Germany on May 4, 1974

Produced by Horst Weber

Mal Waldron: piano; Manfred Schoof: trumpet; Steve Lacy: soprano; Isla Eckinger: bass; Allen Blairman: drums.

1975 - Enja (Germany), 2050 (LP)
 ??? - Enja (Japan), SFX-10728, SMJ-6096 (LP)
 1996 - Enja (Germany), ENJA 2050-2 (CD)
 2013 - Enja (Germany), 9214 (CD)

Note: the CD reissues has a different order for the tracks and includes a bonus track ("Hurray For Herbie").

Note: the 2013 CD reissue is wrongly titled BLACK GLORY on the spine!

050 - FLAKES: Steve Lacy

1/ Weal	(Lacy)	5:45
2/ The New Duck	(Lacy)	7:45
3/ Snorts	(Lacy)	6:00
4/ Flakes	(Lacy)	7:35
5/ The Shoals	(Lacy)	9:50
6/ The Rush	(Lacy)	2:50

Recorded in Rome, Italy on May 12, 1974

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: cello; Michael Smith: piano; Kent Carter: bass; Kenneth Tyler: drums.

1975 - RCA-Vista (Italy), TPL1 1097 (LP)

051 - IL BESTIARIO: Maria Monti

1/ Il Pavone	6:20	
2/ Dove	2:36	
3/ No No No No	2:25	
4/ Il Serpente Innamorato	2:26	
5/ Lo Zoo	2:36	
6/ L'Uomo	2:40	
7/ I Cameleonti	2:40	
8/ La Pecora Credi Di Essere Un Cavallo		4:20
9/ Il Letargo	8:20	
10/ Aria, Terra, Acqua E Fuoco		8:50

Recorded in Rome, Italy probably in July 1974

Maria Monti: vocals; Steve Lacy: soprano; Roberto Laneri: bass clarinet;
Alvin Curran: arranger, synthesizer; Luca Balbo: guitar; Tony Ackerman: guitar.

1974 - RI!FI (Italy), RDZ-ST 14245 (LP)
2012 - Unseen Worlds (USA), UW08 (CD)
2017 - Holidays Records (Italy), hol 105 (LP)
2016 - Unseen Worlds (USA), UW08 (CD)
2016 - Unseen Worlds (USA), UW08 (LP)
2019 - Holidays Records (Italy), hol 105 (LP)

Note: the 2012 CD reissue is a limited edition of 500 copies.

052 - JAZZ FESTIVAL BALVER HÖHLE

1/ Flaps	10:00
----------	-------

Recorded on July 28, 1974

Franz Koglmann: trumpet; Steve Lacy: soprano; Gerd Geier: electronics; Toni Michlmayr: bass; Muhammad Malli: drums.

???? - JG Records, JG 036/039 (4xLP)

053 - THE ARRANGER'S TOUCH: Gil Evans and Tadd Dameron

1/ Remember	4:30
2/ Ella Speed	5:47
3/ Big Stuff	4:46
4/ Nobody's Heart	4:22
5/ Just One Of Those Things	4:22
6/ If You Could See Me Now	4:15
7/ Jambangle	4:56
8/ Philly J. J.	5:11
9/ Theme Of No Repeat	5:20
10/ Choose Now (take 1)	4:54
11/ Choose Now (take 2)	3:25
12/ Dial ``B" For Beauty	4:34
13/ Fontainebleau	4:50

14/ Delirium	5:00
15/ The Scene Is Clean	5:02
16/ Flossie Lou	4:49

(1) recorded at Rudy Van Gelder Studio, Hackensack, NJ, September 6, 1957
 (2,4,6) " at Rudy Van Gelder Studio, Hackensack, NJ, September 27, 1957
 (3,5,7) " at Rudy Van Gelder Studio, Hackensack, NJ, October 10, 1957
 (8-12) recorded on July 11, 1953
 (13-16) recorded on March 9, 1956

Gil Evans (1-7): leader, arranger, piano; Johnny Carisi (1): trumpet; Louis Mucci (2-7): trumpet; Jack Koven (1-7): trumpet; Jimmy Cleveland (1-7): trombone; Bart Varsalona (1-7): bass trombone; Willie Ruff (1-7): French horn; Steve Lacy (1-7): soprano; Lee Konitz (1-7): alto; Dave Kurtzer (1-7): bassoon; Paul Chambers (1-7): bass; Papa Jo Jones (1): drums; Nick Stabulas (2-7): drums; Tadd Dameron (8-16): leader, arranger, piano; Clifford Brown (8-12): trumpet; Idrees Sulieman (8-12): trumpet; Herb Mullins (8-12): trombone; Gigi Gryce (8-12): alto; Benny Golson (8-12): tenor; Oscar Estell (8-12): baritone saxophone; Percy Heath (8-12): bass; Philly Jo Jones (8-12): drums; Kenny Dorham (13-16): trumpet; Henry Coker (13-16): trombone; Sahib Shihab (13-16): alto; Joe Alexander (13-16): tenor; Cecil Payne (13-16): baritone saxophone; John Simmons (13-16): bass; Shadow Wilson (13-16): drums.

1975 - Prestige, P 24049 (2xLP)

See GIL EVANS PLUS TEN (Prestige 7120) for further references on (1-7).
 See A STUDY IN DAMERONIA (Prestige 159, 10") for further references on (8-12).
 See FONTAINEBLEAU (Prestige 7037) for further references on (13-16).

054 - STALKS: Steve Lacy

1/ Stalks	(Lacy)	10:35
2/ Moon	(Lacy)	9:24
3/ Japanese Duck	(Lacy)	6:40
4/ The Wane	(Lacy)	6:46
5/ Bone	(Lacy)	4:47

Recorded at Nippon Columbia 1st Studio, Tokyo on June 7, 1975

Steve Lacy: soprano; Masahiko Togashi: percussion; Motoharu Yoshizawa: bass.

1975 - Columbia (Japan), YQ-7507-N (LP)
 ??? - Denon (Japan), YQ 7507 - YX 7552 (LP)
 1996 - Denon (Japan), ??? (CD)

Note: the CD reissue has not been released yet.

055 - J'AI DÉJÀ FAIT MON ARCHE: David McNeil

1/ J'ai Déjà Fait Mon Arche (J'Attends Les Animaux)

	(McNeil)	4:00	
2/ Rue Simon Bolivar	(McNeil)	2:55	
3/ Honolulu Lulu (De La Coupole Au Dôme)	(McNeil)	2:29	
4/ Le Professeur A Dit	(McNeil)	3:00	
5/ The Campbells Are Coming (Yoho !)	(McNeil)	5:04	
6/ Apocalypso-Rock	(McNeil)	3:40	
7/ Annapurna (Une Aventure De Sir Edmond Hillary)	(McNeil)	3:37	
8/ Papa Jouait Du Rock'n Roll	(McNeil)	2:55	
9/ Maxie, Madge Et Parfois Dicky Wagner	(McNeil)	7:55	

Recorded at Saravah Studios, Paris during Summer 1975 (May 1975?)

Produced by Pierre Barouh

David McNeil: vocals, guitars; J.P. Auffredo: guitars, harps, oboe; Jack Treese (1,9): guitars; Bill Keith (1,9): pedal steel; Olivier Bloch-Lainé (1,9): bass; Michael Rushton (1,5,6,9): drums, timbals; Roland Romanelli (1,3,9): accordion; Jean-Louis Rassinfosse (2,7): contrabass; Patrice Cramer (2,3,8): drums; Benoît Charvet (3,4,7): bass, contrabass; Michel Ripoché (3): violin; Micky Menecier (5,6): bass; Marc Richard (5): saxes; Bernard Pépin (5,6): saxes; Steve Lacy (5,9): soprano; Jean-Yves Terlain (5): chorus; Chic Streetman (5): chorus; Yves Simon (5): chorus; Pierre Barouh (5): chorus; Dominique Barouh (5): chorus; Aram Sédéfian (5): chorus; Michel Carras (5): chorus; Leslie McNeil (5): chorus; Naná Vasconcelos (6): percussion; Johnny Impossible (6): steel drum; Bolognesi (7): trombone; Larry Martin (8): bass.

1975 - Saravah (France), SH 10 057 (LP)

056 - DREAMS: Steve Lacy

1/ The Uh Uh Uh	(Lacy)	7:20
2/ Dreams	(Lacy, Gysin)	4:05
3/ The Oil	(Lacy)	9:10
4/ The Wane	(Lacy)	10:00
5/ Crops	(Lacy)	7:00

Recorded at Saravah Studios, Paris on May 12/15, 1975

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: cello, vocals; Kent Carter: bass; Kenneth Tyler: drums; Derek Bailey: guitar; Jean-Jacques Avenel: bass; Jack Treese (2,5): guitar; Boulou Ferré (2,5): guitar.

1975 - Saravah (France), SH 10 058 (LP)

1997 - Saravah (France), SHL 2082 (3xCD)

Note: the 3xCD set is called SCRATCHING THE SEVENTIES/DREAMS; it contains the five LPs issued on Saravah in the '70s: LAPIS, SCRAPS, DREAMS, ROBA, and THE OWL.

057 - 10 ANS DE SARAVAH: various artists

This 4xLP box celebrates the 10th anniversary of the label and features Nicole Croisille, Brigitte Fontaine, Jacques Higelin, Trio Camara, Areski, Georges Arvanitas, Michel Grailler, Maurice Vander, René Urtreger, Jean-Roger Caussimon, Pierre Barouh, Moski, Naná Vasconcelos, Dominique Barouh, Pierre Akendengue, Mana, Nelson, Noelli, David McNeil, Jack Treese, Mahjun, Chic Streetman, Haira, Alfred Panou and the Art Ensemble of Chicago, Michael Smith, Larry Martin.

Disc 3:
 4/ Obituary (Lacy) 1:05
 Disc 4:
 8/ The Wane (Lacy) 10:00

1975 - Saravah (France), SHC 50001 (4xLP)
 1996 (?) - Mantra (France), Mantra 021/022 (2xCD)
 2008 - Columbia Music (Japan), OMCX-1218 (2xCD)

See SCRAPS for further references on "Obituary", DREAMS for "The Wane".

058 - ODE TO MAFEEN/RAG MAN: Chic Streetman

1/ Ode To Mafeen (Streetman) 3:35
 2/ Rag Man (Streetman) 3:50

Recorded at Studio Saravah, Paris

Chic Streetman: guitar, vocals; Naná Vasconcelos (1): percussion; Steve Lacy (1): soprano; Jean Paul Asseline: piano.

1975 - Saravah (France), SH 40 059 (7")

059 - OH! AMERICA/LES CLOWNS: Jack Treese, Pierre Barouh

1/ Oh! America (vocal)
 2/ Oh! America (instrumental)
 3/ Les Clowns

Pierre Barouh; Jack Treese; Steve Lacy (3); Bill Keith; Didier Levallet.

1975 - Saravah (France), SP 40 061 (7")

060 - SAXOPHONE SPECIAL: Steve Lacy

1/ Staples (Lacy) 9:40
 2/ Dreams (Lacy) 11:20
 3/ Swishes (Lacy) 5:45
 4/ Sops (Lacy, Parker, Potts, Watts) 7:10
 5/ Snaps (Lacy) 9:20

Recorded at Wigmore Hall, London on December 19, 1974

Steve Lacy: soprano, gramophone on (2); Trevor Watts: alto, soprano on (4); Evan Parker: tenor, baritone saxophone on (3), soprano on (5); Steve Potts: alto, soprano on (4); Derek Bailey (all but (4)): guitar; Michel Waisvisz (all but (4)): electronics.

1976 - Emanem (USA), 3310 (LP)

1998 - Emanem (UK), 4024 (CD)

Note: the CD reissue also contains parts of THE CRUST (1975).

061 - EVIDENCE - VOL. 1: Globe Unity Special

1/ Rumbling (To Joe Louis)	(Lacy)	16:08
2/ Alexanders Marschbefehl	(M. Mengelberg)	8:37
3/ Evidence	(Monk, arr. by A.V.S.)	6:00

Recorded at "Workshop Freie Musik", Berlin (Germany) on March 31, 1975

Kenny Wheeler: trumpet; Albert Mangelsdorff: trombone; Paul Rutherford: trombone; Steve Lacy: soprano; Gerd Dudek: tenor; Evan Parker: soprano, tenor; Alex von Schlippenbach: piano; Peter Kowald: bass, tuba; Paul Lovens: percussion, strings.

1976 - FMP (Germany), FMP 0220 (LP)

1991 - FMP (Germany), FMP CD 40 (CD)

Note: the CD is called RUMBLING and contains both EVIDENCE - VOL. 1 and INTO THE VALLEY - VOL. 2.

062 - INTO THE VALLEY - VOL. 2: Globe Unity Special

1/ Into The Valley	(Parker)	15:30
2/ ... Of Dogs, Dreams And Death	(Parker)	22:25

Recorded at "Workshop Freie Musik", Berlin (Germany) on March 31, 1975

Kenny Wheeler: trumpet; Albert Mangelsdorff: trombone; Paul Rutherford: trombone; Steve Lacy: soprano; Gerd Dudek: tenor; Evan Parker: soprano, tenor; Alex von Schlippenbach: piano; Peter Kowald: bass, tuba; Paul Lovens: percussion, musical saw; unidentified dog (2).

1976 - FMP (Germany), FMP 0270 (LP)

1991 - FMP (Germany), FMP CD 40 (CD)

Note: the CD is called RUMBLING and contains both EVIDENCE - VOL. 1 and INTO THE VALLEY - VOL. 2.

063 - SOLO AT MANDARA: Steve Lacy

1/ Existence	(Lacy)	7:20
2/ The Way	(Lacy)	2:50
3/ Bone	(Lacy)	5:16
4/ Name	(Lacy)	4:59
5/ The Breath	(Lacy)	7:20
6/ Life On Its Way	(Lacy)	3:59
7/ Snips	(Lacy)	5:28
8/ Stabs	(Lacy)	6:40

Recorded at Mandara Coffee Shop, Tokyo (Japan) on June 8, 1975

Steve Lacy: soprano.

???? - Alm Records (Japan), AL-5 (LP)

064 - DISTANT VOICES: Steve Lacy

1/ Distant Voices	(TK, SL, YT)	20:39
2/ Flying Off	(TK, SL, YT)	10:15
3/ Midsummer Blues	(TK, SL, YT)	7:18

Recorded at Nippon Columbia Studio No. 1, Tokyo (Japan) on June 24, 1975

Steve Lacy: soprano, percussion; Yuji Takahashi: piano, celesta, vibraphone, percussion; Takehisa Kosugi: violin, flute, voice, percussion.

1976 - Columbia (Japan), YX-7085-N (LP)

1991 - Denon (Japan), COCO-7977 (CD)

2006 - Denon/Columbia (Japan), COCQ-84174 (CD)

2018 - Aguirre Records (Belgium), ZORN 051 (LP)

Note: the CD reissues contain extra material but without Steve Lacy.

Note: the 1991 CD reissue is attributed to Yuji Takahashi and Masahiko Sato, not to Steve Lacy.

065 - STABS: Steve Lacy

1/ Deadline	(Lacy)	7:51
2/ Coastline	(Lacy)	7:07
3/ The Duck	(Lacy)	8:05
4/ Cloudy	(Lacy)	5:33
5/ Moon	(Lacy)	5:58
6/ Stabs	(Lacy)	7:30
7/ No Baby	(Lacy)	4:23

(1-3) recorded at Quartier Latin, Berlin (Germany) on November 5, 1975

(4-7) recorded at Akademie der Künste, Berlin (Germany) on April 1, 1975

Steve Lacy: soprano.

1976 - FMP (Germany), SAJ-05 (LP)

2011 - FMP (Germany), 138 (CD)

Note: the CD reissue is called IN BERLIN: STABS/FOLLIES; it combines the complete album STABS (1976) along with side 2 of FOLLIES (1978).

Note: the CD reissue is also part of a 12xCD box set called IN RETROSPECT.

Note: the original CD reissue had a technical problem ("Moon" was barely audible) but FMP quickly released a second pressing with the problem fixed.

066 - OPIUM: Franz Koglmann, Bill Dixon

1/ For Franz	(Dixon)	19:53
--------------	---------	-------

Recorded at Studio Heinz, Vienna, August 6, 1976

Bill Dixon: trumpet; Franz Koglmann: trumpet; Steve Horenstein: tenor; Alan Silva: bass; Muhammad Malli: cymbals.

2/ Der Vogel, Opium (to Jean Cocteau)	(Koglmann)	7:40
3/ Carmilla (to Sheridan Le Fanu)	(Koglmann)	4:40

Recorded at Studio Acousti, Paris, December 19, 1975

Franz Koglmann: flugelhorn; Steve Lacy: soprano; Joseph Traindl: trombone; Cesarius Alvim Botelho: bass; Aldo Romano: drums.

4/ Karl Und Das Löschpapier (to Konrad Bayer)	(Koglmann)	8:46
---	------------	------

Recorded at Studio Heinz, Vienna, November 3, 1976

Franz Koglmann: trumpet; Toni Michlmayr: bass; Gerd Geier: computer.

1976 (?) - Pipe Rec. (Austria), 152 (LP)

2001 - Between the Lines (Germany), btl011/EFA 10181-2 (CD)

2019 - Black-Monk (Austria), BMCD-02 (CD)

2019 - Black-Monk (Austria), BMLP-02 (LP)

Note: each LP pressing has an original cover painted by Franz Koglmann.

Note: the CD reissue contains some tracks from FLAPS (1973).

067 - TRICKLES: Steve Lacy

1/ Trickle	(Lacy)	10:06
2/ I Feel A Draught	(Lacy)	4:11
3/ The Bite	(Lacy)	6:40
4/ Papa's Midnite Hop	(Lacy)	7:58
5/ Robes	(Lacy)	10:18

Recorded at Generation Sound Studios, New York on March 11 and 14, 1976

Steve Lacy: soprano; Roswell Rudd: trombone, chimes on (5); Kent Carter: bass; Beaver Harris: drums.

1976 - Black Saint (Italy), BSR 0008 (LP)
 1976 - Black Saint (Italy), 120008-4 (CT)
 ??? - Black Saint (Japan), JC 3508 (LP)
 1993 - Black Saint (Italy), 120008-2 (CD)
 2017 - Solid/Black Saint (Japan), CDSOL-45022 (CD)

068 - MASTERS OF THE MODERN PIANO: various artists

This record features Bud Powell Trio (1-6), Cecil Taylor Quartet (7-9), Dizzy Gillespie Orchestra (10-11), Bley and Giuffre Trio (12-14), Wynton Kelly Trio (15), Bill Evans Trio (16-17)

1/ Conception	3:31	
2/ East Of The Sun, West Of The Moon		3:51
3/ Heart And Soul	3:14	
4/ Willow Grove	4:21	
5/ Bean And The Boys	5:10	
6/ Stairway To The Stars	4:56	
7/ Johnny Come Lately	6:45	
8/ Nona's Blues	7:04	
9/ Tune 2	9:53	
10/ Zodiac Suite -- Virgo - Libra - Aries		10:03
11/ Carioca	3:13	
12/ Carla	4:35	
13/ Whirr	4:35	
14/ Ictus	2:42	
15/ Blues On Purpose	7:45	
16/ My Foolish Heart	5:10	
17/ Beautiful Love	5:20	

(1-6) recorded in New York City on April 25, 1955

(7-9) recorded at Newport on July 6, 1957

(10-11) recorded at Newport on July 6, 1957

(12-14) recorded in New York City on August 7 and 8, 1961

(15) recorded at The Half Note in June 1965

(16-17) recorded at Town Hall on February 21, 1966

Bud Powell (1-6): piano; George Duvivier (1-6): bass; Arthur Taylor (1-6): drums; Cecil Taylor (7-9): piano; Steve Lacy (7-9): soprano; Buell Neidlinger (7-9): bass; Dennis Charles (7-9): drums; Mary Lou Williams (10-11): piano; Dizzy Gillespie (10-11): leader, trumpet; Lee Morgan (10-11): trumpet; Ernest Perry (10-11): trumpet; Carl Warwick (10-11): trumpet; Talib Daawad (10-11): trumpet; Melba Liston (10-11): trombone; Al Grey (10-11): trombone; Ray Connor (10-11): trombone; Jimmy Powell (10-11): alto; Ernie Henry (10-11): alto; Billy Mitchell (10-11): tenor; Benny Golson (10-11): tenor; Pee Wee Moore (10-11): baritone saxophone; Paul West (10-11): bass; Charlie Persip (10-11): drums; Austin Cromer (10-11): vocals; Paul Bley (12-14): piano; Jimmy Giuffre (12-14): clarinet; Steve Swallow (12-14): bass; Wynton Kelly (15): piano; Paul Chambers (15): bass; Jimmy Cobb (15): drums; Bill Evans (16-17): leader, piano; Chuck Israel (16-17): bass; Arnold Wise (16-17): drums.

1976 - Verve, VE2-2514 (LP)

See AT NEWPORT (1958) for further references on (7-9).

069 - MALEDETTI: Area

1/ Diforisma Urbano	6:18
2/ Gerontocrazia	7:30
3/ Caos	9:00

Recorded in Milan in 1976

Steve Lacy: soprano; Patrizio Fariselli: synthesizer, electric piano on (1) and (2), prepared piano on (3); Demetrio Stratos: vocals on (1-3), organ on (12); Paolo Tofani: electric guitar, synthesizer, Tcherepnin in (1-2), acoustic guitar on (3); Ares Tavalazzi: bass, electric bass on (1-2); Hugh Bullen (1): electric bass; Walter Celloni (1): drums; Anton Arze (2): txalaparte; Jose Arze (2): txalaparte; Giulio Capiozzo (2): drums; Paul Lytton (3): percussion.

1976 - Cramps (Italy), 5105 (LP)
 1993 - Cramps (Italy), CRSCD 005 (CD)
 1999 - Akarma (Italy), AK 1009 (CD)
 1999 - Akarma (Italy), AK 1009 (LP)
 2007 - Strange Days Records (Japan), POCE-1160 (CD)
 2010 - Cramps (Italy), CRSBOX0210 (6xCD)

Note: the Cramps CD reissue contains an interview with members of Area.

Note: the 6xCD set is called THE ESSENTIAL BOX SET COLLECTION and contains ARBEIT MACHT FREI (1973), CAUTION RADIATION AREA (1974), CRAC! (1975), ARE(A)ZIONE (1975), MALEDETTI (1976), and EVENT '76 (1979).

070 - THE WIRE: Steve Lacy Sextet

1/ The Twain	(Lacy)	6:31
2/ Esteem	(Lacy)	8:40
3/ The Owl	(Lacy)	4:17
4/ The Wire	(Lacy)	4:58
5/ Cloudy	(Lacy)	6:12
6/ Dead Line	(Lacy)	8:06

Recorded at Nippon Columbia's 1st Studio, Tokyo (Japan) on June 18, 1975
 Produced by Tsutomu Ueno

Steve Lacy: soprano; Masahiko Satoh: piano; Masahiko Togashi: percussion;
 Keiki Midorikawa: cello, bass; Yoshio Ikeda: bass; Motoharu Yoshizawa: bass.

1977 - Denon Jazz (Japan), YX 7553 (LP)

Note: (3) is a duo with Steve Lacy and Masahiko Togashi.

071 - SIDELINES: Steve Lacy, Michael Smith

1/ Existence	(Lacy)	7:12
2/ Utah	(Lacy)	4:57
3/ Austin Stream	(Smith)	2:56
4/ Sideline	(Lacy)	9:26
5/ Beeline	(Lacy)	7:24
6/ Time 2	(Smith)	3:44
7/ Worms	(Lacy)	11:38

Recorded in Oslo, Norway on September 1, 1976

Steve Lacy: soprano; Michael Smith: piano.

1977 - I.A.I. (?), 37.38.47 (LP)
 ??? - Phonogram (Japan), RJ 7412 (LP)
 1992 - Improvising Artists Inc. (?), 123847-2 (CD)
 2004 - Musik (Japan), KMCI-1004 (CD)

072 - COMPANY 4

1/ Once Upon A Time	12:09
2/ Abandoned 1	1:04
3/ Abandoned 2	5:16
4/ Step 1	3:26
5/ Step 2	2:25
6/ Happily Ever After	12:25

Recorded at Riverside Studios, London on November 11, 1976

Steve Lacy: soprano; Derek Bailey: electric guitar.

1977 - Incus (UK), Incus 26 (LP)

073 - STRAWS: Steve Lacy

1/ Pinochle	(Lacy)	6:15
2/ Straws	(Lacy)	4:53
3/ Hemline	(Lacy)	4:58
4/ Bound	(Lacy)	5:25
5/ Feline	(Lacy)	6:47
6/ The Rise	(Lacy)	13:40

Recorded in Milan, Italy on November 28 and 29, 1976

Steve Lacy: soprano, tapes on (2,6), celesta on (3,5).

1977 - Cramps (Italy), 5206 206 (LP)
 1997 - Cramps (Italy), CRSCD 066 (CD)
 2007 - Strange Days Records (Japan), POCE-1198 (CD)

Note: on the 1997 CD reissue, "Feline" has been cut and its duration is now only 2:19 (versus 6:47 on the LP); needless to say, this is a blunder, and

not the result of any artistic decision...

Note: the 2007 reissue restores "Feline" to its original length (6:47).

074 - CLANGS: Steve Lacy, Andrea Centazzo

1/ The Owl	(Lacy)	6:00
2/ Torments	(Lacy)	8:40
3/ Tracks (part one)	(Lacy)	3:45
4/ Tracks (part two)	(Lacy)	5:10
5/ Dome	(Lacy)	6:28
6/ The New Moon	(Lacy)	6:04

Recorded live in Casarsa, Udine (Italy) on February 20, 1976

Steve Lacy: soprano, birds calls, pocket synthesizer, crackle box; Andrea Centazzo: drums, percussion, whistles, diverse percussion.

1977 - Ictus (Italy), ictus 0001 (LP)

2000 - New Tone (Italy), rdc 5045 (CD)

2006 - Ictus (USA), 121 (CD)

Note: the 2006 reissue on Ictus is part of a 12xCD box set.

Note: the 2006 reissue contains a bonus track:

7/ Ducks	(Lacy)	4:02
----------	--------	------

075 - LIVE: Steve Lacy Trio

1/ The Crust	(Lacy)	11:33
2/ Existence (Tao 1)	(Lacy)	10:44
3/ The Way (Tao 2)	(Lacy)	8:02
4/ Bone (Tao 3)	(Lacy)	5:45
5/ Ducks	(Lacy)	7:37

Recorded live in Udine, Italy on December 5, 1976

Steve Lacy: soprano; Kent Carter: bass; Andrea Centazzo: drums, percussion.

1977 - Ictus (Italy), ictus 0005 (LP)

1996 - New Tone/Robi Droli (Italy), rdc 5027 2 (CD)

2006 - Ictus (USA), 123 (CD)

Note: the 2006 reissue on Ictus is part of a 12xCD box set.

Note: the 2006 reissue contains two bonus tracks, and its content is:

1/ Bone (Tao 3)	(Lacy)	5:48
2/ The Way (Tao 2)	(Lacy)	8:05
3/ Stalks	(Lacy)	14:28
4/ Existence (Tao 1)	(Lacy)	10:44
5/ The Crust	(Lacy)	11:32
6/ Feline	(Lacy)	8:55
7/ Ducks	(Lacy)	7:23

076 - RAPS: Steve Lacy

1/ Stamps	(Lacy)	6:50
2/ No Baby	(Lacy)	9:15
3/ The Throes	(Lacy)	3:55
4/ Raps	(Lacy)	7:22
5/ Blinks	(Lacy)	12:35

Recorded in New York City on January 29, 1977

Produced by Michael Cuscuna

Steve Lacy: soprano, percussion on (4); Steve Potts: alto, soprano; Ron Miller: bass; Oliver Johnson: drums, vocals on (2).

1977 - Adelphi Jazz Line (USA), AD 5004 (LP)

077 - ONE-UPMANSHIP: Mal Waldron Quintet with Steve Lacy

1/ One-Upmanship	(Waldron)	11:20
2/ The Seagulls Of Kristiansund	(Waldron)	11:30
3/ Hurray For Herbie	(Waldron)	19:56

Recorded at Conny's Studio, Wolperath (Germany) on February 12, 1977

Mal Waldron: piano; Manfred Schoof: trumpet; Steve Lacy: soprano; Jimmy Woode: bass; Mayaka Ntshoko: drums.

1977 - Enja (Germany), Enja 2092 (LP)

1977 - Inner City, IC 3010 (LP)

???? - Amiga (DDR), 855738 (LP)

???? - ??? (Japan), RJ-7148 (LP)

1998 - Enja (Germany), ENJ 2092-2 (CD)

2014 - Enja/Solid (Japan), CDSOL-6531 (CD)

2018 - Ultra-Vybe Jazz/Enja (Japan), UVJZ-10024 (CD)

Note: the 1998 CD reissue has three bonus tracks without Steve Lacy (all piano solo).

078 - THREADS: Steve Lacy

1/ Skirts	(Lacy)	11:47
2/ Threads	(Lacy)	10:40
3/ Rabbit	(Lacy)	4:55
4/ Broils	(Lacy)	7:27
5/ Shambles	(Lacy)	6:55

Recorded at Mama Dog Studio, Rome on May 19, 1977

Steve Lacy: soprano; Alvin Curran (3-5): flugelhorn, synthesizer, small per-

cussion; Frederic Rzewski (3-5): piano.

1977 - Horo Records (Italy), HZ 05 (LP)

2019 - Alternative Fox (UK), 021 (LP)

079 - CECIL TAYLOR ALL STARS FEATURING BUELL NEIDLINGER: Cecil Taylor

1/ Jumpin' Punkins	7:30
2/ O.P.	9:14
3/ I Forgot	8:28
4/ Things Aint What They Used To Be	10:09

(1,4) recorded on January 10, 1961

(2,3) recorded on January 9, 1961

???? - Candid (USA?), SONF 01007 (LP)

1977 (?) - Candid/Victor (Japan), SMJ 6205 (LP)

080 - INTROSPECTION: NEGLECTED JAZZ FIGURES OF THE 1950s AND EARLY 1960s: various artists

This record features Herbie Nichols Quartet (1), Curtis Counce Quintet (2, 3), Jaki Byard (4,5), Serge Chaloff Sextet (6), Steve Lacy Quartet (7,8), Booker Little Sextet (9,10).

1/ 'S Wonderful	(G. & I. Gershwin)	2:45
2/ Into The Orbit	(Elmo Hope)	4:42
3/ Race For Space	(Elmo Hope)	4:30
4/ II, V, I	(J. Byard)	2:35
5/ Diane's Melody	(J. Byard)	5:02
6/ Body And Soul	(J. Green, E. Heyman)	3:50
7/ Louise	(Taylor)	5:21
8/ Introspection	(Monk)	5:28
9/ We Speak	(B. Little)	6:41
10/ Strength And Sanity	(B. Little)	6:13

1977 - New World Records (USA), NW 275 (LP)

See THE STRAIGHT HORN OF STEVE LACY (1961) for further references on (7,8).

081 - SARAFAH JAZZ: various artists

This 2xLP set features Champion Jack Dupree (1,2), Higelin & Areski (3,9), Chic Streetman (4,5), Maurice Vander (6), René Urtreger (7), Georges Arvanitas (8), Naná Vasconcelos (10), Barney Willen (11), Art Ensemble de Chicago with Brigitte Fontaine & Areski (12), Maurice Lemaître (13), Steve Lacy (14-18).

14/ The High Way	(Lacy)	5:30
------------------	--------	------

15/ Lapis	(Lacy)	
7:00		
16/ The Uh Uh Uh	(Lacy)	7:20
17/ The Precipitation Suite	(Lacy)	7:30
18/ The Cryptosphere	(Lacy)	3:09

1977 - Saravah (France), SHL 1069 (2xLP)

200? - Columbia Music (Japan), OMCX-1181 (2xCD)

2016 - Saravah/Core Port (Japan), RPOZ-10019~20 (2xCD)

See LAPIS (1972) and DREAMS (1975) for further references.

082 - FOR EXAMPLE: various artists

FOR EXAMPLE is a 3xLP box issued by FMP; the first LP is with solos, the second with quartets and the third with orchestras.

This 3xLP set features Steve Lacy (1), Paul Rutherford (2), Hans Reichel (3), Tristan Honsinger (4), Fred van Hove (5), Derek Bailey (6), Albert Mangelsdorff (7), Johnny Dyani (8), Schlippenbach Trio (9), Brötzmann/Van Hove/Bennink plus Mangelsdorff (10), Frank Wright Unit (11), Schweizer-Carl Quartet (12), Willem Breuker Orchestra (13), Globe Unity Orchestra (14), Vinko Globokar & Brass Group (15), ICP-Tentet (16).

Disc 1 (FMP R 1): SOLOS

1/ Bone	(Lacy)	7:10
---------	--------	------

Recorded in Berlin, Germany on April 11-13, 1974

Steve Lacy: soprano.

1978 - FMP (Germany), FMP R 1/R 2/R 3 (3xLP)

2019 - BE! Jazz (Germany), BE 6146-48 (3xLP)

Note: this box set includes a 130 page picture book.

Note: the 2019 reissue is a limited edition (200 copies).

083 - LUMPS: Steve Lacy

1/ The New Duck	(Lacy)	3:30
2/ Torments	(Lacy)	10:30
3/ Lumps	(Lacy)	6:30
4/ Snips	(Lacy)	10:00
5/ Chops	(Lacy)	11:00

Recorded in Utrecht, Holland on September 23, 24 and 29, 1974

Steve Lacy: soprano; Michel Waisvisz: synthesizer; Maarten Van Regteren Altena: bass; Han Bennink: drums, homemade junk, vibra pan, wailophone, handracket, rattle, birds calls + decoys.

1978 - ICP (Netherlands), ICP 016 (LP)
 2011 - ICP (Netherlands), ICP 016 (CD)

Note: the reissue has not been released yet.

084 - FOLLIES: Steve Lacy Quintet

1/ The Crust	(Lacy)	13:28
2/ The Throes	(Lacy)	12:04
3/ Esteem	(Lacy)	10:13
4/ Follies	(Lacy)	12:47

Recorded live at the Workshop Freie Musik, Berlin (Germany) on April 11, 1977

Produced by Steve Lacy and Jost Gebers

Steve Lacy: soprano; Steve Potts: alto; Irène Aebi: cello; Kent Carter: bass; Oliver Johnson: drums.

1978 - FMP (Germany), SAJ-18 (LP)
 2011 - FMP (Germany), 138 (CD)

Note: the CD reissue is called IN BERLIN: STABS/FOLLIES; it combines the complete album STABS (1976) along with side 2 of FOLLIES (1978).

Note: the CD reissue is also part of a 12xCD box set called IN RETROSPECT.

Note: the original CD reissue had a technical problem ("Moon" was barely audible) but FMP quickly released a second pressing with the problem fixed.

085 - THE OWL: Steve Lacy & Company

1/ Somebody Special	(Lacy, Gysin)	6:47
2/ Blinks	(Lacy)	7:22
3/ The Owl	(Lacy)	5:31
Touchstones:	(Lacy)	
4/ Wish		5:57
5/ Spell		3:44
6/ Lesson		8:10
7/ Notre Vie	(Lacy)	4:37

Recorded in Paris in April 1977

Produced by Pierre Barouh

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: vocals, violin, cello; Kent Carter: bass, cello; Oliver Johnson: drums; Takashi Kako: piano; Jean-Jacques Avenel (4): kora, cheng, autoharp; Lawrence Butch Morris (4,5): cornet.

1980 - Saravah (France), SHL 1088 (LP)
 1997 - Saravah (France), SHL 2082 (3xCD)

Note: the 3xCD set is called SCRATCHING THE SEVENTIES/DREAMS; it contains the five LPs issued on Saravah in the '70s: LAPIS, SCRAPS, DREAMS, ROBA, and

THE OWL.

086 - AXIEME - VOL. 1: Steve Lacy

1/ Deadline	(Lacy)	8:05
2/ The New Duck	(Lacy)	6:25
3/ Tao (suite)	(Lacy)	
3a/ Existence		5:44
3b/ The Way		2:31
3c/ Bone		4:14

Recorded in Como, Italy in September 1975

Steve Lacy: soprano.

1978 - Red Rec. (Italy), VPA 120 (LP)

1993 - Red Records (Italy), RR 123120-2 (CD)

Note: the CD also contains AXIEME - VOL. 2.

Note: the tracks are not labeled with their real name on the records (on the LP, sides 1 and 2 are both called Axieme, and the CD reissue mentions Axieme Parts 1-4).

Note: the vinyl pressing was recorded at wrong speed; this has been corrected with the CD reissue.

087 - AXIEME - VOL. 2: Steve Lacy

1/ Tao (suite)	(Lacy)	
1a/ Name		5:54
1b/ The Breath		6:11
1c/ Life On Its Way		4:28
2/ Coastline	(Lacy)	6:42
3/ The Crust	(Lacy)	4:40

Recorded in Como, Italy in September 1975

Steve Lacy: soprano.

1978 - Red Rec. (Italy), VPA 121 (LP)

1993 - Red Records (Italy), RR 123120-2 (CD)

Note: the CD also contains AXIEME - VOL. 1.

Note: the tracks are not labeled with their real name on the records (on the LP, sides 1 and 2 are both called Axieme, and the CD reissue mentions Axieme Parts 1-4).

Note: the vinyl pressing was recorded at wrong speed; this has been corrected with the CD reissue.

088 - COMPANY 5

- 1/ LS/MR/DB/TH/AB/SL/EP (coll. improvisation) 25:39
- 2/ SL/AB 1 (coll. improvisation) 10:02
- 3/ SL/AB 2 (coll. improvisation) 4:24
- 4/ EP/TH/AB - 1 (coll. improvisation) 6:10
- 5/ EP/TH/AB - 2 (coll. improvisation) 1:42

Recorded at ICA, London (UK) on May 26, 1977

Leo Smith: trumpet; Maarten Altena: bass; Derek Bailey: guitar; Tristan Honsinger: cello; Anthony Braxton: clarinet, flute, alto, soprano; Steve Lacy: soprano; Evan Parker: soprano, tenor.

1978 - Incus (UK), Incus 28 (LP)
2001 - Incus (UK), CD 41 (CD)

089 - COMPANY 6

- 1/ LS/TH/AB/SL/MR (Part of a longer piece) (coll. improvisation) 14:22
- 2/ EP/HB/DB (Part of a longer piece) (coll. improvisation) 5:30
- 3/ SB/MR/HB/LC (coll. improvisation)
- 4/ MR/SL (coll. improvisation) 5:11
- 5/ HB/AB/DB (coll. improvisation) 8:39
- 6/ LC/TH/LS (coll. improvisation)

Recorded at ICA, London (UK) on May 25-27, 1977

Leo Smith (1,6): trumpet; Tristan Honsinger (1,6): cello; Anthony Braxton (1,5): alto, sopranino, clarinet, flute; Steve Lacy (1,4): soprano; Maarten Altena (1,3,4): bass; Evan Parker (2): soprano, tenor; Han Bennink (2,3,5): percussion; Derek Bailey (2,5): electric guitar; Steve Beresford (3): piano; Lol Coxhill (3,6): soprano.

1978 - Incus (UK), Incus 29 (LP)
1991 - Incus (UK), Incus CD07 (CD)

Note: the CD edition also contains COMPANY 7 (1978).

090 - COMPANY 7

- 1/ AB/EP (coll. improvisation) 8:03
- 2/ TH/MR/SB/HB/DB (coll. improvisation) 10:29
- 3/ SL/EP/AB/LC (Part of a longer piece) (coll. improvisation) 4:27
- 4/ TH/LS (coll. improvisation)
- 5/ LC/AB/MR (coll. improvisation)
- 6/ HB/LC/MR/TH (coll. improvisation)
- 7/ EP/LS/DB (Second of four pieces) (coll. improvisation) 4:19

Recorded at ICA, London (UK) on May 25-27, 1977

Anthony Braxton (1,3,5): alto, soprano, clarinet, flute; Evan Parker (1,3, 7): soprano, tenor; Tristan Honsinger (2,4,6): cello; Maarten Altena (2,5, 6): bass; Steve Beresford (2): piano; Han Bennink (2,6): percussion; Derek

Bailey (2,7): electric guitar; Steve Lacy (3): soprano; Lol Coxhill (3,5,6): soprano; Leo Smith (4,7): trumpet.

1978 - Incus (UK), Incus 30 (LP)

1991 - Incus (UK), Incus CD07 (CD)

Note: the CD edition also contains COMPANY 6 (1978).

091 - CLINKERS: Steve Lacy

1/ Trickle	(Lacy)	10:04
2/ Duck	(Lacy)	7:02
3/ Coastline	(Lacy)	7:56
4/ Micro Worlds	(Lacy)	7:18
5/ Clinkers	(Lacy)	11:58

Recorded live at restaurant Zer alte Schmitti, Basel (Switzerland) on June 9, 1977

Produced by Pia and Werner X. Uehlinger

Steve Lacy: soprano.

1978 - Hat Hut Records (Switzerland), F (LP)

2000 - Hat Hut Records (Switzerland), hatOLOGY 546 (CD)

092 - CATCH: Steve Lacy, Kent Carter

1/ Mumps	(Lacy)	8:14
2/ Tickets	(Lacy)	7:18
3/ Hex	(Lacy)	5:58
4/ Vow	(Lacy)	3:49
5/ Catch	(Carter)	8:43

Recorded at Chantalain Studio, Rome (Italy) on September 17, 1977

Steve Lacy (1-4): soprano; Kent Carter: bass.

1978 - Horo (Italy), HZ 08 (LP)

093 - UNITED PATCHWORK: MEV

1/ Via Della Luce	(Teitelbaum)	23:24
2/ Fox	(Lacy)	9:43
4/ Slugging Rocks	(List)	6:48

Recorded in Rome, Italy on November 15 and 16, 1977

Karl Berger: vibraphone, piano, melodion; Alvin Curran: synthesizer, piano, vocals, flugelhorn; Steve Lacy: soprano; Garrett List: trombone; Frederic Rzewski: piano; Richard Teitelbaum: synthesizer, shells.

3/ Cross Over One	(Berger)	2:25
8/ Cross Over Two	(Berger)	3:14
9/ Cross Over Three	(Berger)	3:06

Recorded in Rome, Italy on November 15 and 16, 1977

Steve Lacy: soprano; Karl Berger: vibraphone, piano, melodion.

7/ Dewline	(Lacy)	
7:54		
10/ Sea Line	(Lacy)	5:25

Recorded in Rome, Italy on November 15 and 16, 1977

Steve Lacy: soprano; Garrett List: trombone; Richard Teitelbaum: synthesizer, shells.

1978 - Horo (Italy), HDP 15-16 (2xLP)
 20?? - Movie Gold (EEC), ??? (2xCD-R)
 2020 - Alternative Fox (UK), 022 (2xLP)

Note: warning, the Movie Gold CD-R is not a legit reissue!!!

094 - POINTS: Steve Lacy

1/ The Mooche	(Ellington)	5:00
2/ Pot-Pourri Solo	(Ellington, Rodgers, Hammerstein)	3:30
3/ Stalks	(Lacy)	12:30
4/ Free Points	(Lacy)	8:15
5/ Still Point	(Lacy)	5:40
6/ Moot Point	(Lacy)	5:30

Recorded in Paris in February 1978

Steve Lacy: soprano; Steve Potts (1,4-6): soprano; Kent Carter (1,3): bass;
 Oliver Johnson (1,3): drums.

1978 - Chant Du Monde (France), LDX 74 680 (LP)

095 - MOODS: Mal Waldron Sextet

1/ Minoat	(Waldron)	8:08
2/ A Case Of Blues Plus 4'S	(Waldron)	14:59
3/ Sieg Haile	(Waldron)	20:14

Recorded at Tonstudio Bauer, Ludwigsburg (Germany) on May 6, 1978

Mal Waldron: piano; Terumasa Hino: trumpet; Steve Lacy: soprano; Hermann Breuer: trombone; Cameron Brown: bass; Makaya Ntshoko: drums.

1979 - Enja (Germany), Enja 3021 + 23 (2xLP)
 1979 - Inner City (USA), IC 3018-2 (2xLP)
 ??? - Polydor (Japan), 40 MJ 3133/34 (2xLP)
 1990 - Enja (Germany), 3021-2 (CD)
 1990 - Enja (Japan), ENJ-32 (CD)
 2006 - Ward Records (Japan), ??? (CD)
 2006 - Enja (Germany), ENJ-2110 (CD)
 2018 - Ultra-Vybe Jazz/Enja (Japan), UVJZ-10031 (CD)

Note: Lindenmaier (1982) mentions a recording date of May 7, 1978.

Note: the 2006 Enja reissue has one extra track (Mal Waldron solo).

096 - UNEXPECTED: Kenny Davern

1/ Swirls	4:42
2/ Trio 3	4:21
3/ The Sunflower	5:23
4/ Predicament In Three Parts	5:29
5/ Synonym	5:12
6/ Statement	3:29
7/ Loops	8:05
8/ Unexpected	12:31

Recorded in New York City on May 30, 1978

Kenny Davern: soprano, clarinet; Steve Lacy (all but (2)): soprano; Steve Swallow: bass; Paul Motian: drums.

1978 - Kharma, PK 7 (LP)
 2013 (?) - Danola (?), ??? (LP)

097 - FUTURA - POESIA SONORA: various artists

Steve Lacy plays on one track with Adriano Spatola.

?/ Hommage À Eric Satie	(Spatola, Lacy)	7:43
-------------------------	-----------------	------

Recorded in 1976

Irène Aebi; Jean-Jacques Avenel; Helene Hatier; Steve Lacy: soprano; Adriano Spatola.

1978 - Cramps (Italy), 5206 301-307 (7xLP)
 1989 - Cramps (Italy), ??? (5xCD)
 1995 (?) - Cramps (Italy), CRSCD 091-095 (5xCD)

098 - BLOWN BONE: Roswell Rudd

1/ Bethesda Fountain	(Rudd)	11:08
2/ Street Walking	(Rudd)	2:15

3/ Blues For The Planet Earth	(Rudd)	3:59
4/ You Blew It	(Rudd)	5:32
5/ Cement Blues - part 1	(Rudd)	7:01
6/ Blown Bone	(Rudd)	3:33
7/ Cement Blues - part 2	(Rudd)	2:13
8/ It's Happening	(Rudd)	11:01

Recorded at Blue Rock Studio, New York City on March 27 and 28, 1976

Roswell Rudd: trombone; Steve Lacy: soprano; Tyrone Washington: tenor; Kenny Davern: clarinet, soprano; Patti Bown: electric piano; Wilbur Little: bass; Paul Motian: drums; Jordan Steckel (1): bata drum; Enrico Rava (3,4,8): trumpet; Sheila Jordan (3,4): vocals; Louisiana Red (5,8): guitar, vocals.

1979 - Philips (Japan), RJ-7490 (LP)

2006 - Emanem (UK), 4131 (CD)

Note: the 2006 reissue contains extra material.

099 - EVENT '76: Area

1/ Caos II parte (1)	20:15
2/ Caos II parte (2)	9:18
3/ Event '76	9:27

Recorded at the Università Statale Di Milano, Italy in 1976

Steve Lacy: soprano; Patrizio Fariselli: piano; Paolo Tofani: guitar, synthesizer, Tcherepnin; Paul Lytton: percussion; Demetrio Stratos: vocals.

1979 - Cramps (Italy), 5205 107 (LP)

1996 - Cramps (Italy), CRSCD 007 (CD)

2002 - Akarma (Italy), AK 1038 (CD)

2002 - Akarma (Italy), AK 1038 (LP)

2007 - Strange Days Records (Japan), POCE-1162 (CD)

2010 - Cramps (Italy), CRSBOX0210 (6xCD)

Note: the 6xCD set is called THE ESSENTIAL BOX SET COLLECTION and contains ARBEIT MACHT FREI (1973), CAUTION RADIATION AREA (1974), CRAC! (1975), ARE(A)ZIONE (1975), MALEDETTI (1976), and EVENT '76 (1979).

100 - PARABOLA: Gil Evans

1/ Waltz	(Evans)	14:22
2/ Up From The Skies	(Hendrix)	4:20
3/ Parabola	(Evans)	11:52
4/ Stone Free	(Hendrix)	21:58
5/ Variation	(Evans)	24:01

Recorded at Trafalgar Studio, Rome (Italy) on July 29, 1978

Produced by Aldo Sinesio

Gil Evans: piano, electric piano, arranger, leader; Steve Lacy: soprano;
Arthur Blythe: alto, soprano; Earl McIntyre: trombone; Lew Soloff: trumpet;
Peter Levin: keyboards; Don Pate: bass; Noel McGhee: drums.

1979 - Horo (Italy), HDP 31-32 (2xLP)

???? - Baystate (Japan), 9007/8 (2xLP)

101 - ALWAYS KNOW: Thelonious Monk

1/ Light Blues	(Monk)	12:51
2/ Bye-Ya	(Monk)	11:00

Recorded at the Philharmonic Hall, New York City on December 30, 1963

Thad Jones: cornet; Nick Travis: trumpet; Eddie Bert: trombone; Phil Woods:
alto; Steve Lacy: soprano; Charlie Rouse: tenor; Gene Allen: baritone saxo-
phone, clarinet, bass clarinet; Thelonious Monk: piano; Butch Warren: bass;
Frankie Dunlop: drums; Hall Overton: arranger, conductor.

1979 - Columbia, JG 35720 (2xLP)

1979 - CBS (France), 88838 (2xLP)

???? - CBS/Sony (Japan), 40 AP 1569 (2xLP)

1994 - Columbia/Legacy, C2K 57636 (2xCD)

Note: the 2xCD contains the whole concert; see BIG BAND AND QUARTET IN
CONCERT (1964) for further references.

102 - TORMENTS: Steve Lacy

1/ Staples	(Lacy)	6:34
2/ Weal	(Lacy)	6:25
3/ The Oil	(Lacy)	6:30
4/ The Owl	(Lacy)	13:46
5/ Torments	(Lacy)	7:57

Recorded at Silk Hall, Kyoto (Japan) on June 16, 1975

Steve Lacy: soprano.

1979 - Morgue (Japan), 01 (LP)

Note: the recording date mentioned on the sleeve (July 6, 1975) is incor-
rect.

103 - THE WOE/CROPS: Steve Lacy

Solo In Montreal (side 1):

1/ Crops	(Lacy)	6:37
2/ Pearl Street	(Lacy)	7:21
3/ No Baby	(Lacy)	4:04

4/ The New Duck (Lacy) 7:30

Recorded live at L'Eglise St Jean L'Evangeliste, Montreal (Canada) on March 24, 1976

Steve Lacy: soprano.

The Woe (side 2):

5/ The Wax	(Lacy)	1:21
The Wage	(Lacy)	16:51
6/ The Wane	(Lacy)	9:47
7/ The Wake	(Lacy)	2:22

Recorded in mono at Zürich, Switzerland on January 26, 1973

Steve Lacy: soprano; Steve Potts: alto; Irène Aebi: cello, vocals; Kent Carter: bass; Oliver Johnson: drums, cymbals.

1979 - Quark (USA), 9998 (LP)
 1995 - Emanem (UK), 4004 (CD)
 2002 - Emanem (UK), 4004 (CD)

Note: the CD reissues are called WEAL & WOE, and also include CONCERT SOLO (1974).

Excerpt from the liner notes: "The Woe, is another story. Conceived in the horrors of the Vietnam war, it is a melodrama in four parts for quintet, two tape cassettes of war noises (air & ground) and voice ..."

104 - STAMPS: Steve Lacy

1/ Existence	(Lacy)	12:58
2/ Ire	(Lacy)	11:29
3/ The Dumps	(Lacy)	12:00
4/ Stamps	(Lacy)	4:52
5/ Duckles	(Lacy)	13:02
6/ Wickets	(Lacy)	11:35
7/ The Blinks	(Lacy)	9:17

(1-3) recorded at the Willisau Jazz Festival, Switzerland on August 27, 1977

(4-7) recorded at "Jazz Au Totem", Paris on February 22, 1978

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: cello, violin, bells, vocals; Kent Carter: bass; Oliver Johnson: drums.

1979 - Hat Hut Records (Switzerland), K/L (2xLP)
 2018 - Corbett vs. Dempsey (USA), CVSD 045 (2xCD)

Note: the 2018 reissue adds a bonus track ("Follies").

105 - LABORATORIO DELLA QUERCIA

2/ Dialogando (Terenzi) 11:10

Recorded at "Quercia Del Tasso", Rome (Italy) on July 5-6, 1978

Danilo Terenzi: trombone; Roswell Rudd: trombone.

3/ La Quercia (coll. composition) 21:29

Recorded at "Quercia Del Tasso", Rome (Italy) on July 5-6, 1978

Evan Parker: soprano, tenor; Danilo Terenzi: trombone; Frederik Rzewski: piano; Kenny Wheeler: trumpet; Tristan Honsinger: cello; Paul Lytton: drums.

1/ Tromblues	(Rava)	11:00
4/ Vortex Waltz	(Giammarco)	14:46
5/ Nella Casa Delle Papere	(Colombo)	10:07
6/ La Legge E'Ugale Per Tutti	(Vittorini)	6:11
7/ The Message From The Maine	(Rudd)	18:00

Recorded at "Quercia Del Tasso", Rome (Italy) on July 5-6, 1978

Kenny Wheeler: trumpet; Alberto Corvini: trumpet; Enrico Rava: trumpet; Roswell Rudd: trombone; Danilo Terenzi: trombone; Evan Parker: soprano, tenor; Maurizio Giammarco: sopranino, soprano, tenor, flute; Steve Lacy: soprano; Steve Potts: soprano, alto; Massimo Urbani: alto; Eugenio Colombo: alto, baritone saxophone; Tommaso Vittorini: baritone saxophone; Frederik Rzewski: piano; Martin Joseph: piano; Tristan Honsinger: cello; Irène Aebi: cello; Kent Carter: cello, bass; Roberto Bellatella: cello, bass; Paul Lytton: drums, percussion; Noel McGhee: drums; Roberto Gatto: drums.

1979 - Horo Records (Italy), HDP 39-40 (2xLP)

20?? - Movie Gold (EEC), ??? (2xCD-R)

2020 - Alternative Fox (UK), 023 (2xLP)

Note: warning, the Movie Gold CD-R is not a legit reissue!!!

106 - HIGH, LOW AND ORDER: Maarten Altena, Steve Lacy

1/ High	(Lacy, Altena)	2:34
2/ Off-Hand	(Lacy, Altena)	4:29
3/ Post	(Lacy, Altena)	5:44
4/ Low	(Lacy, Altena)	4:08
5/ Blush	(Lacy, Altena)	2:24
6/ Inconsistent-Shuffle	(Lacy, Altena)	6:57
7/ Notice	(Lacy, Altena)	3:33
8/ Order	(Lacy, Altena)	2:02
9/ Hop	(Lacy, Altena)	3:13
10/ Breeze	(Lacy, Altena)	3:50
11/ Kiss	(Lacy, Altena)	2:19

Recorded at the Shaffy Theater, Amsterdam (Netherlands) on December 9 and 10, 1978

Maarten Altena: bass, cello; Steve Lacy: soprano.

1979 - Claxon (Netherlands), 79.3 (LP)

1990 - Hat Hut Records (Switzerland), hat ART CD 6069 (CD)

107 - COMPOSITIONS: Globe Unity

1/ Nodagoo	(Wheeler)	6:59
2/ Boa	(Schlippenbach)	5:43
3/ Trom-Bone-It	(Christmann)	5:03
4/ Flat Feet	(Rava)	7:48
5/ Reflections	(Schoof)	8:46
6/ Worms - ded. to Ezra Pound	(Lacy)	10:25
7/ The Forge	(Schlippenbach)	5:22

Recorded at Tonstudio Bauer, Ludwigsburg (Germany) on January 22 & 23, 1979

Enrico Rava: trumpet, flugelhorn; Kenny Wheeler: trumpet, flugelhorn; Manfred Schoof: trumpet, flugelhorn; Albert Mangelsdorff: trombone; Günter Christmann: trombone; Paul Rutherford: trombone, euphonium; Steve Lacy: soprano, interior piano on (6); Evan Parker: soprano, tenor; Gerd Dudek: soprano, tenor, flute; Michel Pilz: bass clarinet; Alex von Schlippenbach: piano; Bob Stewart: tuba; Buschi Niebergall: bass; Paul Lovens: drums, percussion.

1979 - Japo (Germany), 60027 (LP)

???? - Japo/Trio (Japan), PAP 9191 (LP)

2006 - Universal (Japan), UCCE-9072 (CD)

108 - ERONEL: Steve Lacy

1/ Eronel	(Monk)	3:50
2/ Thelonious	(Monk)	5:52
3/ Light Blue	(Monk)	3:01
4/ Epistrophy	(Monk)	5:39
5/ Ba-Lue Bolivar Ba-Lues-Are	(Monk)	5:58
6/ Ask Me Now	(Monk)	5:01
7/ Skippy	(Monk)	11:17

Recorded at Audio Sound Studio, Rome (Italy) on February 19, 1979

Steve Lacy: soprano.

1979 - Horo (Italy), HZ 11 (LP)

109 - TROUBLES: Steve Lacy

1/ Troubles	(Lacy)	6:34
2/ Wasted	(Lacy)	10:07

3/ The Whammies!	(Lacy)	2:58
4/ Blues	(Lacy)	12:52
5/ No Baby	(Lacy)	6:07

Recorded at Barigozzi Studios, Milan (Italy) on May 24 and 25, 1979

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: cello, violin, vocals; Kent Carter: bass, cello; Oliver Johnson: drums.

1979 - Black Saint (Italy), BSR 0035 (LP)

1979 - Black Saint (Italy), 120035-4 (CT)

???? - Black Saint (Italy), 120035-2 (CD)

2016 - Black Saint (Italy), BSGG005-2 (CD)

110 - SHOTS: Steve Lacy

1/ Moms	(Lacy)	5:05
2/ Pops	(Lacy)	5:10
3/ The Kiss	(Lacy)	5:10
4/ Tots	(Lacy)	5:36
5/ The Ladder	(Lacy)	5:01
6/ Fruits	(Lacy)	7:06
7/ Coots	(Lacy)	4:24
8/ The Wire	(Lacy)	4:22

Recorded at Studios Grande Armée, Paris on October 15, 1977

Produced by Alain Boucanus

Steve Lacy: soprano; Masa Kwate: traditional Japanese percussion; Irène Aebi (3): voice, violin.

1980 - Musica Records (France), MUS. 3024 (LP)

2015 - Hat Hut (Switzerland), hatOLOGY 680 (CD)

Note: this record received Le Grand Prix De L'Academie Du Jazz 1980 (section Avant Garde).

111 - SOUNDS AS A ROACH: Max Roach

1/ Malindy	
4:00	
2/ Prayer Protest From Freedom Now Suite	4:20
3/ For Big Sid	2:30
4/ Drums Unlimited	3:00
5/ Drums In Five	3:55
6/ Profit	7:55
7/ Prelude	
2:45	
8/ Patty Pat And Midnight Variations	10:30

(1-7) recorded in Rome, Italy on April 27, 1968

(8) recorded on May 1, 1968

Max Roach: drums; Steve Lacy (1,6): soprano; Franco D'Andrea (1,6,7): piano;
Giovanni Tommaso (1,6,7): bass; Abbey Lincoln (1,2,6,7): vocals.

1980 - Joker (Japan), UPS 2056 (LP)
1980 - Lotus/Passport (Italy), LPPS 11.117 (LP)
1980 - Lotus (Italy), LOP 14.075 (LP)
???? - Crown (?), R347281-J??? (CD)

Note: according to the Joker pressing the piano player is Steve Kuhn and the
bass player is Red Michell; this pressing also gives Oslo (Norway) for the
recording location. This is likely to be a mistake and was corrected in the
other pressings.

Note: it appears unlikely that two Italian pressings were released in 1980!

112 - THE WAY: Steve Lacy Five

1/ Stamps	(Lacy)	
5:46		
2/ Blinks	(Lacy)	
10:45		
3/ Troubles	(Lacy)	
9:59		
4/ Raps	(Lacy)	11:31
5/ Dreams	(Lacy)	9:17
Tao Suite	(Lacy)	
6/ Existence		8:40
7/ The Way		9:56
8/ Bone		
7:44		
9/ Name		
12:57		
10/ The Breath		12:00
11/ Life On Its Way		11:05
12/ Swiss Duck	(Lacy)	5:52

Recorded live at Stadttheater, Bale (Switzerland) on January 23, 1979

Produced by Werner X. Uehlinger

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: cello, violin,
vocals; Kent Carter: bass; Oliver Johnson: drums.

1980 - Hat Hut Records (Switzerland), HH2 R03 (2xLP)
1985 - Hat Hut Records (Switzerland), hat ART 2029 (2xLP)
1994 - Hat Hut Records (Switzerland), CD2-6154 (2xCD)
2004 - Hat Hut Records (Switzerland), hatOLOGY 2-604 (2xCD)

Note: (1-3) are only available on the 2xCD reissues.

113 - ALTER EGO: Walter Zuber Armstrong, Steve Lacy

1/ Alter Ego - Part 1	25:53
-----------------------	-------

2/ Alter Ego - Part 2

23:37

Recorded live at the BIM-house, Amsterdam (Holland) on October 13, 1979

Walter Zuber Armstrong: contrabass clarinet, bass clarinet; Steve Lacy: soprano.

1980 - World Artists, WA 1004 (LP)

1997 - World Artists (USA), WACD 1004 (CD)

Note: the CD reissue also contains CALL NOTES (1980).

114 - CALL NOTES: Walter Zuber Armstrong, Steve Lacy

1/ Call Notes, Cut 1	12:13
2/ Call Notes, Cut 2	3:07
3/ Lost Lagoon, Cut 1	13:52
4/ Lost Lagoon, Cut 2	1:26

Recorded live at the BIM-house, Amsterdam (Holland) on October 13, 1979

Walter Zuber Armstrong: soprano flute, Bolivian wooden flute, bass clarinet; Steve Lacy: soprano.

1980 - World Artists, WA 1005 (LP)

1997 - World Artists (USA), WACD 1004 (CD)

Note: the CD reissue also contains ALTER EGO (1980).

115 - CAPERS: Steve Lacy

1/ The Crunch	(Lacy)	12:35
2/ We Don't I	(Lacy)	12:55
3/ Quirks	(Lacy)	9:25
4/ Bud's Brother I	(Lacy)	17:05
5/ Capers	(Lacy)	9:20
6/ We Don't II	(Lacy)	16:50
7/ Kitty Malone	(Lacy)	13:55
8/ Bud's Brother II	(Lacy)	12:15

Recorded live by Peter Kuhn at Soundscape, New York City on December 29, 1979

Steve Lacy: soprano; Ronnie Boykins: bass; Dennis Charles: drums.

1981 - Hat Hut Records (Switzerland), 2R14 (2xLP)

1985 - Hat Hut Records (Switzerland), hat ART 2014 (2xLP)

1999 - Hat Hut (Switzerland), hatOLOGY 532 (CD)

Note: the 1985 reissue is called NEW YORK CAPERS.

Note: the CD reissue is called CAPERS & QUIRKS and does not include the tracks (1,2,8).

116 - TIPS: Steve Lacy, Steve Potts

1/ Tips: A,B,C,D,E,F,G	23:00
2/ Tips: H,I,J,K,L,M,N	21:20

Recorded by Jef Gilson in Paris on December 14, 1979

Steve Lacy: soprano; Steve Potts: alto; Irène Aebi: vocals.

1981 - Hat Hut Records (Switzerland), 1R20 (LP)
 2015 - Corbett vs. Dempsey (USA), CvsDCD018 (CD)

117 - AMARCORD NINO ROTA: various artists

Ten compositions by Nino Rota performed by different groups with the following musicians: Muhal Richard Abrams, George Adams, David Amram, Kenny Barron, Steve Berrios, Carla Bley, Jaki Byard, Ron Carter, Joe Daley, Jerry Dodgion, Bobby Eldridge, Lenny Ferrari, William Fisher, Wilbert Fletcher, Sharon Freeman, Bill Frisell, Deborah Harry, Francis Haynes, Jay Hoggard, Fred Hopkins, Steve Lacy, Ray Mantilla, Michael Mantler, Branford Marsalis, Wynton Marsalis, Emmet McDonald, Earl McIntyre, Amina Claudine Myers, Arturo O'Farrill, Charles Rocket, Claudio Roditi, Michael Sahl, Dave Samuel, D. Sharpe, Warren Smith, Chris Stein, Steve Swallow, Henry Threadgill, Gary Valente, Victor Venegas, Gary Windo, Courtenay Winter.

8/ Roma	(Rota)	4:36
---------	--------	------

Recorded in Paris on September 12, 1980

Steve Lacy: soprano, gong.

1981 - Hannibal, 9301 (LP)
 1981 - Hannibal, 6313.300 (LP)
 ??? - Hannibal, CD HNCD 9301 (CD)
 2018 - Corbett vs. Dempsey (USA), CVSD 051 (CD)

118 - SONGS: Steve Lacy, Brion Gysin

1/ Gay Paree Bop	(Lacy, Gysin)	9:25
2/ Nowhere Street	(Lacy, Gysin)	11:45
3/ Somebody Special	(Lacy, Gysin)	9:15
4/ Luvzya	(Johnson, Gysin)	7:00
5/ Keep The Chance	(Lacy, Gysin)	7:10
6/ Permutations		
6a/ Junk Is No Good Baby	(Lacy, Gysin)	1:45
6b/ Kick That Habit Man	(Lacy, Gysin)	0:45
6c/ I Don't Work You Dig	(Lacy, Gysin)	1:40
7/ Blue Baboon	(Lacy, Gysin)	4:55

Recorded in Paris, France on January 28 and 29, 1981

Steve Lacy: soprano, vocals; Steve Potts: alto, soprano; Bobby Few: piano;
 Irène Aebi: vocals, violin; Jean-Jacques Avenel: bass; Oliver Johnson:
 drums; Brion Gysin (4,6): vocals.

1981 - Hat Hut Records (Switzerland), hat ART 1985/86 (LP+7")

1990 - Hat Hut Records (Switzerland), hat ART 6045 (CD)

2006 - Hat Hut Records (Switzerland), hat OLOGY 625 (CD)

Note: see below for a second 7" from this session.

Note: the CD reissues add a second take of "Nowhere Street":

8/ Nowhere Street 1	(Lacy, Gysin)	9:19
---------------------	---------------	------

*** - SONGS: Steve Lacy, Brion Gysin

1/ Nowhere Street (take 1)	(Lacy, Gysin)	5:25
2/ Nowhere Street (take 1) (continued)		4:15

1981 - Hat Hut Records (Switzerland), hat ART 1985/86 (7")

Note: this 7" represents the sides E and F of SONGS; it was given away by
 Hat Hut to friends and journalists.

Note: this take of "Nowhere Street" was added as a bonus track to the CD
 reissue.

119 - BALLETS: Steve Lacy

1/ Hedges:	(Lacy)	37:55
Hedges		
Squirrel		
Fox I		
Fox II		
Rabbit		
Shambles		

Recorded live at L'Ancienne Église Des Jésuites, Porrentruy (Switzerland)
 on December 18, 1980

Recorded by Pia and Werner X. Uehlinger

Steve Lacy: soprano.

2/ The 4 Edges:		
Outline	(Lacy)	12:45
Underline	(Lacy)	6:35
Coastline	(Lacy)	9:55
Deadline	(Lacy)	11:20

Recorded at Studio Davout, Paris on April 23, 1981

Recorded by Pia and Werner X. Uehlinger

Lacy: soprano; Steve Potts: alto, soprano; Bobby Few: piano, Fender piano;
 Irène Aebi: cello, violin, voice; Jean-Jacques Avenel: bass; Oliver Johnson:
 drums, percussion.

1982 - Hat Hut Records (Switzerland), hat ART 1982/83 (2xLP)

Note: the solo part of BALLETS (first LP) has been reissued on CYCLES
 (2014).

120 - THE FLAME: Steve Lacy

1/ The Match	(Lacy)	9:49
2/ Wet Spot	(Few)	4:27
3/ Gusts	(Lacy)	7:35
4/ Licks	(Lacy)	8:16
5/ The Flame	(Lacy)	13:11

Recorded at Barigozzi Studio, Milan (Italy) on January 18-19, 1982

Steve Lacy: soprano; Bobby Few: piano; Dennis Charles: drums.

1982 - Soul Note (Italy), SN 1035 (LP)

1982 - Soul Note (Italy), SN 1035 (CT)

???? - Soul Note (Italy), 121035-2 (CD)

121 - SNAKE-OUT: Steve Lacy, Mal Waldron

1/ No Baby	(Lacy)	12:50
2/ Blinks	(Lacy)	11:25
3/ A Case Of Plus 4'S	(Waldron)	10:00
4/ Snake-Out	(Waldron)	12:35

Recorded live at Dréher, Paris on August 14, 1981

Steve Lacy: soprano; Mal Waldron: piano.

1982 - Hat Hut Records (Switzerland), Hat MUSICS 3501 (LP)

1985 - Hat Hut Records (Switzerland), hat ART 2015 (2xLP)

Note: the 2xLP reissue is called HERBE DE L'OUBLI/SNAKE-OUT and also con-
 tains HERBE DE L'OUBLI (1983).

122 - SPIRITUAL MOMENTS: Masahiko Togashi

1/ It's Freedom Life	(Togashi)	8:48
2/ The Window	(Lacy)	7:22
3/ Poem In The Shadow	(Togashi)	7:48
4/ Steps	(Lacy)	4:28
5/ The Crust	(Lacy)	6:18

Recorded at King Records Studio #2, Tokyo (Japan) on October 15 and 16, 1981

Masahiko Togashi: percussion; Steve Lacy: soprano; Kent Carter: bass.

1982 - Paddle Wheel (Japan), K28P-6138 (LP)
 2004 - Polystar Jazz Library (Japan), MTCJ-5603 (CD)
 2012 - King Records (Japan), KICJ 2299 (CD)

123 - DANCE OF THE ROBOT PEOPLE: Jay Oliver

1/ Michele's Shower	(Oliver)	8:25
2/ Goodbye Charles	(Oliver)	0:45
3/ Dance Of The Robot People	(Oliver)	6:55
4/ Dust On The Keys	(Franziska Oliver)	6:30
5/ Feather Lite	(Oliver)	6:35
6/ In The Dishroom (A Sad State Of Affairs)	(Oliver)	11:00
7/ Winter Day, Spring Night	(Oliver)	8:00

Recorded at IRCAM, Paris on December 9 and 10, 1981

Steve Lacy: soprano; Glenn Ferris: trombone; Jay Oliver: bass; Oliver Johnson: drums.

1982 - Akono (Switzerland), 30-7-170 (LP)
 1984 - Konnex (Germany), ST-5003 (LP)

Note: on the Konnex reissue, (3) is named:

"Dance Of The Robot People (There's No Such Thing As An Ex-Actor)"

Note: on the Konnex reissue, (7) is named "In The Winter Day, Spring Night".

124 - HERBE DE L'OUBLI: Steve Lacy, Mal Waldron

1/ Hooray For Herbie	(Waldron)	17:10
2/ Herbe De L'Oubli	(Lacy)	10:45
3/ Epistrophe	(Monk)	6:25

Recorded live at Dréher, Paris on August 15, 1981

Steve Lacy: soprano; Mal Waldron: piano.

1983 - Hat Hut Records (Switzerland), Hat Musics 3515 (LP)
 1985 - Hat Hut Records (Switzerland), hat ART 2015 (2xLP)

Note: the 2xLP reissue is called HERBE DE L'OUBLI/SNAKE-OUT and also contains SNAKE-OUT (1982).

*** - HERBE DE L'OUBLI/SNAKE-OUT: Steve Lacy, Mal Waldron

This 2xLP combines both HERBE DE L'OUBLI (1983) and SNAKE-OUT (1982).

???? - Hat Hut Records (Switzerland), hat ART 2015 (2xLP)

See HERBE DE L'OUBLI (1983) and SNAKE-OUT (1982) for further references.

125 - ETERNAL DUO: Masahiko Togashi, Steve Lacy

1/ News From The Bells	(Togashi)	11:18
2/ Twilight	(Lacy)	8:48
3/ Wickets	(Lacy)	5:04
4/ Little Black Bird	(Togashi)	3:05
5/ Retreat	(Lacy)	9:39

Recorded at King Studio, Tokyo (Japan) on October 22 and 23, 1981
Produced by Motohiko Takawa

Masahiko Togashi: percussion; Steve Lacy: soprano.

1983 - Paddle Wheel/King (Japan), K28P 6219 (LP)

2015 - DIW (Japan), DIW-3047/NKCD-4488 (CD)

126 - PROSPECTUS: Steve Lacy Seven

1/ Stamps	(Lacy)	6:50
2/ Wickets	(Lacy)	11:30
3/ The Whammies	(Lacy)	5:10
4/ Prospectus	(Lacy)	6:00
5/ The Dumps (take 1)	(Lacy)	17:10
6/ Clichés	(Lacy)	22:40
7/ The Dumps (take 2)	(Lacy)	15:35
8/ Retreat	(Lacy)	7:45

Recorded at IRCAM Espace de Projection, Paris (France) on November 1 and 2, 1982

Steve Lacy: soprano; Steve Potts: alto, soprano; George Lewis: trombone;
Bobby Few: piano; Irène Aebi: cello, violin, vocals; Jean-Jacques Avenel:
bass; Oliver Johnson: drums; Cyrille Few (6): percussion; Sherry Margolin
(6,8): percussion.

1983 - Hat Hut Records (Switzerland), hat ART 2001 (2xLP)

1999 - Hat Hut (Switzerland), hatOLOGY 536 (CD)

Note: the 1999 CD reissue is called CLICHES and three tracks are missing
(4,7,8).

127 - REGENERATION: Roswell Rudd

1/ Blue Chopsticks	(Nichols)	6:17
2/ 2300 Skiddoo	(Nichols)	8:15

3/ Twelve Bars	(Nichols)	4:25
4/ Monk's Mood	(Monk)	8:09
5/ Friday The 13th	(Monk)	9:11
6/ Epistrophy	(Monk)	4:08

Recorded at Barigozzi Studio, Milan (Italy) on June 25-26, 1982

Roswell Rudd: trombone; Steve Lacy: soprano; Misha Mengelberg: piano; Kent Carter: bass; Han Bennink: drums.

1983 - Soul Note (Italy), SN 1054 (LP/CD)
 1993 or 1994 - Soul Note (Italy), SN 1054 (CD)
 ??? - Soul Note (Italy), 121054-1 (LP)
 ??? - Soul Note (Italy), 121054-2 (CD)
 2016 - Soul Note (Italy), SNGG003-2 (CD)

128 - SCOOP: Didier Levallet Octet

1/ Steppenwolf	(Levallet)	9:10
2/ Sweet Lacy	(Levallet)	5:00
3/ Mémoires	(Levallet)	9:12
4/ Azimuts, Parties 1-2-3	(Levallet)	20:53

Recorded at L'École Nationale De Musique, Angoulême (France) on March 11, 1983

(1) recorded at same location on March 12, 1983

Steve Lacy: soprano; Tony Coe: clarinet, tenor; Marc Charig: cornet, alto horn; Radu Malfatti: trombone; Gérard Bucquet: bass trombone, tuba; Gérard Marais: guitar; Didier Levallet: bass; Tony Oxley: drums.

1983 - In And Out (France), IaO 1006 (LP)

129 - BLINKS: Steve Lacy

Disc 1:			
1/ Stamps	(Lacy)		
7:33			
2/ Blinks	(Lacy)	16:14	
3/ Prospectus		(Lacy)	7:02
4/ Wickets	(Lacy)	18:51	
Disc 2:			
5/ Three Points	(Lacy)	14:20	
6/ Clichés	(Lacy)	23:19	
7/ The Whammies	(Lacy)	14:44	

Recorded at the Rote Fabrick, Zürich (Switzerland) on February 12, 1983

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: cello, violin, vocals; Jean-Jacques Avenel: bass; Oliver Johnson: drums; Bobby Few (6): piano.

1984 - Hat Hut Records (Switzerland), hat ART 2006 (2xLP)
 1997 - Hat Hut (Switzerland), hat Art CD 2-6189 (2xCD)
 2011 - Hat Hut (Switzerland), hatOLOGY 697 (CD)

Note: (1,3) were added on the 1997 (2xCD) reissue and are not available on the original 2xLP pressing.

Note: the 2011 (1xCD) reissue is called BLINKS... ZÜRICH LIVE 1983 and only contains (1-4,6).

130 - THAT'S THE WAY I FEEL NOW: A Tribute To Thelonious Monk

This record features covers of Monk's songs by Bruce Fowler, Steve Khan, Dr. John, Carla Bley, Barry Harris, Was (Not Was), Mark Bingham, Steve Lacy, Sharon Freeman, Todd Rundgren, Randy Weston, John Zorn, Terry Adams, Shockabilly, Joe Jackson, Bobby McFerrin, Chris Spedding, Steve Slagle, Gil Evans, etc.

9/ Ask Me Now	(Monk)	7:55
13/ Evidence	(Monk)	3:31
21/ Gallop's Gallop	(Monk)	2:49
23/ Bemsha Swing	(Monk)	3:02

Recorded at Mediasound Studio, New York in 1983

Steve Lacy: soprano; Charlie Rouse (9): tenor; Elvin Jones (13): drums; Gil Evans (23): electric and acoustic pianos.

1984 - A&M Records (USA), SP-6600 (2xLP)
 1984 - A&M Records (UK), AMLM 66600 (2xLP)
 ??? - A&M Records (USA?), CD - 6600 (CD)
 ??? - A&M Records (?), 396 600-2 (CD)
 ??? - A&M Records/Verve (USA), ??? (2xCD)

Note: recording information from Lindenmaier's 25 YEARS OF FISH HORN RECORDING.

Note: many tracks are missing on the 1xCD reissues; as far as Steve Lacy is concerned, only (21) is missing on the 1xCD reissue.

Note: the 2xCD reissue has never been released (was announced for 2001).

131 - THE BOW: Tchangodei

1/ The Bow	(Tchangodei)	8:07
2/ Growth Of Life	(Tchangodei)	7:16
3/ War-Dance	(Tchangodei)	5:32
4/ Clichés	(Lacy)	9:52
5/ African Dance	(Tchangodei)	9:49
6/ Spirale	(Tchangodei)	4:02
7/ [untitled]	(Tchangodei)	4:53

(1,2,4,5,7) recorded at Studio Davout, Paris on April 10, 1984

Tchangodei: piano; Steve Lacy (1,2,4,5,7): soprano; Oliver Johnson: drums.

1984 - Volcanic Records (France), 13013 (LP)
 1999 - Volcanic Records (France), No 13013 (CD)
 2012 - Volcanic Records (France), No 13013 (CD-R)

Note: (7) is only available on the CD reissue, although undocumented.
 Note: the 2012 reissue on CD-R contains extra tracks, but none with Steve Lacy.

132 - THE WASP: Tchangodei, Steve Lacy

1/ The Wasp	6:50
2/ High School	7:55
3/ Struggle	4:48
4/ African Song	8:30
5/ The Other Way	8:13
6/ Rolling	8:33

Recorded live in Lyon, France on April 9, 1984

Tchangodei: piano; Steve Lacy: soprano.

1984 - Volcanic Records (France), 15010 (LP)
 2001 - Volcanic Records (France), 15010 (CD)

133 - ROVA PLAYS LACY: FAVORITE STREET: Rova Saxophone Quartet

1/ The Dumps	(arr. Andrew Voigt)	2:15
2/ The Throes	(arr. Larry Ochs)	4:34
3/ Sidelines	(arr. Jon Raskin)	5:12
4/ Undone	(arr. Larry Ochs)	6:56
5/ Beeline	(arr. Bruce Ackley)	10:33
6/ Moon	(arr. Larry Ochs)	9:56
7/ Snips	(arr. Larry Ochs)	3:10

Recorded at Barigozzi Studio, Milano (Italy) on November 15-17, 1983
 Produced by Giovanni Bonandrini

Jon Raskin: baritone, alto, clarinet; Larry Ochs: tenor, sopranino; Andrew Voigt: alto, soprano, flute, sopranino; Bruce Ackley: soprano, clarinet.

1984 - Black Saint (Italy), BSR 0076 (LP)
 1989 - Black Saint (Italy), BSR 0076 (CD)

Note: Steve Lacy does not play on this record.

134 - EXTENSION RED, WHITE & BLUE: The ICP Orchestra Performs Herbie Nichols

1/ Houseparty Starting	(Nichols)	7:44
2/ Change Of Season	(Nichols)	4:58

3/ Spinning Song	(Nichols)	4:36
4/ Hangover Triangle	(Nichols)	6:21
5/ Step Tempest	(Nichols)	5:28
6/ 12 Bars	(Nichols)	4:58
7/ 2300 Skiddoo	(Nichols)	5:00
8/ Terpsichore	(Nichols)	7:20

Recorded in Utrecht, Holland on May 12, 1984

(4) recorded in Rotterdam, Holland on May 11, 1984

Han Bennink: percussion; Sean Bergin: alto, tenor; Lari Fishkind: tuba; Toon de Gouw: trumpet; Maurice Horsthuis: viola; Garret List: trombone; Steve Lacy: soprano; Misha Mengelberg: piano; Michael Moore: clarinet, alto; Ernst Reijseger: cello; Paul Termos: alto; Wolter Wierbos: trombone.

1985 - ICP (Netherlands), ICP 025 (CT)

Note: the CD reissue (from the ICP BOX) was seriously flawed. The recording quality on (1-4) was very poor, suggesting it was made from a worn out tape. Fortunately, the CD was remastered and replaced.

135 - CHANGE OF SEASON (MUSIC OF HERBIE NICHOLS): Misha Mengelberg, Steve Lacy, George Lewis, Arjen Gorter, Han Bennink

1/ House Party Starting	(Nichols)	7:33
2/ The Happenings	(Nichols)	3:43
3/ Step Tempest	(Nichols)	4:31
4/ Hangover Triangle	(Nichols)	3:46
5/ Change Of Season	(Nichols)	6:42
6/ Spinning Song	(Nichols)	7:11
7/ Terpsichore	(Nichols)	4:33

Recorded at Barigozzi Studio, Milan (Italy) on July 2 and 3, 1984

George Lewis: trombone; Steve Lacy: soprano; Misha Mengelberg: piano; Arjen Gorter: bass; Han Bennink: drums.

1985 - Soul Note (Italy), 121 104-2 (CD)

1985 - Soul Note (Italy), SN 1104 (CD)

2013 - Soul Note (Italy), SN 521003 (LP+CD)

136 - FUTURITIES: Steve Lacy Nine

Disc 1 (Futurities Part I)

1/ Sad Advice	(Creeley, Lacy)	3:25
2/ The House	(Creeley, Lacy)	4:39
3/ Love Comes Quietly	(Creeley, Lacy)	4:42
4/ Old Song	(Creeley, Lacy)	5:37
5/ The Warning	(Creeley, Lacy)	4:00
6/ Juggler's Thought	(Creeley, Lacy)	4:10
7/ Jack's Blues	(Creeley, Lacy)	4:21
8/ Mind's Heart	(Creeley, Lacy)	3:58

9/ Chanson	(Creeley, Lacy)	4:31
10/ The End Of The Day	(Creeley, Lacy)	5:59
Disc 2 (Futurities Part II)		
11/ A Folk Song	(Creeley, Lacy)	3:33
12/ The Traveler	(Creeley, Lacy)	3:34
13/ Oh No	(Creeley, Lacy)	5:07
14/ They Say	(Creeley, Lacy)	4:03
15/ Heaven	(Creeley, Lacy)	6:35
16/ Train Going By	(Creeley, Lacy)	4:27
17/ The Eye	(Creeley, Lacy)	6:39
18/ For No Clear Reason	(Creeley, Lacy)	5:15
19/ The Rhythm	(Creeley, Lacy)	7:40
20/ Night Time	(Creeley, Lacy)	2:40

Recorded November 19 & 20, 1984 at IRCAM, Paris and January 14-18, 1985 at Studio Pfister, Berikon (Switzerland)

Steve Lacy: soprano; Steve Potts: alto, soprano; George Lewis: trombone; Gyde Knebusch: harp; Barry Wedgle: guitar; Irène Aebi: voice; Jef Gardner: piano; Jean-Jacques Avenel: bass; Oliver Johnson: drums, gongs, glockenspiel.

1985 - Hat Hut Records (Switzerland), hat ART 2022 (2xLP)

1989 - Hat Hut Records (Switzerland), hat ART CD 6031 (CD)

1990 - Hat Hut Records (Switzerland), hat ART CD 6032 (CD)

Note: the CD edition is sold as two separate CDs (FUTURITIES PART I (1989) and FUTURITIES PART II (1990)).

137 - FUTURITIES: Steve Lacy

1/ Train Going By	(Creeley, Lacy)	4:20
2/ Heaven	(Creeley, Lacy)	6:25

Irène Aebi: vocals; Steve Lacy: soprano; Steve Potts: alto, soprano; George Lewis: trombone; Gyde Knebusch: harp; Barry Wedgle: guitar; Jeff Gardner: piano; Jean-Jacques Avenel: bass; Oliver Johnson: drums, gongs, glockenspiel.

1985 - Hat Hut Records (Switzerland), hat ART 2022 (45RPM 7")

Note: extracts from the album FUTURITIES (hat ART 2022).

138 - CHIRPS: Steve Lacy & Evan Parker

1/ Full Scale	(Lacy, Parker)	21:01
2/ Relations	(Lacy, Parker)	16:30
3/ Twittering	(Lacy, Parker)	4:10
4/ Nocturnal Chirps 1	(Lacy, Parker)	6:03
5/ Nocturnal Chirps 2	(Lacy, Parker)	5:39
6/ Nocturnal Chirps 3	(Lacy, Parker)	5:45

Recorded live during "Summer Music", at "Haus Am Waldsee", Berlin (Germany) on July 18, 1985
Produced by Jost Gebers

Steve Lacy: soprano; Evan Parker: soprano.

1985 - FMP (Germany), SAJ-53 (LP)
1991 - FMP (Germany), FMP CD 29 (CD)

Note: (4-6) are only available on the CD (they were allegedly recorded after the audience had left).

139 - JUJU-DOUDOU: Dominique Cravic, Didier Roussin

1/ Jujudoudou	(Cravic)	6:16
2/ Piftje	(Pifarély)	7:50
3/ Lang Occulte	(Roussin)	4:30
4/ Waltz Of The Demons	(B. Little)	3:20
5/ Du Bresil	(Roussin)	4:08
6/ Yellow Tango	(Richard Twardzik)	4:15
7/ B&S	(Cravic)	4:13
8/ Blue Story	(Cravic)	3:45
9/ Sweet Eva Braun	(Roussin)	3:00

Recorded at Studios J.L. Witas, on September 22-24 and 29, 1985

Dominique Cravic: guitars, vocals; Didier Roussin: guitars, dobro; Steve Lacy (4,8,9): soprano; Bobby Rangel (7): alto; Francis Varis (1,4,9): accordion; Dominique Pifarély (2,3,5,9): violin; Jean-Jacques Milteau (8,9): harmonicas; Olivier Blavet (8,9): harmonicas; Yves Torchinsky: contrabass; J.C. Jouy (4,6,7,9): drums; Jean-Michel Davis (1,2,8,9): drums.

1985 - A&R (France), Zero 0 (LP)

140 - SAXOPHONE DIPLOMACY: Rova

1/ Flamingo Horizons	(Raskin)	17:20
2/ Sidelines	(Lacy, arr. Raskin)	5:39
3/ Paint Another Take Of The Shootpop	(Ochs)	19:55
4/ Escape From Zero Village	(Ochs)	5:17
5/ The Throes	(Lacy, arr. Ochs)	5:28
6/ Strangeness	(Raskin)	9:42
7/ Detente Or Detroit	(Rova)	24:40

(1,3) recorded live in Moscow, Russia in June 1983
(2,4) recorded live in Riga, Latvia in June 1983
(5,6) recorded live in Craiova, Romania in June 1983

Jon Raskin: baritone saxophone, alto, soprano, Bb clarinet; Larry Ochs: tenor, sopranino; Andrew Voigt: alto, soprano, sopranino, flutes; Bruce Ackley: soprano, Bb clarinet; Ivers Galenieks (7): bass; Vladimir Tarasov (7): percussion.

1985 - Hat Hut Records (Switzerland) hat ART 2013 (2xLP)
 1991 - Hat Hut Records (Switzerland) hat ART CD 6068 (CD)
 2019 - Hat Hut Records (Switzerland) hat OLOGY 721 (CD)

Note: (7) is only available on the 2xLP edition.

Note: Steve Lacy does not play on this record.

141 - GROW: Lee Won Hui, Kikuchi Koji

- 1/ Bhagwan
- 2/ Eikichi
- 3/ Kaoliang
- 4/ Circus I
- 5/ Circus II
- 6/ The Grenadier And The Lady (trad.)
- 7/ Epistrophy (T. Monk, K. Clarke)
- 8/ The People United Will Never Be Defeated (S. Ortega)
- 9/ Bone (Steve Lacy)
- 10/ Caravan (Ellington, Mills, Tizol)

Recorded at Johnny's, Rikuzentakata, Iwate on June 1-3, 1985

Lee Won Hui (aka Mototeru Takagi): soprano, tenor; Kikuchi Koji: drums.

1985 - Johnny's Disk (Japan), JD-13 (LP)

Note: Steve Lacy does not play on this record.

142 - THE CONDOR: Steve Lacy

- | | | |
|----------------|----------------------------|-------|
| 1/ Morning Joy | (Bob Kaufman, Lacy) | 9:44 |
| 2/ The Smile | (Anna Akhmatova, Lacy) | 11:10 |
| 3/ The Condor | (Franco Beltrametti, Lacy) | 8:00 |
| 4/ Rimane Poco | (Nanni Balestrini, Lacy) | 7:07 |
| 5/ Volando Via | (Nanni Balestrini, Lacy) | 8:20 |

Recorded at Barigozzi Studio, Milan (Italy) on June 20, 21 and 24, 1985

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: vocals, violin;
 Bobby Few: piano; Jean-Jacques Avenel: bass; Oliver Johnson: drums.

1986 - Soul Note (Italy), SN 1135 (LP)

1986 - Soul Note (Italy), SN 1135 (CD)

143 - OUTINGS: Steve Lacy

- | | | |
|---|--------|-------|
| 1/ Labyrinth (ded. to Giorgio De Chirico) | (Lacy) | 20:00 |
| 2/ Island (dedicated to Max Ernst) | (Lacy) | 20:48 |

Recorded in Rome, Italy on April 12 and 13, 1986

Steve Lacy: soprano.

1986 - ISMEZ (Italy), I.S. 25001 (LP)

1991 - Nuova (Italy), NC 1012 (CD)

Note: the CD reissue is called LABYRINTH.

144 - BURA-BURA: Masahiko Togashi

1/ Bura Bura	(Togashi)	12:10
2/ Flakes	(Lacy)	12:28
3/ Contrast	(Togashi)	11:29
4/ Wickets	(Lacy)	12:09

Recorded live at Yubin Chokin Hall, Tokyo (Japan) on May 14, 1986

Masahiko Togashi: drums; Steve Lacy: soprano; Don Cherry: pocket trumpet, piano, vocal; Dave Holland: bass.

1986 - Presence/Pan Music (Japan), ALZ-28006 (LP)

2019 - Victory (Japan), V 25AH986 (LP)

Note: see also the following CD editions of BURA-BURA.

Note: the 2019 LP reissue is called LIVE AT YUBIN CHOKIN KAIKAN HALL, TOKYO ON MAY 14, 1986.

*** - BURA-BURA: Masahiko Togashi

1/ The Crust	(Lacy)	11:07
2/ Contrast	(Togashi)	11:35
3/ I Speak To The Star Last Night	(Togashi)	11:44
4/ Flakes	(Lacy)	12:40
5/ Luna Turk	(Gian Piero Pramaggiore)	5:06
6/ Bura Bura	(Togashi)	12:16
7/ Wickets	(Lacy)	12:16
8/ Mopti	(Cherry)	5:12
9/ Quakes	(Lacy)	11:15
10/ Spiritual Nature	(Togashi)	17:57

Masahiko Togashi: drums; Steve Lacy: soprano; Don Cherry: pocket trumpet, piano, vocal; Dave Holland: bass.

1986 - Pan Music (Japan), 50XB-107~8 (2xCD)

1986 - Pan Music (France), PMC 1103 (CD)

2002 - VACM (Japan), VACM-1156 (2xCD)

2014 - Movie Gold (EEC), ??? (2xCD-R)

Note: (1-5) are only available on the 2xCD edition.

Note: (10) is titled "Spiriture" on the CD edition.

Note: warning, the Movie Gold CD-R is not a legit reissue!!!

145 - LET'S CALL THIS: Mal Waldron, Steve Lacy

1/ Epistrophy	(Monk)	9:35
2/ Round Midnight	(Monk)	13:05
3/ Deep Endavors	(Waldron)	12:50
4/ Bone	(Lacy)	10:30
5/ I Feel A Draft	(Lacy)	10:30
6/ The Peak	(Lacy)	16:50
7/ Let's Call This	(Monk)	6:40
8/ Well You Needn't	(Monk)	7:40
9/ The Seagulls Of Kristiansund	(Waldron)	9:30

Recorded live at Dréher, Paris (France) on August 13-15, 1981

Steve Lacy: soprano; Mal Waldron: piano; Enrico Rava (1): trumpet.

1986 - Hat Hut Records, hat ART 2038 (2xLP)

146 - HOCUS-POCUS: Steve Lacy Solo

1/ Hubris	(Lacy)	6:15
2/ Hallmark	(Lacy)	7:51
3/ Hurtles	(Lacy)	5:54
4/ Hustles	(Lacy)	8:34
5/ Hocus-Pocus	(Lacy)	5:52
6/ The Heebie-Jeebies	(Lacy)	6:00

Recorded at Salve Mater, Flanders on December 27-28, 1985

Produced by Wim Mertens

Steve Lacy: soprano.

1986 - Les Disques Du Crépuscule, TWI 683 (LP)

1990 - Les Disques Du Crépuscule, TWI 683-2 (CD)

147 - MUSIC MAKERS: Helen Merrill

1/ Round About Midnight	(Monk, Williams)	4:54
2/ Sometimes I Feel Like A Motherless Child		4:27
3/ A Tout Choisir	(J. Holmes)	2:07
4/ When Lights Are Low	(B. Carter, S. Williams)	3:25
5/ And Still She Is With Me	(G. Beck)	4:50
6/ Music Makers	(T. Zito, H. Merrill)	3:10
7/ Laura	(D. Raskin, J. Mercer)	4:26
8/ As Time Goes By	(H. Hupfeld)	5:20
9/ A Girl In Calico	(A. Schwartz)	3:50
10/ Solitude	(Ellington, De Lange, Mills)	3:36
11/ Lady Be Good	(G. & I. Gershwin)	3:37

12/ Nuages (D. Reinhardt) 3:57

Recorded at Ramses Studio, Paris in March 1986

Helen Merrill: vocal; Gordon Beck: piano, electric piano; Steve Lacy: soprano; Stéphane Grappelli: violin.

1986 - OWL Records (France), 044 (LP)
 1986 - OWL Records (France), 044 (CD)
 1995 - OWL Records (France), 7897732 (CD)
 1995 (?) - OWL Records (France), 7897734 (CT)
 2001 (?) - Owl/Universal (France), 014 729 2 (CD)
 2003 - Sunnyside/Owl (USA), SSC 3512 (CD)

148 - SOLO: Steve Lacy

1/ Pannonica + Humph	(Monk)	7:17
2/ Misterioso	(Monk)	4:58
3/ Little Rootie-Tootie	(Monk)	4:37
4/ Who Knows	(Monk)	3:21
5/ The Mantle	(Lacy)	9:00
6/ Wickets	(Lacy)	
5:59		
7/ Hallmark	(Lacy)	
6:19		

Recorded live at Space Who, Saitama (Japan) on May 22, 1986

Steve Lacy: soprano.

1986 - no label (Japan), no number (LP)

Note: private recording with limited edition of 99 copies.

149 - APRIL U BEOGRADU: various artists

This tape features Joëlle Léandre (1-7) and David Thomas & The Wooden Birds (8-15).

Side 1: Joëlle Léandre

1/ Valentine	(Jacob Druckman)
2/ Témoignage	(Joëlle Léandre)
3/ Episode Huitième	(Betsy Jolas)
4/ Taxi	(Joëlle Léandre)
5/ Vêtement	(Steve Lacy)
6/ C'Est Bien La Nuit	(Giacinto Scelsi)
7/ The Wonderful Widow Of Eighteen Springs	(John Cage)

Side 2: David Thomas & The Wooden Birds

8/ What Happened To Me
 9/ Happy To See You
 10/ Red Tin Bus
 11/ Monster Thinks Of The Good Days

- 12/ Pedestrian Walk/Codex
- 13/ Street Waves/Non Alignment Pact
- 14/ Sloop John B
- 15/ Coffee Train/Modern Dance/About True Friends

(1-7) recorded at Paviljon Cvijete Zuzoric on April 8, 1986
 (8-15) recorded at SKC on April 27, 1986

Joëlle Léandre (1-7): bass, glass; David Thomas (8-15): vocals, harmonica;
 Alan Ravenstine (8-15): EMI, synthesizer; George Cartwright (8-15): saxopho-
 nes; Tony Maimone (8-15): bass; Daved Hild (8-15): drums.

1986 (?) - Nikad Robom (Yugoslavia), NR 003 (CT)

Note: Steve Lacy does not play on this tape.

150 - JUMPIN' PUNKINS: Cecil Taylor

- | | | |
|---|--------------------|------|
| 1/ Jumpin' Punkins (Take 6) | (Mercer Ellington) | 8:12 |
| 2/ O. P. (Take 1) | (Buell Neidlinger) | 7:27 |
| 3/ I Forgot (Take 1) | (Taylor) | 8:28 |
| 4/ Things Ain't What They Used To Be (Take 3) | (Mercer Ellington) | 8:54 |

(1,4) recorded at Nola's Penthouse Sound Studios, New York on January 10,
 1961
 (2,3) recorded at Nola's Penthouse Sound Studios, New York on January 9,
 1961

Cecil Taylor: piano; Clark Terry (1,4): trumpet; Roswell Rudd (1,4): trom-
 bone; Steve Lacy (1,4): soprano; Archie Shepp (1,3,4): tenor; Charles Davis
 (1,4): baritone saxophone; Buell Neidlinger: bass; Billy Higgins (1,4):
 drums; Dennis Charles (2,3): drums.

1987 - Candid (USA), 9013 (LP)
 1987 - Candid (USA?), CD 9013 (CD)
 2003 (?) - Candid (USA), CD 79013 (CD)
 2004 - Candid (UK), CCD 79013 (CD)

Note: this music is also on THE COMPLETE CANDID RECORDINGS OF CECIL TAYLOR
 AND BUELL NEIDLINGER (1989).

Note: The music was previously released on a bootleg basis in Japan.

151 - ARTIST'S CHOICE: Gary Burton

- | | | |
|-------------------------------------|------|------|
| 1/ Careful | 4:08 | |
| 2/ Chega De Saudade (No More Blues) | | 4:39 |
| 3/ Norwegian Wood | 3:22 | |
| 4/ I Want You | 3:26 | |
| 5/ Faded Love | 3:19 | |
| 6/ Ballet | 4:55 | |
| 7/ General Mono's Well Laid Plan | | 4:59 |

8/ I'm Your Pal	3:04
9/ June The 15th, 1967	4:51
10/ Fanfare / Mother of the Dead Man	2:51
11/ Interlude: Lament / Intermission Music	4:27
12/ Blue Comedy	8:53
13/ The Sunset Bell	5:08
14/ And On The Third Day	4:02
15/ True Or False	1:43
16/ Country Roads	5:04

Recorded between 1963 and 1968

Gary Burton: leader, vibes, piano, marimba; Jim Hall (1): guitar; Chuck Israels (1): bass; Larry Bunker (1,2): drums; Steve Swallow (2,4,6-16): bass; Steve Marcus (4): tenor, soprano; Ray Edenton (4-5): rhythm guitar; Henry Strzelecki (4-5): bass; Ken Buttrey (4-5): drums; Buddy Spicher (5): fiddle; Thomas Martin (5): electric guitar; Buddy Emmons (5): steel guitar; Larry Coryell (6-13): guitar; Roy Haynes (6-8,14-16): drums; Bob Moses (9-13): drums; Steve Lacy (10): soprano; Michael Mantler (10): trumpet; Gato Barbieri (10): tenor; Jimmy Knepper (10): trombone; Howard Johnson (10): tuba, baritone saxophone; Carla Bley (10-11): piano, conductor; Jerry Hahn (14-16): guitar.

1987 - RCA (USA), RCA 6280 (CD)

Note: the track with Steve Lacy was taken from A GENUINE TONG FUNERAL (1967).

152 - DEADLINE: Steve Lacy, Ulrich Gumpert

1/ Art	(Lacy)	11:18
2/ I Feel A Draft	(Lacy)	7:23
3/ Blues	(Lacy)	9:24
4/ Deadline	(Lacy)	13:09

Recorded live at the Planet, Brussels (Belgium) on March 20, 1985

Steve Lacy: soprano; Ulrich Gumpert: piano.

1987 - Sound Aspects (Germany), sas 013 (LP)

1989 - Sound Aspects (Germany), SAS CD 013 (CD)

Note: the vinyl pressing was recorded at wrong speed; the CD pressing was not fixed and so exhibits the same problem...

153 - SOMEBODY SPECIAL: Tiziana Ghiglioni

1/ Somebody Special	(Lacy, Gysin)	9:36
2/ For All We Know	(Coots, Lewis, Feist)	7:41
3/ Quiet Children	(D'Andrea, Ghiglioni)	6:30
4/ Italian Walk	(D'Andrea)	11:19
5/ Bone	(Lacy)	6:37

6/ Come Sunday (Duke Ellington) 5:58

Recorded at Barigozzi Studio, Milan (Italy) on April 28 and 29, 1986

Tiziana Ghiglioni: vocals; Steve Lacy: soprano; Franco D'Andrea: piano;
Jean-Jacques Avenel: bass; Oliver Johnson: drums.

1987 - Soul Note (Italy), SN 1156 (LP)

1987 - Soul Note (Italy), SN 1156 (CD)

154 - ONLY MONK: Steve Lacy

1/ Evidence	(Monk)	3:42
2/ Humph	(Monk)	3:29
3/ Eronel	(Monk)	4:38
4/ Pannonica	(Monk)	5:48
5/ Little Rootie-Tootie	(Monk)	4:23
6/ Misterioso	(Monk)	5:49
7/ Work	(Monk)	7:16
8/ Light Blue	(Monk)	4:18
9/ Who Knows?	(Monk)	5:07

Recorded at Barigozzi Studio, Milan (Italy) on July 29-31, 1985

Steve Lacy: soprano.

1987 - Soul Note (Italy), SN 1160 (LP)

1987 - Soul Note (Italy), 121160-1 (LP)

1987 - Soul Note (Italy), 121 160-2 (CD)

155 - SEMPRE AMORE: Steve Lacy, Mal Waldron

1/ Johnny Come Lately	(Strayhorn)	6:40
2/ Prelude To A Kiss	(Ellington, Gordon)	5:32
3/ Stars Crossed Lovers	(Strayhorn, Ellington)	4:30
4/ To The Bitter	(Ellington)	5:17
5/ Azure	(Ellington, Mills)	4:17
6/ Sempre Amore	(Ellington)	4:42
7/ A Flower Is A Lovesome Thing	(Strayhorn)	5:14
8/ Smada	(Strayhorn, Ellington)	7:02

Recorded at Barigozzi Studio, Milan (Italy) on February 17, 1986

Steve Lacy: soprano; Mal Waldron: piano.

1987 - Soul Note (Italy), SN 1170 (LP)

1987 - Soul Note (Italy), SN 1170 (CD)

1987 - Soul Note (Italy), SN 1170 (CT)

1987 - Soul Note, 121 170-2 (CD)

156 - THE KISS: Steve Lacy

1/ Monk's Dream	(Monk)	5:11
2/ Misterioso	(Monk)	6:01
3/ The Crust	(Lacy)	6:14
4/ Coastline	(Lacy)	7:01
5/ Morning Joy	(Lacy)	6:59
6/ Blues For Aida	(Lacy)	9:02
7/ The Kiss	(Lacy)	7:30

Recorded live at the Higasi Kumin Bunka Center, Hiroshima (Japan) on May 24, 1986

Steve Lacy: soprano.

1987 - Lunatic (Japan), 002 (LP)

157 - THE GLEAM: Steve Lacy Sextet

1/ Gay Paree Bop	(Lacy)	9:00
2/ Napping (take 1)	(Lacy)	8:57
3/ The Gleam	(Lacy)	7:00
4/ As Usual	(Lacy)	12:12
5/ Keepsake	(Lacy)	10:22
6/ Napping (take 2)	(Lacy)	9:20

Recorded at Sound Ideas Studio, New York on July 16-18, 1986
Produced by Steve Lacy

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: vocals, violin;
Bobby Few: piano; Jean-Jacques Avenel: bass; Oliver Johnson: drums.

1987 - Silkheart (Sweden), SHLP-102 (LP)
1987 - Silkheart (Sweden), SHCD-102 (CD)

Note: (6) is only available on the CD edition.

158 - ONE FELL SWOOP: Steve Lacy Quartet

1/ One Fell Swoop (take 2)	(Lacy)	7:47
2/ Ode To Lady Day	(Tyler)	7:30
3/ Wickets	(Lacy)	9:41
4/ Keepsake	(Lacy)	10:25
5/ The Adventures Of	(Tyler)	7:12
6/ Friday The Thirteenth	(Monk)	4:49
7/ One Fell Swoop (take 1)	(Lacy)	7:07

Recorded at the Paris Institut De Recherche Et Coordination Acoustique/
Musique (IRCAM), Paris on June 13-15, 1986
Produced by Steve Lacy

Steve Lacy: soprano; Charles Tyler: baritone saxophone, alto; Jean-Jacques

Avenel: bass; Oliver Johnson: drums.

1987 - Silkheart (Sweden), SHLP-103 (LP)
 1987 - Silkheart (Sweden), SHCD-103 (CD)

Note: (7) is only on the CD edition.

159 - MOMENTUM: Steve Lacy

1/ The Bath	(Lacy)	13:03
2/ The Gaze	(Lacy)	11:10
3/ Utah	(Lacy, Giulia Niccolai)	6:58
4/ Art	(Lacy, H. Melville)	8:56
5/ Momentum	(Lacy)	7:58
6/ The Song	(Lacy, Gysin)	15:02

Recorded at Family Sound, Paris on May 20-22, 1987
 Produced by Ed Michel

Steve Lacy: soprano, tambourine; Steve Potts: alto, soprano, tambourine;
 Bobby Few: piano; Jean-Jacques Avenel: bass; Oliver Johnson: drums; Irène
 Aebi: vocals, violin, cello.

1987 - Novus (EEC), PL83021 (LP)
 1987 - Novus (EEC), PD83021 (CD)
 1987 - Novus (USA), 3021-1-N (LP)
 1987 - Novus (USA), 3021-2-N (CD)

Note: (2) and (3) are only available on the CD edition.

160 - YOUR TONIGHT IS MY TOMORROW: Eric Watson

1/ Punching Paich Patch	(Watson)	9:30
2/ Walking Duet	(Watson)	6:30
3/ Tag Zone	(Watson, Scott)	4:10
4/ The Girl Who Never Sang	(Watson)	4:40
5/ Last Request	(Watson)	8:00
6/ Situation Tragedy	(Watson)	5:10
7/ Your Tonight Is My Tomorrow	(Watson)	7:00

Recorded in Paris on May 23 & 24, 1987
 Produced by Jean-Jacques Pussiau and François Lemaire

Eric Watson: piano; Steve Lacy: soprano; Jean-Paul Céléa: bass; Aaron Scott:
 drums.

1987 - OWL (France), Owl 047 (LP)
 1987 - OWL (France), OWL047CD (CD)

161 - LIVE AT SWEET BASIL: The Super Quartet Of Mal Waldron Featuring Steve

Lacy

- | | | |
|--------------------|-------------------|-------|
| 1/ What It Is | (Waldron) | 12:20 |
| 2/ Evidence | (Thelonious Monk) | 10:53 |
| 3/ Snake Out | (Waldron) | 15:23 |
| 4/ Let's Call This | (Thelonious Monk) | 7:25 |

Recorded live during the 6th Greenwich Village Jazz Festival at Sweet Basil, New York City on August 28 and 29, 1987
Produced by Horst Liepolt and Shigeyuki Kawashima

Mal Waldron: piano; Steve Lacy: soprano; Reggie Workman: bass; Eddie Moore: drums

- 1987 - King Records (Japan), 240E 6836 (CD)
1989 - Paddle Wheel, K28P 6471 (CD/LP)
1989 - Paddle Wheel (Bellaphon?) (Japan), K32Y 6208 (CD)
1992 - Evidence (USA), ECD 22032-2 (CD)

Note: the Evidence reissue is called THE SUPER QUARTET LIVE AT SWEET BASIL.

162 - EXPLORATIONS: Subroto Roy Chowdhury, Steve Lacy

- | | | |
|-----------------|---------------------|-------|
| 1/ Saxoraga | (Lacy, Ray, Martin) | 10:19 |
| 2/ Spontaneity | (SRC, SR, PM) | 11:32 |
| 3/ Explorations | (SL, SRC, SR, PM) | 22:33 |

Recorded at Tonstudio Bauer, Ludwigsburg (Germany) on April 21 and 22, 1987

Subroto Roy Chowdhury: sitar; Steve Lacy: soprano; Shibsankar Ray: tabla; Patricia Martin: tanpura.

- 1987 - Jazz Point (Germany), JP 1020 (LP)
1987 - Jazz Point (Germany), jp 1020 (CD)

*** - NEW MOVEMENTS IN JAZZ: various artists

This 4xLP set features ICP Orchestra & Guest soloists, Contraband, New Klookabilities, Maarten Altena Octet.

Program 1: ICP Orchestra & Guest soloists

- | | | |
|------------------------|-----------------------|------|
| 1/ Gig | (Nichols, Mengelberg) | 9:50 |
| 2/ Houseparty Starting | (Nichols, Mengelberg) | 5:35 |
| 3/ Blue Chopsticks | (Nichols, Mengelberg) | 3:38 |
| 4/ Change Of Season | (Nichols, Mengelberg) | 5:44 |
| 5/ Happenings | (Nichols, Mengelberg) | 5:26 |
| 6/ Hangover Triangle | (Nichols, Mengelberg) | 9:13 |
| 7/ Step Tempest | (Nichols, Mengelberg) | 4:38 |
| 8/ 12 Bars | (Nichols, Mengelberg) | 6:45 |

Recorded at Meervaart, Amsterdam on August 13, 1983

George Lewis: trombone; Steve Lacy: soprano; Kent Carter: bass; Misha Mengelberg: piano; Han Bennink: drums; Michael Moore: reeds; Sean Bergin: reeds; Paul Termos: reeds; Wolter Wierbos: trombone; Garret List: trombone; Larry Fishkind: tuba; Maurice Hortssthuis: viola; Ernst Reijseger: cello.

1987 (?) - Radio Netherlands Transcription Service, 87.073-6 (4xLP)

163 - THE JAGUAR SESSIONS: Steve Lacy

This record contains both JAZZ-IDIOM and PROGRESSIVE DIXIELAND by The Dick Sutton Sextet plus extra takes of the Jaguar sessions.

Side 1

- | | | |
|--|------------------------|------|
| 1/ Avalon (take 1) | (Jolson, Rose) | 2:46 |
| 2/ Softly As A Morning Sunrise (take 1) | (Hammerstein, Romberg) | 2:53 |
| 3/ I'm Coming Virginia (take 1) | (Heywood, Cook) | 3:16 |
| 4/ I Would Do Almost Anything For You (tk 1) | (Claude Hopkins) | 2:23 |
| 5/ Liza (take 1) | (Rubens, Condon) | 2:05 |
| 6/ How About You (take 2) | (Freed, Lane) | 3:08 |
| 7/ You're Lucky To Me (take 2) | (Black, Razaf) | 2:35 |
| 8/ Peg O'My Heart (take 2) | (Bryan, Fisher) | 2:26 |

Side 2

- | | | |
|--|----------------------|------|
| 9/ As Long As I Live (take 4) | (Arlen, Koehler) | 3:39 |
| 10/ My Old Flame (take 3) | (Johnston, Coslow) | 2:44 |
| 11/ A Foggy Day (take 4) | (Gershwin, Gershwin) | 2:54 |
| 12/ Let's Get Away From It All (take 3) | (Dennis, Adair) | 3:27 |
| 13/ Ibid (aka I Bid) (take 2) | (Dick Sutton) | 2:39 |
| 14/ Love Me Or Leave Me (take 3) | (Donaldson, Kahn) | 2:34 |
| 15/ Footnote (aka Fortunate, #13) (take 3) | (Dick Sutton) | 3:08 |
| 16/ Sunday (take 1) | (Coots, Grey) | 2:54 |

Side 3

- | | | |
|---|----------------------|------|
| 17/ As Long As I Live (take 2) | (Arlen, Koehler) | 3:49 |
| 18/ As Long As I Live (take 3) | (Arlen, Koehler) | 3:54 |
| 19/ A Foggy Day (take 1) | (Gershwin, Gershwin) | 3:23 |
| 20/ A Foggy Day (take 2) | (Gershwin, Gershwin) | 3:25 |
| 21/ A Foggy Day (take 3) | (Gershwin, Gershwin) | 3:24 |
| 22/ Let's Get Away From It All (take 1) | (Dennis, Adair) | 3:22 |
| 23/ Let's Get Away From It All (take 2) | (Dennis, Adair) | 3:20 |
| 24/ Ibid (aka I Bid) (take 1) | (Dick Sutton) | 2:43 |

Side 4

- | | | |
|--|-------------------|------|
| 25/ Love Me Or Leave Me (take 1) | (Donaldson, Kahn) | 3:12 |
| 26/ Love Me Or Leave Me (take 2) | (Donaldson, Kahn) | 3:10 |
| 27/ Footnote (aka Fortunate, #13) (take 1) | (Dick Sutton) | 3:37 |
| 28/ Footnote (aka Fortunate, #13) (take 2) | (Dick Sutton) | 3:08 |
| 29/ Sunday (take 2) | (Coots, Grey) | 2:55 |
| 30/ Sunday (take 3) | (Coots, Grey) | 2:54 |
| 31/ You're Lucky To Me (take 1) | (Black, Razaf) | 2:37 |
| 32/ Jazz Me Blues (breakdown) | (Tom Delaney) | 2:49 |

Recorded at Mastertone Recording Studios, New York in 1954

On (1-8,31)

Dick Sutton: trumpet; Rai Anderson: trombone; Steve Lacy: clarinet, soprano; Don Sitterlex: baritone saxophone; Mark Trail: bass; Bill DeHay: drums.

On (9,10-30,32(?))

Dick Sutton: trumpet; John Welch: trombone; Steve Lacy: clarinet, soprano;
Frank Caputo: baritone saxophone; Mark Trail: bass; Bill DeHay: drums.

1986 - Fresco Jazz (USA), FJ 1 (2xLP)

Note: liner notes are by Francis Davis and Steve Lacy.

164 - CELL WALK FOR CELESTE: Cecil Taylor

1/ Cell Walk For Celeste (Take 1)	(Taylor)	11:23
2/ Davis (Take 1)	(Neidlinger)	3:10
3/ Section C (Take 1)	(Taylor)	10:17
4/ Jumpin' Punkins (Take 4)	(Mercer Ellington)	8:08
5/ Jumpin' Punkins (Take 5)	(Mercer Ellington)	8:11
6/ Davis (Take 3)	(Taylor)	5:13
7/ Cell Walk For Celeste (Take 3)	(Taylor)	9:44

Recorded at Nola's Penthouse Studios, New York City on January 9, 1961
(4,5) recorded at Nola's Penthouse Studios, New York City on January 10, 1961

Archie Shepp: tenor; Cecil Taylor (1,3-5,7): piano; Buell Neidlinger: bass;
Dennis Charles (1,3,7): drums; Clark Terry (4,5): trumpet; Roswell Rudd (4,5): trombone; Steve Lacy (4,5): soprano; Charles Davis (4,5): baritone saxophone; Billy Higgins (4,5): drums.

1988 - Candid (USA), 9034 (LP)

1988 - Candid (USA), CCD 79034 (CD)

Note: this music is also on THE COMPLETE CANDID RECORDINGS OF CECIL TAYLOR AND BUELL NEIDLINGER (1989).

165 - TWO PROGRAMS: HERBIE NICHOLS/THELONIOUS MONK: ICP Orchestra

The ICP Orchestra performs: program 1 Herbie Nichols, program 2 Thelonious Monk.

Nichols' program:

8/ House Party Starting	(Nichols)	7:49
9/ Change Of Season	(Nichols)	5:01
10/ 2300 Skidoo	(Nichols)	7:01
11/ Spinning Song	(Nichols)	4:38
12/ Hangover Triangle	(Nichols)	5:58
13/ Step Tempest	(Nichols)	4:42

Recorded in Rotterdam, Holland on May 12, 1984 and in Utrecht, Holland on May 12, 1984

Sean Bergin: alto; Michael Moore: clarinet, alto; Maurice Horthuis: viola;
Toon de Gouw: trumpet; Han Bennink: drums; Ernst Reijseger: cello; Paul

Termos: alto; Steve Lacy: soprano; Larry Fishkind: tuba; Misha Mengelberg: piano; Wolter Wierbos: trombone; Garret List: trombone.

1988 - ICP (Netherlands), ICP 026 (CD)

2006 (?) - ICP (Netherlands), ICP 026 (CD)

Note: (8,9,11) are already available on EXTENSION RED, WHITE & BLUE (1985).

Note: Steve Lacy does not play on the Monk's tracks.

166 - ABOUT YESTERDAY'S EZZTHETICS: Franz Koglmann

1/ Ezz-Thetic	(Russell)	7:00
2/ Crepuscule with Nellie (take 1)	(Monk)	5:20
3/ Last Night 1 (Night in Tunisia)	(Gillespie)	3:29
4/ Misterioso	(Monk)	5:08
5/ Stratusphunk	(Russell)	5:43
6/ Schilflied 1	(Koglmann)	0:30
7/ Schilflied 2	(Koglmann)	0:31
8/ Schilflied 3	(Koglmann)	0:34
9/ Flakes	(Lacy)	6:51
10/ Crepuscule with Nellie (take 2)	(Monk)	2:45
11/ Last Night 2 (Night in Tunisia)	(Gillespie)	4:21
12/ Trio	(Arcari)	4:23
13/ St. Thomas	(Rollins)	1:41
14/ They Say It's Wonderful (Over The Rainbow)	(Berlin, Arlen)	4:22
15/ Yesterdays	(Kern)	8:03

Recorded at the Oesterreichische Phonothek, Vienna (Austria) on April 23-25, 1987

Franz Koglmann: flugelhorn, trumpet; Steve Lacy: soprano; Mario Arcari: oboe; Klaus Koch: bass; Fritz Hauser: cymbals, snare, hi-hat.

1988 - Hat Hut Records (Switzerland), hat ART CD 6003 (CD)

167 - KIMUS #1: various artists

This record features Franz Koglmann, News For Lulu, and George Gruntz Concert Band.

Steve Lacy plays on four tracks with Franz Koglmann:

1/ Yesterdays (take 2)	(Kern)	8:12
2/ Caravan	(Tizol, Ellington, Mills)	4:15
3/ Crepuscule With Nelle (take 1)	(Monk)	5:21
4/ Ezz-thetic (take 2)	(Russell)	7:01

1988 - Hat Hut (Switzerland), 6000 (limited edition of 999 CD)

See ABOUT YESTERDAY'S EZZTHETICS (1988) for the lineup.

168 - NOVUS SAMPLER '88: various artists

This record features music by Elements, Night Ark, Liz Story, Juan Martin, Michael Shrieve & Steve Roach, Clyde Criner, Alex De Grassi, Amina Claudine Myers, James Moody, Hilton Ruiz, Henry Threadgill, Steve Lacy, Adam Makowicz.

12/ The Bath (Lacy) 4:13

Recorded at Family Sound, Paris on May 20-22, 1987

Steve Lacy: soprano; Steve Potts: soprano; Irène Aebi: violin; Bobby Few: piano; Jean-Jacques Avenel: bass; Oliver Johnson: drums.

1988 - Novus, 3039-1-N (LP)

Note: this is a specially shortened version from MOMENTUM (1987).

169 - THE WINDOW: Steve Lacy Trio

1/ The Window	(Lacy)	8:02
2/ Flakes	(Lacy)	7:00
3/ Twilight	(Lacy)	9:14
4/ The Gleam	(Lacy)	8:23
5/ A Complicated Scene	(Mary Frazee, Lacy)	8:48
6/ Retreat	(Lacy)	7:04

Recorded at Barigozzi Studios, Milan (Italy) on July 30-31, 1987

Steve Lacy: soprano; Jean-Jacques Avenel (1,2,4-6): bass; Oliver Johnson: drums.

1988 - Soul Note (Italy), 121 185-1 (LP)

1988 - Soul Note (Italy), 121 185-2 (CD)

1988 - Soul Note (Italy), 121 185-4 (CT)

Note: the track description is the corrected one (many mistakes in the one provided on the CD).

170 - COLLABORATION: Helen Merrill, Gil Evans

1/ Summertime	(Gershwin)	4:27
9/ Anyplace I Hang My Hat Is Home	(Arlen, Mercer)	4:55

Recorded in New York City on August 25, 1987

Helen Merrill: vocal; Steve Lacy: soprano; Danny Bank: flute, bass clarinet; Phil Budner: flute, alto flute, bass clarinet; Jerry Dodgion: flute, soprano; Chris Hunter: flute, clarinet, oboe; Wally Kane: bass clarinet, bassoon;

Jimmy Knepper: trombone; Gil Goldstein: piano, keyboards; Joe Beck: guitar;
Buster Williams: bass; Mel Lewis: drums.

1988 - Emarcy (USA), 834 205-2 (CD)

Note: Steve Lacy does not play on the other tracks.

171 - LIVE IN BUDAPEST: Steve Lacy, Steve Potts

1/ Prospectus	(Lacy)	6:22
2/ The Crust Sands - Stand	(Lacy)	5:00
3/ The Gleam	(Lacy)	8:34
4/ Clichés	(Lacy)	11:15
5/ Morning Joy	(Lacy)	8:54

Recorded at Közgáz Jazz Club, Budapest (Hungary) on October 11, 1987

Steve Lacy: soprano; Steve Potts: alto, soprano.

1988 - West Wind (Germany), 011 (LP)

1988 - ITM (Germany), ITM 2011 (CD)

???? - West Wind (Germany), WW 2011 (CD)

172 - THE AMIENS CONCERT: Eric Watson, Steve Lacy, John Lindberg

1/ Daughter Of Darkness	(Watson)	6:08
2/ New Canaan Con Man	(Watson)	8:51
3/ Juggernaut	(Watson)	9:33
4/ Holding	(Lacy)	8:46
5/ The Terrace	(Lindberg)	7:52
6/ Substance Abuse	(Watson)	5:19

Recorded at La Maison de la Culture d'Amiens, Amiens (France) on November 26-28, 1987

Steve Lacy (1-5): soprano; Eric Watson: piano; John Lindberg: bass.

1988 - Label Bleu (France), LBL 6512 (LP)

1988 - Label Bleu (France), LBLC 6512 (CD)

173 - PARIS BLUES: Gil Evans, Steve Lacy

1/ Reincarnation Of A Lovebird	(Mingus)	7:05
2/ Paris Blues	(Ellington)	5:17
3/ Esteem	(Lacy)	9:07
4/ Orange Was The Color Of Her Dress Then Blue Silk	(Mingus)	14:42
5/ Goodbye Pork Pie Hat	(Mingus)	8:42
6/ Jelly Roll	(Evans)	5:43
7/ Esteem	(Lacy)	8:54

Recorded at Family Sound Studios, Paris on November 30 and December 1, 1987

Gil Evans: acoustic and electric piano; Steve Lacy: soprano.

1988 - OWL Records (France), 049 (LP)
 1988 - OWL Records (France), R2 79247 (CD)
 1988 - OWL Records (France), ??? (CT)
 2001 - Owl/Universal (France), 013 429 2 (CD)
 2003 - Sunnyside/Owl (USA), SSC 3505 (CD)

Note: (6,7) are only available on the CD pressing.

174 - CANDID JAZZ: various artists

This records features Coleman Hawkins/Pee Wee Russell (1), Roy Eldridge (2), Lucky Thompson (3), Benny Bailey (4), Clark Terry (5), Toshiko/Mariano (6), Don Ellis (7), Richard Williams (8), Abbey Lincoln/Max Roach (9), Booker Little (10), Booker Ervin (11), Steve Lacy (12), Cecil Taylor (13), Charles Mingus (14).

12/ Criss Cross (Monk) 5:44

1988 - Candid (Germany), CCD 79000 (CD)

See THE STRAIGHT HORN OF STEVE LACY (1961) for further references.

175 - THE COMPLETE CANDID RECORDINGS OF CECIL TAYLOR AND BUELL NEIDLINGER

The three tracks on which Steve Lacy appears are available on other records.

21/ Jumpin' Punkins (Take 4) 8:05
 22/ Things Ain't What They Used To Be (Take 1) 10:04
 23/ Things Ain't What They Used To Be (Take 3) 8:53

Cecil Taylor: piano; Buell Neidlinger: bass; Steve Lacy: soprano; Charles Davis: baritone saxophone; Clark Terry: trumpet; Roswell Rudd: trombone; Billy Higgins: drums, tympani.

1989 - Mosaic (USA), MR6-127 (6xLP)
 1989 - Mosaic (USA), MD4-127 (4xCD)

See CELL WALK FOR CELESTE (1988) for further references on (21).
 See NEW YORK CITY R & B (1971) for further references on (22).
 See JUMPIN' PUNKINS (1987) for further references on (23).

176 - MY COUNTRY: Celestial Communication Orchestra

1/ My Country (Silva) 68:00

Recorded live at the Festival de Musique Contemporaine de Royan, France in January 1971

Alan Silva: violin, sarangi, electrical-acoustical bow, electrical-acoustical spring; Anthony Braxton: alto, soprano; Steve Lacy: soprano; Becky Friend: flute, alto; Robin Kenyatta: alto; Ronnie Beer: alto; Hugh Levick: tenor; Lubomir Tamaskovic: tenor; Jouck Minor: baritone; Bernard Vitet: trumpet, French horn; Ambrose Jackson: trumpet; Oché Ray Stephens: trumpet; Noel McGuee: drums, percussion; Jerome Cooper: drums, percussion; Bob Reid: bass; Kent Carter: bass; Beb Guérin: bass; François Tusques: piano, organ, celesta; David Horowitz: piano; Robert Wood: vibes.

1989 - Leo Records (France), LR 302 (CD)

177 - IMAGE: Steve Lacy, Steve Argüelles

1/ Evidence	(Monk)	5:53
2/ Image	(Lacy)	9:12
3/ Wickets	(Lacy)	7:41
4/ Blinks	(Lacy)	6:39
5/ Art	(Lacy)	5:31
6/ Twilight	(Lacy)	6:58
7/ Clichés	(Lacy)	9:55

Recorded at the Bluecoat, Liverpool (UK) on October 16, 1987
Produced by Nick Purnell

Steve Lacy: soprano; Steve Argüelles: drums.

1989 - Ah-Um Music (UK), AH-UM001 (CD)

178 - VOICES: Togashi, Lacy, Avenel

1/ Door	(Lacy)	8:43
2/ Orange	(Togashi)	8:07
3/ Action	(Togashi)	9:40
4/ In The Pot	(Togashi)	8:37
5/ Clichés	(Lacy)	14:38

Recorded live at the FM Tokyo Hall, Tokyo (Japan) on June 14, 1988

Masahiko Togashi: drums; Steve Lacy: soprano; Jean-Jacques Avenel: bass, calimba.

1989 - NEC Avenue/Pan Music (Japan), A29C-1018 (CD)

1992 - NEC Avenue/Pan Music (Japan), NAJC 1005 (CD)

179 - THE DOOR: Steve Lacy

1/ The Door	(Lacy)	7:26
2/ Ugly Beauty	(Monk)	7:48
3/ Clichés	(Lacy)	8:27
4/ Forgetful	(G. Handy, J. Segal)	7:21
5/ Blinks	(Lacy)	9:13
6/ Coming Up	(Bud Powell)	4:43
7/ The Breath	(Lacy)	4:25
8/ Virgin Jungle	(Ellington, Strayhorn)	9:21

Recorded at Family Sound, Paris on July 4 and 5, 1988

Steve Lacy: soprano; Steve Potts (1,2,5,8): alto, soprano; Irène Aebi (8): violin; Bobby Few (1,2,4,5,8): piano; Jean-Jacques Avenel (1-3,5,6,8): bass, senza on (3); Oliver Johnson (1,2,5-8): drums; Sam Woodyard (8): drums.

1989 - Novus (EEC), PL83049 (LP)
 1989 - Novus (EEC), PD83049 (CD)
 1989 - Novus (EEC), PK83049 (CT)
 1989 - Novus (USA), 3049-1-N (LP)
 1989 - Novus (USA), 3049-2-N (CD)

Note: (6,7) are only available on the CD pressing.

Note: some of the catalog numbers above might be wrong, and, as a result, there could be only three pressings: one LP, one CD, and one CT.

180 - FLAKES: Tiziana Simona

1/ Flakes To Mark Rothko	(Lacy, Simona)	5:47
2/ Little One	(Waldron)	4:10
3/ Bo Il Cinese (Nowhere Ever After)	(Butch Morris, Simona)	4:20
4/ Flowers For Albert	(David Murray)	3:50
5/ Shadow Figures	(Waldron, Simona)	5:43
6/ Rose Selavy	(Rava, Simona)	7:20
7/ Left Alone	(Waldron, B. Holliday)	6:02
8/ Fling	(Butch Morris, Simona)	6:54
9/ Mari	(Giulio Visibelli)	3:10

Recorded at Barigozzi Studio, Milano (Italy) in August and September 1988
 Produced by Tiziana Simona and Roberta Ancillotti

Tiziana Simona: vocals; Mal Waldron: piano; Steve Lacy: soprano; Enrico Rava: trumpet, flugelhorn; Giulio Visibelli: flute, alto flute.

1989 - ITM (Germany), ITM 0037 (LP)
 1989 - ITM (Germany), ITM 1437 (CD)

181 - MORNING JOY: Steve Lacy Four

1/ Epistrophy	(Monk)	9:10
2/ Prospectus	(Lacy)	7:37
3/ Wickets	(Lacy)	16:00
4/ Morning Joy	(Lacy)	10:15

5/ In Walked Bud	(Monk)	11:30
6/ As Usual	(Lacy)	13:00

Recorded live at Sunset, Paris on February 19, 1986

Steve Lacy: soprano; Steve Potts: alto, soprano; Jean-Jacques Avenel: bass;
Oliver Johnson: drums.

1990 - Hat Hut Records (Switzerland), hat ART CD 6014 (CD)

2001 - Hat Hut (Switzerland), hatOLOGY 556 (CD)

2014 - Hat Hut (Switzerland), hatOLOGY 701 (CD)

Note: the 2014 reissue is called MORNING JOY...PARIS LIVE.

Note: the 2001 and 2014 reissues contain one extra track and their exact content is:

1/ Epistrophy	(Monk)	9:21
2/ Propectus	(Lacy)	7:43
3/ Wickets	(Lacy)	16:11
4/ Morning Joy	(Lacy)	10:25
5/ Work	(Monk)	7:38
6/ In Walked Bud	(Monk)	11:42
7/ As Usual	(Lacy)	13:11

182 - ANTHEM: Steve Lacy

1/ Number One	(Lacy)	9:01
2/ Prayer	(Lacy)	9:21
3/ J. J.'s Jam	(Avenel)	6:53
4/ Prelude And Anthem	(Lacy, Osip Mandelstam)	15:48
5/ The Mantle	(Lacy, Mary Frazee)	9:22
6/ The Rent	(Lacy)	7:17

Recorded at Family Sound Studios, Paris on June 27-28, 1989

Steve Lacy: soprano; Bobby Few: piano; Steve Potts: alto, soprano; Jean-Jacques Avenel: bass; John Betsch: drums; Irène Aebi: vocals; La Velle: vocals; Sam Kelly: percussion; Glenn Ferris: trombone.

1990 - Novus (EEC), PL83079 (LP)

1990 - Novus (EEC), PD83079 (CD)

1990 - Novus (EEC), PK83079 (CT)

1990 - Novus/RCA (USA), 3079-1-N (LP)

1990 - Novus/RCA (USA), 3079-2-N (CD)

183 - RUSHES, 10 SONGS FROM RUSSIA: Steve Lacy

1/ I Know The Truth	(SL, Marina Tsvetayeva)	6:10
2/ Song Of The Woods	(SL, Osip Mandelstam)	6:20
3/ The Cuckoo	(SL, Anna Akhmatova)	3:26
4/ The Whisper	(SL, Osip Mandelstam)	5:35
5/ The Smile	(SL, Anna Akhmatova)	7:32

6/ Sketch	(SL, Osip Mandelstam)	5:05
7/ Swimming	(SL, Anna Akhmatova)	5:48
8/ Prison Song	(SL, Osip Mandelstam)	7:26
9/ The Grave	(SL, Anna Akhmatova)	4:12
10/ Sequel	(SL, Osip Mandelstam)	2:59

Recorded at NowoSounds Studio, Milan (Italy) in September and November 1989

Produced by Gianfranco Salvatore

Irène Aebi: vocals; Frederic Rzewski: piano; Steve Lacy: soprano.

1990 - New Sound Planet (Italy), IN 809 (CD)

2005 - Azzura (?) (Italy), ??? (CD)

184 - TROCHUS: Giancarlo Locatelli Quintet

1/ Trochus	(Locatelli)	4:22
2/ Prima Del Cielo	(Locatelli)	5:21
3/ Art	(Lacy)	7:08
4/ Il Trasportatore	(Locatelli)	5:22
5/ Amalassunta	(Locatelli)	4:55
6/ After It's Over	(Locatelli)	5:32
7/ Wana Gana Bana Bidi Boba Yes	(Locatelli)	4:46
8/ Retreat	(Lacy)	7:23

Recorded in Milano, Italy on April 15-17, 1991

Steve Lacy (1,3,8): soprano; Giancarlo Locatelli: alto clarinet, bass clarinet, Bb clarinet; F. Aroni Vigone (all but 3): alto; Roberto Favilla Jr. (1,2,4-8): piano, mouth trumpet (on 7); Enrico Fazio (all but (3)): bass; Filippo Monico (all but (3)): drums.

1991 - La Drogueria Di Drugolo (Italy), 212 355 (LP)

1991 - La Drogueria Di Drugolo (Italy), DDD 262 355 (CD)

185 - STEVE LACY SOLO

1/ Work	(Monk)	3:12
2/ Morning Joy	(Lacy)	6:45
3/ Coastline	(Lacy)	\
		>9:38
4/ Deadline	(Lacy)	/
5/ Clichés	(Lacy)	4:59
6/ Retreat	(Lacy)	7:03
7/ The Gleam	(Lacy)	4:38
8/ Rimane Poco	(Lacy)	6:13

Recorded live during the "1ère Décade de Musique Improvisée" at La Galerie Maximilien Guiol, Paris on December 5, 1985

Steve Lacy: soprano.

1991 - In Situ/Basta/Adda (France), 590051 (CD)

186 - DUTCH MASTERS: Mengelberg, Lacy, Lewis, Reyseger, Bennink

1/ Dutch Masters	(Lacy)	10:13
2/ Off Minor	(Monk)	7:45
3/ Reef	(Mengelberg)	4:40
4/ Kneebus	(Mengelberg)	6:45
5/ Hornin'In	(Monk)	7:33
6/ Utah	(Lacy)	9:36

Recorded at Barigozzi Studio, Milan (Italy) on March 25, 1987

Misha Mengelberg: piano; Steve Lacy: soprano; George Lewis: trombone; Ernst Reyseger: cello; Han Bennink: drums.

1991 - Soul Note (Italy), 121154-2 (CD)

187 - MORE MONK: Steve Lacy

1/ Shuffle Boil	(Monk)	4:42
2/ Straight No Chaser	(Monk)	4:31
3/ Off Minor	(Monk)	5:20
4/ Ruby My Dear	(Monk)	6:32
5/ In Walked Bud	(Monk)	4:16
6/ Trinkle Tinkle	(Monk)	5:00
7/ Comin' On The Hudson	(Monk)	6:27
8/ Introspection	(Monk)	6:10
9/ Jackie-ing	(Monk)	4:10
10/ Crepuscule With Nellie	(Monk)	4:00
11/ Bye-ya	(Monk)	4:32

Recorded at Barigozzi Studio, Milan (Italy) on April 18-19, 1989

Steve Lacy: soprano.

1991 - Soul Note (Italy), 121210-1 (LP)

1991 - Soul Note (Italy), 121210-2 (CD)

188 - THAT CERTAIN FEELING (GEORGE GERSHWIN SONGBOOK): Ran Blake

1/ Ouverture I	(Gershwin)	0:56
2/ Mine	(Gershwin)	5:07
3/ It Ain't Necessarily So	(Gershwin)	2:50
4/ The Man I Love	(Gershwin)	9:44
5/ Oh Where's My Bess I	(Gershwin)	4:06
6/ Blues	(Gershwin)	2:02
7/ Strike Up the Band	(Gershwin)	4:50
8/ What Do You Want Wid Bess	(Gershwin)	3:32

9/ I Got Rhythm	(Gershwin)	2:22
10/ That Certain Feeling I	(Gershwin)	1:32
11/ Ouverture II	(Gershwin)	1:01
12/ Someone to Watch Over Me	(Gershwin)	4:04
13/ But not For Me	(Gershwin)	3:33
14/ Who Cares	(Gershwin)	5:49
15/ Liza	(Gershwin)	2:45
16/ Clara Clara	(Gershwin)	2:30
17/ Oh Where's My Bess II	(Gershwin)	2:44
18/ 'S Wonderful	(Gershwin)	3:38
19/ That Certain Feeling II	(Gershwin)	3:24

Recorded at Radio DRS Zürich, Switzerland on July 3 and 4, 1990
Produced by Pia and Werner X. Uehlinger

Ran Blake: piano; Steve Lacy (4,7,12,14,18): soprano; Ricky Ford (2,7,9,12,16,18): tenor.

1991 - Hat Hut Records (Switzerland), hat ART CD 6077 (CD)
2010 - Hat Hut Records (Switzerland), hat OLOGY 699 (CD)

189 - FLIM-FLAM: Steve Lacy, Steve Potts

1/ The Crust	(Lacy)	6:18
2/ Flim-Flam	(Lacy)	11:04
3/ 3 Points	(Lacy)	21:05
4/ The Whammies	(Lacy)	8:04
5/ Rimane Poco	(Lacy)	8:39
6/ The Gleam	(Lacy)	10:51

Recorded live at Altes Schlachthaus, Berne (Switzerland) on December 2, 1986

Steve Lacy: soprano; Steve Potts: alto, soprano.

1991 - Hat Hut Records (Switzerland), hat ART CD 6087 (CD)

190 - HOT HOUSE: Steve Lacy, Mal Waldron

1/ House Party Starting	(Nichols)	6:14
2/ Hot House	(Dameron)	4:13
3/ I'll Keep Loving You	(Powell)	9:17
4/ Friday The 13th	(Monk)	6:07
5/ Mistral Breeze	(Waldron)	3:33
6/ The Mooche	(Ellington)	5:55
7/ Petite Fleur	(Bechet)	7:04
8/ Snake Out	(Waldron)	6:39
9/ Retreat	(Lacy)	5:26

Recorded at Studios Ferber, Paris on July 12-13, 1990
Produced by John Snyder

Steve Lacy: soprano; Mal Waldron: piano.

1991 - Novus (EEC), PD83098 (CD)
 1991 - Novus (EEC), PK83098 (CT)
 1991 - RCA Novus/HMV (EEC), 3098 4 N (CT)
 1991 - Novus (USA), 3098-2-N (CD)

191 - A MERRY JAZZMAS: various artists

This record features Marcus Roberts, Roy Hargrove, Hilton Ruiz, Vanessa Rubin, Antonio Hart, Christopher Hollyday, John Hicks, Carmen McRae, Steve Coleman, Steve Lacy and Mal Waldron.

11/ A Merrier Christmas (Monk) 5:00

Recorded at Studios Ferber, Paris on July 13, 1990

Steve Lacy: soprano; Mal Waldron: piano; Irène Aebi: vocals.

1991 - BMG, Novus 63126 (CD)

192 - ITINERARY: Steve Lacy + 16

1/ I Feel A Draft	(Lacy)	4:04
2/ Cloudy	(Lacy)	5:56
3/ Rain	(Lacy)	6:01
4/ The Sun	(Lacy)	5:46
5/ Moon	(Lacy)	7:19
6/ Sweet 16	(Lacy)	14:05
7/ Itinerary	(Lacy)	9:48

Recorded at Haus Der Begegnung Mariahilf, Vienna (Austria) on November 26-28, 1990

Andreas Kolbe: flute, piccolo; Steve Lacy: soprano; Steve Potts: alto, soprano; Urs Leimgruber: soprano, tenor; Hans Steiner: bass clarinet; Franz Koglmann: flugelhorn; Klaus Peham: trumpet; Glenn Ferris: trombone; Radu Malfatti: trombone; Raoul Herget: tuba; Bobby Few: piano; Burkhard Stangl: guitar; Gyde Knebusch: harp; Irène Aebi: cello, violin; Jean-Jacques Avenel: bass; John Betsch: drums; Sam Kelly: percussion; Gustave Bauer: conductor.

1991 - Hat Hut Records (Switzerland), hat ART CD 6079 (CD)

193 - KIMUS #5: various artists

This hat ART CD-Sampler presents alternate takes and unreleased tracks by Ran Blake, Fritz Hauser, Steve Lacy, Franz Koglmann, Maarten Altena, Habarigani.

6/ I Feel A Draft (Lacy) 4:04

7/ Cloudy	(Lacy)	5:56
8/ Rain	(Lacy)	6:05

Recorded at Haus der Begegnung Mariahilf, Vienna (Austria) on November 26-28, 1990

Andreas Kolbe: flute, piccolo; Steve Lacy: soprano; Steve Potts: alto, soprano; Urs Leimgruber: soprano, tenor; Hans Steiner: bass clarinet; Franz Koglmann: flugelhorn; Klaus Peham: trumpet; Glenn Ferris: trombone; Radu Malfatti: trombone; Raoul Herget: tuba; Bobby Few: piano; Burkhard Stangl: guitar; Gyde Knebusch: harp; Irène Aebi: cello, violin; Jean-Jacques Avenel: bass; John Betsch: drums; Sam Kelly: percussion; Gustave Bauer: conductor.

1991 - Hat Hut Records (Switzerland), hat ART CD 16005 (CD)

See ITINERARY (1991) for further references.

Note: this record is a limited edition of 1500 CDs.

194 - SONGPOSTS VOL. 1: various artists

This record features Sheila Jordan/Harvie Swartz duo, Paula Owen, Jeannette Lambert, Irène Aebi/Steve Lacy, Corry Sobol/Dave Young, Jay Clayton/Kirk Nurock, Jeanne Lee, Anne Lebaron Ensemble, David Drazin.

7/ Agenda	(Lacy, Jack Spicer)	4:20
8/ All Those Years	(Lacy, Gysin)	3:43

Recorded in Vancouver BC, Canada on June 28, 1991

Steve Lacy: piano; Irène Aebi: vocals.

1991 - Word Of Mouth (Canada), WOMCD-1004-2 (CD)

195 - CECIL: Cecil Taylor

1/ E.B.	(Taylor)	9:56
2/ This Nearly Was Mine	(Rodgers, Hammerstein)	10:46
3/ Port Of Call	(Taylor)	4:20
4/ O.P.	(Neidlinger)	9:15
5/ Cindy's Main Mood	(BN, CT, BH)	5:12
6/ Things Ain't What They Used To Be	(Mercer Ellington)	10:09

1991 - i Maestri del JAZZ (Italy), MJ 1069-1 (CD)

See NEW YORK CITY R & B (1971) for further references on (6).

Note: Steve Lacy only plays on (6).

196 - UTOPIA AMERICANA: compilation of American music

This record features works by Allen Ginsberg, Steve Reich, Michael Galasso, Ben Neill, John Cage, David Behrman, Pauline Oliveros, Steve Lacy, John Zorn and Andrea Centazzo.

9/ Pannonica (Monk) 7:36

Recorded live at the Knitting Factory, New York City on December 30, 1990

Steve Lacy: soprano.

1992 - New Tone (Italy), NT 6707 (CD)

197 - REMAINS: Steve Lacy

1/ Existence	(Lacy)	5:25
2/ The Way	(Lacy)	6:46
3/ Bone	(Lacy)	4:14
4/ Name	(Lacy)	6:34
5/ The Breath	(Lacy)	4:57
6/ Life On It's Way	(Lacy)	2:49
7/ Pearl Street	(Lacy)	5:15
8/ Remains	(Lacy)	18:05
9/ Afterglow	(Lacy)	6:11
10/ Epistrophy	(Monk)	3:59

Recorded at Radio DRS Zürich, Switzerland on April 29 & 30, 1991
Produced by Pia and Werner X. Uehlinger

Steve Lacy: soprano.

1992 - Hat Hut Records (Switzerland), Hat Art 6102 (CD)

198 - LIVE AT SWEET BASIL: The Steve Lacy Sextet

1/ Prospectus	(Lacy, Blaise Cendrars)	10:48
2/ The Bath	(Lacy)	12:38
3/ Morning Joy	(Lacy, Bob Kaufman)	16:11
4/ The Wane	(Lacy)	14:55
5/ Blinks	(Lacy)	14:29

Recorded live at Sweet Basil, New York on July 6 and 7, 1991

Steve Lacy: soprano; Steve Potts: soprano, alto; Irène Aebi: voice, violin;
Bobby Few: piano; Jean-Jacques Avenel: bass; John Betsch: drums.

1992 - Novus, 01241 63128-2 (CD)

1992 - Novus, PD 90647 (CD)

199 - TWILIGHT: Masahiko Togashi, Steve Lacy

1/ The Crest	(Lacy)	4:44
2/ Haze	(Togashi)	8:18
3/ I Do Not Believe	(Lacy)	5:45
4/ In The Pot	(Togashi)	4:31
5/ Unbalanced	(Togashi)	5:59
6/ Twilight	(Lacy)	8:08
7/ Blues For Aida	(Lacy)	7:19
8/ Clichés	(Lacy)	9:30

Recorded at Studio Merjithur, Courbevoie (France) on November 10, 1991

Masahiko Togashi: percussion; Steve Lacy: soprano.

1992 - Nippon Crown (Japan), CRCJ-9104 (CD)

2011 - Studio Songs (Japan), YZSO 10020 (CD)

Note: (1) is in fact "The Crust."

200 - SPIRIT OF MINGUS: Steve Lacy, Eric Watson

1/ Peggy's Blue Skylight	(Mingus)	6:47
2/ Self Portrait In Three Colors	(Mingus)	8:48
3/ Nostalgia In Times Square	(Mingus)	5:25
4/ IX Love	(Mingus)	7:53
5/ Reincarnation Of A Lovebird	(Mingus)	9:12
6/ Pithycanthropus Erectus	(Mingus)	6:41
7/ Free Cell, Block F...	(Mingus)	7:03
8/ Goodbye Pork Pie Hat	(Mingus)	5:23
9/ Remember Rockfeller At Attica	(Mingus)	6:18

Recorded in Paris, France on December 5-7, 1991

Produced by Jean-Paul Rodrigue

Steve Lacy: soprano; Eric Watson: piano.

1992 - Free Lance (France), FRL-CD 016 (CD)

201 - SONB - SOMETHING OLD SOMETHING NEW SOMETHING BORROWED SOMETHING BLUE:

Tiziana Ghigloni

1/ Peace	(H. Silver)	6:58
2/ Gospel	(Lacy)	
6:43		
2a/ Gospel 1		
2b/ Gospel 2		
3/ Street Woman	(Coleman)	6:20
4/ Art	(Lacy)	7:35
5/ Bone	(Lacy, Lao Tzu)	2:44
6/ Utah	(Lacy, G. Niccolai)	6:16
6a/ Utah 1		

6b/ Utah 2			
7/ Microworlds	(Lacy)		6:04
7a/ Microworlds 1			
7b/ Microworlds 2			
8/ Lonely Woman	(H. Silver)	9:49	
9/ Una Muy Bonita	(Coleman, M. Guryan)		2:07
10/ Duquility	(Waldron)	6:09	

Recorded in Milan, Italy in March, April and May 1992

Tiziana Ghiglioni: voice; Steve Lacy: soprano; Gianluigi Trovesi: piccolo clarinet, bass clarinet; Enrico Rava: trumpet; Giancarlo Schiaffini: trombone; Umberto Petrin: piano; Attilio Zanchi: bass; Tiziano Tononi: drums.

1992 - Splasc(h) Records, CDH 370.2 (CD)

Note: Steve Lacy only plays on (1,2,5-8,10).

202 - NELLA SALA DELLE ARCADE: Orchestra & Ensemble Zétema

1/ Lo Scaldabanchi	(Tommaso)		6:37
2/ Hyaline Implication	(De Paolis)	8:26	
3/ La Signora Dei Fiori	(Fioravanti)		9:00
4/ Talking Stones	(Ottaviano)	5:15	
5/ Riffe Raffe	(Fioravanti)		8:20
6/ Ah! Mathilde	(Fioravanti)		8:21
7/ Sinfonia Sconcertante	(Tommaso)		23:07

Recorded at Sala delle Arcate, Palazzo Lanfranchi (Italy) on March 13-16, 1992

Zétema Jazz Orchestra (1,2,7): Bruno Tommaso: leader; Paola Cicolella: flute; Francesco Forges Davanzati: flute; Antonio Giorgio: flute; Vanessa Vizziello: flute; Massimiliano Barretta: trombone; Giuseppe Ciannella: trombone; Rocco Nuzzaco: trombone; Domenico Pellegrini: trombone; Marco Sinno: trombone; Francesco Angiulo: trombone; Guglielmo Battisteli: trombone; Cosimo Moro: trombone; Roberto Schiano Moriello: trombone; Eustachio Rondinone: bugle; Gianfranco Balena: alto; Antonangelo Giudice: alto; Franco Cirillo: tenor; Felice Mezzina: tenor, soprano; Eugenio Colombo: baritone saxophone; Angelo Muscaridola: clarinet; Raffaele Marchionna: guitar; Gianni Lenoci: piano; Pasquale Gadaleta (1,7): bass; Pierluigi Balducci (2): electric bass; Giuseppe Basile: vibraphone; Fabio Accardi (1,2): drums; Michele Vurchio (7): drums; Erasmo Dante Spada: percussion; Francesco Forges Davanzati (1): vocals; Giovanna Montecalvo (2): vocals; Giancarlo De Paolis: assistant director.

(3-6) Zétema Ensemble: Ettore Fioravanti: leader; Aldo Bucci: trombone; Giuseppe Ciannella: trombone; Nicola Pesce: trombone; Nicola Giammarinaro: tenor, clarinet; Carlo Travierso: alto; Felice Mezzina (4): soprano; Franco Di Marzio: baritone saxophone; Marco Brezza: flute; Giuseppe Mazzarano: guitar; Nico Morelli: piano; Maurizio Chiantone (4-6): bass; Poldo Sebastiani (3-5): electric bass; Giuseppe Berlen (3-5): vibraphone, drums; Antonio Di Lorenzo (3,4): drums, vibraphone; Ettore Fioravanti (6): drums.

Soloists: Steve Lacy (6,7): soprano; Glenn Ferris (5,7): trombone; Roberto Ottaviano (4): saxophone.

1992 - Zétema (Italy), ZET 001 (CD)

203 - THE PRESTIGE STORY: various artists

This audio companion to the ??? 1992 issue of the magazine MUSICA JAZZ features Lennie Tristano & Lee Konitz (1), Stan Getz (2), J.J. Johnson (3), Serge Chaloff (4), Sonny Stitt (5), Lee Konitz (6), Sonny Rollins (7), Zoot Sims (8), Gerry Mulligan (9), Modern Jazz Quartet (10), King Pleasure (11), Miles Davis (12), Max Roach & Clifford Brown (13), Gil Evans (14), John Coltrane (15), Steve Lacy (16), Mal Waldron & Eric Dolphy (17).

Steve Lacy plays on two tracks, one with Gil Evans:

14/ Remember	(Gil Evans)	4:37
--------------	-------------	------

and one under his name:

16/ San Francisco Holiday	(Steve Lacy)	4:33
---------------------------	--------------	------

1992 - Musica Jazz (Italy), ??? (magazine+CD)

See GIL EVANS PLUS TEN (1957) for further references on (14), and EVIDENCE (1962) for (16).

204 - LUNAR ECLYPSE: Gil Evans Big Band

1/ Lunar Eclypse	(Evans)	20:45
2/ Variation On The Misery	(Evans)	14:57
3/ Jelly Rolls	(Evans)	15:22
4/ Drizzling Rain	(Evans)	11:42

- (1) recorded in Bolzano, Italy on July 13, 1981
- (2) recorded in Copenhagen, Denmark on July 9, 1981
- (3) recorded in Pori, Finland on July 11, 1981
- (4) recorded at the New Morning in Paris, France on July 23, 1981

Gil Evans: piano, director, arranger; Miles Evans: trumpet; Hannibal Marvin Peterson: trumpet, vocals, percussion; Lew Soloff: trumpet; George Lewis: trombone; Dave Barger: trombone, tuba; Howard Johnson (1): tuba; Steve Lacy (4): soprano; Steve Grossman: soprano, tenor; David Sanborn (4): alto; Pete Levin: electric keyboards; Hiram Bullock (2,3): electric guitar; Luico Hopper (2,3): electric bass; Buster Williams (4): bass; Anita Evans: percussion; Omar Hakim: drums.

1993 - New Tone (Italy), nt 6711 (CD)

205 - SELF-PORTRAIT JUMPING: Brion Gysin

Brion Gysin's songs, poems and stories set to music by Ramuntcho Matta, performed by Brion Gysin and Ramuntcho Matta with Don Cherry (1), Elli Medeiros, Steve Lacy (10), Lizzy Mercier Descloux and Caroline Loeb (5), Abdoulaye Prosper Niang, Polo Lombardo, etc.

1/ Kick	4:05
2/ Junk	3:23
3/ Stop Smoking	4:52
4/ Sham Pain	4:56
5/ V.V.V.	1:42
6/ Baboon	4:15
7/ All Those Years	3:23
8/ Dreamachine	
8a/ Dreamachine	0:29
8b/ Page 3	4:06
8c/ Flies	13:02
8d/ I Am That I am	3:56
8e/ Off The Ground	5:50
8f/ The Initiate	5:16
9/ Somebody Special	2:41
10/ The Door	7:08

Recorded in Paris between 1982 and 1984 (for the songs featuring Gysin)

1993 - Made To Measure/Crammed Discs, MTM 33 CD (CD)

Note: Steve Lacy only plays on (10).

206 - WE SEE: Steve Lacy 6

1/ We See	(Monk)	6:56
2/ Shuffle Boil	(Monk)	4:31
3/ Evidence	(Monk)	6:07
4/ Reflections	(Monk)	3:28
5/ Ruby My Dear	(Monk)	4:43
6/ Eronel	(Monk)	3:52
7/ Monk's Mood	(Monk)	5:31
8/ Thelonious	(Monk)	5:32
9/ Misterioso	(Monk)	7:55
10/ Well You Needn't	(Monk)	7:33
11/ Hanky-Panky	(Lacy)	8:02

Recorded at Mohren-Saal, Willisau (Switzerland) on September 1 & 2, 1992

Steve Lacy: soprano; Steve Potts: alto, soprano; Hans Kennel: trumpet, flugelhorn; Sonhando Estwick: vibes; Jean-Jacques Avenel: bass; John Betsch: drums.

1993 - Hat Hut Records (Switzerland), hat ART CD 6127 (CD)

2002 - Hat Hut Records (Switzerland), hatOLOGY 569 (CD)

Note: (8) is only available on the 2002 reissue.

207 - LET'S CALL THIS ... ESTEEM: Steve Lacy, Mal Waldron

1/ Let's Call This	(Monk)	7:03
2/ Monk's Dream	(Monk)	5:25
3/ In A Sentimental Mood	(Ellington, Mills, Kurtz)	8:18
4/ Snake Out	(Waldron)	8:18
5/ Blues For Aida	(Lacy)	7:26
6/ Johnny Come Lately	(Strayhorn)	6:53
7/ What It Is	(Waldron)	9:06
8/ Evidence	(Monk)	6:56
9/ Epistrophe	(Monk, Clarke)	5:18
10/ Esteem	(Lacy)	7:50

Recorded live at the Playhouse Theatre, Oxford (UK) on May 16, 1993

Steve Lacy: soprano; Mal Waldron: piano.

1993 - Slam Records, SLAMCD 501 (CD)

2009 - Silta (Italy), SR0901 (CD)

Note: the concert is introduced and presented by... Lol Coxhill.

Note: the 2009 reissue on Silta is a limited and numbered edition of 999 copies only.

208 - VESPER: Steve Lacy Octet

1/ Multidimensional	(Lacy, Blaga Dimitrova)	6:59
2/ If We Come Close	(Lacy, Blaga Dimitrova)	8:25
3/ Grass	(Lacy, Blaga Dimitrova)	9:24
4/ Wait For Tomorrow	(Lacy, Blaga Dimitrova)	4:35
5/ Across	(Lacy, Blaga Dimitrova)	5:58
6/ I Do Not Believe	(Lacy, Blaga Dimitrova)	9:26
7/ Vespers	(Lacy, Blaga Dimitrova)	6:15

Recorded at Sear Sound, New York City on July 5-7 & 9, 1993

Produced by Giovanni Bonandrini and Ann Rebentisch

Steve Lacy: soprano; Steve Potts: soprano, alto; Irène Aebi: voice; Bobby Few: piano; Jean-Jacques Avenel: bass; John Betsch: drums; Ricky Ford: tenor; Tom Varner: French horn.

1993 - Soul Note (Italy), 121260-2 (CD)

209 - CLANGS: Steve Lacy Double Sextet

1/ The Owl	(Lacy, Appollinaire)	6:53
2/ Torments	(Lacy, Gaston Chaissac)	10:52
3/ Tracks	(Lacy, Mario Merz)	7:30
4/ Dome	(Lacy, Kurt Schwitters)	16:29
5/ The New Moon	(Lacy, Kandinsky)	11:15

Recorded at Grosser Sendesaal Funkhaus Wallrafplatz, Cologne (Germany) on
March 4-6, 1992

Produced by Ulrich Kurth, Pia and Werner X. Uehlinger

Steve Lacy: soprano; Steve Potts: alto, soprano; Hans Kennel: trumpet; Glenn
Ferris: trombone; Irène Aebi: voice; Nicholas Isherwood: voice; Bobby Few:
piano; Eric Watson: piano; Sonhando Estwick: vibraphon; Jean-Jacques Avenel:
bass; Sam Kelly: percussion; John Betsch: drums.

1993 - Hat Hut Records (Switzerland), hat ART CD 6116 (CD)

210 - MAURESACA: Jazz Time Big Band

1/ Freedom Jazz Dance	(E. Harris)	7:39
2/ Reincarnation Of A Love Bird	(Mingus)	7:41
3/ Off Minor	(Monk)	6:15
4/ No Tonic Press	(R. Kirk)	3:56
5/ Prospectus	(Lacy)	5:30
6/ Mauresaca	(R. Calleja)	12:15
7/ Gaudi	(G. Arcens)	10:30
8/ E.S.P.	(W. Shorter)	5:45
9/ Boogie Stop Shuffle	(Mingus)	4:42

Recorded in Toulouse, France in June 1993

Richard Calleja: direction, tenor; Philippe Renault: tenor; Steve Lacy: so-
prano; Aldo Guinart: tenor, flute; Philippe Yvron: piano; Pierre Raynaud:
trumpet; Dominique Rieux: flugelhorn; Magali Pietri: vocals; Remi Vignolo:
bass; Christian "Tintin" Salut: drums; Regis Maurette: drums; Gilles Arcens:
arrangements.

1993 - EMP Records (France), EPC 894 (CD)

211 - LES ANNEES SARAFAH: David McNeil

1/ Hollywood	(McNeil)
2/ La Fée	(McNeil)
3/ Papa Jouait Du Rock And Roll	(McNeil)
4/ Rue Simon Bolivar	(McNeil)
5/ L'Assassinat	(McNeil)
6/ Acapulco Gold	(McNeil)
7/ Isabelle	(McNeil)
8/ Honolulu Lulu	(McNeil)
9/ La Lamentable Aventure De Simon Wiesenthal	(McNeil)
10/ Maxie, Madge Et Parfois Dicky Wagner	(McNeil)
11/ Deux Mille Deux Cent Cigarettes	(McNeil)
12/ Chuck Berry Strikes Again	(McNeil)
13/ Lasso Lucy	(McNeil)
14/ Dans La Ville D'Anvers	(McNeil)
15/ Au Temps Où Les Abbés	(McNeil)

16/ Morning (McNeil)
 17/ Le Bateau Mouche (McNeil)
 18/ J'Ai Déjà Fait Mon Arche (McNeil)
 19/ Les Bars De Babylone (McNeil)

(1,2,6,7,9,11,12,14,15) recorded at Studio Saravah, Paris
 (3,4,8,10,18) recorded at Studio Saravah, Paris during Summer 1975
 (5,13,16,17) recorded at Studio Saravah, Paris
 (19) recorded at Watt Works Grog Kill Studios, Woodstock in August 1976

David McNeil: vocals, guitar; Jean-Pierre Arnoux (1,2,6,7,9,11,12,14,15): percussion; Dominique Barouh (1,2,6,7,9,11,12,14,15): vocals; Pierre Barouh (1,2,6,7,9,11,12,14,15): piano; Philippe Beaupoil (1,2,6,7,9,11,12,14,15): electric guitar; Olivier Bloch-Laine (1-4,6-9,10-12,14,15,18): bass, vocals; Jacques Cuomo (1,2,6,7,9,11,12,14,15): tenor; Jacques Higelin (1,2,6,7,9,11,12,14,15): accordion; Ariel Kalmopowitz (1,2,6,7,9,11,12,14,15): flutes; Jean-Louis Lefebvre (1,2,6,7,9,11,12,14,15): violin; Leslie McNeil (1,2,6,7,9,11,12,14,15): vocals; Pierre Rigaux (1,2,6,7,9,11,12,14,15): tenor; Jacqueline Stooband (1,2,6,7,9,11,12,14,15): guitar, vocals; Michel Dubreuil (1,2,6,7,9,11,12,14,15): French horn; Jean-Pierre Aufredo (3,4,8,10,18): guitar, mandolin, harps, oboe; Lary Martin (3,4,8,10,18): bass; Patrice Cramer (3,4,8,10,18): drums; Jean-Louis Rassinfosse (3,4,8,10,18): bass; Benoît Charvet (3,4,8,10,18): bass; Roland Romanelli (3,4,8,10,18): accordion; Michel Ripoché (3,4,8,10,18): violin; Jack Treese (3-5,8,10,13,16-18): guitar, vocals; Michael Rushton (3,4,8,10,18): drums; Steve Lacy (3,4,8,10,18): soprano; Bill Keith (3,4,8,10,18,19): pedal steel, banjo; Jean-Louis Mahjun (5,13,16,17): bass, violin; Jean-Pierre Mahjun (5,13,16,17): drums, washboard; Philippe Mahjun (5,13,16,17): bass, piano; Jean-Charles Capon (5,13,16,17): cello; Chic Streetman (5,13,16,17): harmonica; Pierre Mahjun (5,13,16,17): saxes; Guy Stroobant (5,13,16,17): guitar, vocals, banjo; Orrin Star (19): guitars, mandolin; Roly Safey (19): bass; Billy Mundi (19): drums; Paul Harris (19): drums; Carla Bley (19): arrangements.

1993 - Saravah (France), SHL 28 (CD)

Note: although Steve Lacy is listed as playing on (3,4,8,10,18), he only plays on (10).

212 - ENJA STORY - 1972-1992: various artists

This audio companion to the ??? 1993 issue of the magazine MUSICA JAZZ features Mal Waldron (1), Abdullah Ibrahim (2), Tommy Flanagan (3), Woody Shaw (4), Chet Baker (5), Kenny Barron (6), Rabih Abou-Khalil (7), Joe Lovano (8), Arthur Blythe (9), Karl Berger (10), Elvin Jones (11).

Steve Lacy plays on one track with Mal Waldron:

1/ Minoat (Mal Waldron)
 8:11

1993 - Musica Jazz (Italy), ??? (magazine+CD)

See MOODS (1979) for further references on (1).

213 - PHILLIP JOHNSTON'S BIG TROUBLE: Phillip Johnston

1/ The Invisible World	(Johnston)	3:36
2/ Step Tempest	(Herbie Nichols)	7:07
3/ Hemline	(Steve Lacy)	
2:51		
4/ Walking The Dogma	(Kevin Norton)	5:52
5/ 12 Bars	(Herbie Nichols)	4:46
6/ Natural Confusion/Waltz Of The Untouched (Johnston)		9:11
7/ Chillbone	(Johnston)	9:53
8/ The Hymn Of The Souls Who Are Passing/Still Water	(Johnston)	11:19
9/ Nudidity	(Bob DeBellis)	7:07
10/ Powerhouse	(Raymond Scott)	3:12

Recorded at Water Music Recorders, Hoboken (USA) in June and July 1992
Produced by Phillip Johnston and Richard Dworkin

Phillip Johnston: soprano, alto; Bob DeBellis: soprano, baritone saxophone, bass clarinet; Jim Leff: trombone; Joe Ruddick: keyboards, sampler, alto; David Hofstra: bass, tuba; Kevin Norton: drums, percussion, marimba, glockenspiel; David Tronzo (3-5,10): slide guitar; Adam Rogers (1,6,7,10): guitar; Marcus Rojas (6,7): tuba; Richard Dworkin (6,7): bongos, talking drum.

1993 - Black Saint (Italy), 120152-2 (CD)

Note: Steve Lacy does not play on this record.

214 - ESTABLISHED MODE OF SPEECH: Antonyms 1

1/ Passacaglia	(Sleichim)	12:10
2/ New Babylonians	(Nathanson)	9:06
3/ The Precipitation Suite	(Lacy)	13:42
4/ Suite For Saxophone Quartet 1	(Rothenberg)	13:34

Recorded at Bruxelles, Bruges and Amsterdam in January 1993

Steve Lacy: soprano; Ned Rothenberg: alto; Roy Nathanson: tenor; Eric Sleichim: baritone saxophone.

1994 - Sub Rosa (Belgium), SR 74 (CD)

215 - INTERPRETATIONS OF MONK: various artists

Disc 1: Muhal Richard Abrams Set

1-2/	6:39	
1/ Announcement		
2/ Introduction		
3/ Crepuscule With Nellie	(Monk)	3:39
4/ I Mean You	(Monk)	8:25

5/ Ask Me Now	(Monk)	8:02
6/ Gallop's Gallop	(Monk)	3:42
7/ Blue Monk	(Monk)	7:32
8/ Four In One	(Monk)	10:16
9/ Poetry by Amiri Baraka		1:20

Recorded live at Wollman Auditorium, Columbia University (New York) in the afternoon of November 1, 1981

Don Cherry: trumpet; Steve Lacy: soprano; Charlie Rouse: tenor; Roswell Rudd: trombone; Muhal Richard Abrams: piano; Richard Davis: bass; Ben Riley: drums.

Disc 2: Barry Harris Set

1/ Announcement		0:17
2/ Ruby, My dear	(Monk)	4:17
3/ Light Blue	(Monk)	7:24
4/ Eronel	(Monk)	
9:14		
5/ Bye-Ya	(Monk)	
8:12		
6/ Pannonica	(Monk)	5:35
7/ Off Minor	(Monk)	6:45
8/ Epistrophe	(Monk)	10:34

Recorded live at Wollman Auditorium, Columbia University (New York) in the afternoon of November 1, 1981

Don Cherry: trumpet; Steve Lacy: soprano; Charlie Rouse: tenor; Roswell Rudd: trombone; Barry Harris: piano; Richard Davis: bass; Ed Blackwell: drums.

Disc 3: Anthony Davis Set

1/ Announcement And Introduction		2:22
2/ Monk's Mood	(Monk)	3:29
3/ Evidence	(Monk)	
10:48		
4/ Ba-Lue Bolivar Ba-Lues-Are	(Monk)	10:27
5/ Thelonious	(Monk)	5:40
6/ Well, You Needn't	(Monk)	11:37

Recorded live at Wollman Auditorium, Columbia University (New York) in the evening of November 1, 1981

Don Cherry: trumpet; Steve Lacy: soprano; Charlie Rouse: tenor; Roswell Rudd: trombone; Anthony Davis: piano; Richard Davis: bass; Ben Riley: drums.

Disc 4: Mal Waldron Set

1/ Introduction		0:20
2/ 'Round About Midnight	(Monk)	6:24
3/ Let's Call This	(Monk)	6:02
4/ Reflections	(Monk)	6:14
5/ Friday The 13th	(Monk)	15:40
6/ Rhythm-A-Ning	(Monk)	12:41
7/ Epistrophe	(Monk)	11:12

Recorded live at Wollman Auditorium, Columbia University (New York) in the evening of November 1, 1981

Don Cherry: trumpet; Steve Lacy: soprano; Charlie Rouse: tenor; Roswell Rudd: trombone; Mal Waldron: piano; Richard Davis: bass; Ed Blackwell: drums.

1994 - DIW (Japan), DIW 395/398 (4xCD)
 1997 - Koch Jazz (USA), KOC-CD-7838 (2xCD)
 1998 - Koch Jazz (USA), KOC-CD-7839 (2xCD)

Note: the KOC-CD-7838 2xCD set only contains Disc 1 and 2.
 Note: the KOC-CD-7839 2xCD set only contains Disc 3 and 4.

216 - STEVE LACY MEETS STEVE POTTS

1/ Art	(Lacy)	7:27
2/ Gospel	(Lacy)	6:28

Recorded live at Virgin Megastore, Paris on March 25, 1994

Steve Lacy: soprano; Steve Potts: alto, soprano.

1994 - Soul Note (Italy), DAM 250394 (CD)

Note: for promotional use only, not for sale (500 numbered copies + 5 reserved ones lettered from A to E).

217 - THREE BLOKES: Steve Lacy, Evan Parker, Lol Coxhill

1/ The Crawl	(Parker, Lacy)	16:27
2/ Backslash	(Parker, Lacy)	7:31
3/ Glanced	(Coxhill, Lacy)	21:36
4/ Broad Brush	(Parker, Coxhill)	23:00
5/ Three Blokes	(Lacy)	3:53

Recorded at the Townhall Charlottenburg, Berlin (Germany) on September 25-27, 1992

Steve Lacy (1-3,5): soprano; Evan Parker (1,2,4,5): soprano; Lol Coxhill (3-5): soprano.

1994 - FMP (Germany), FMP CD 63 (CD)

218 - JAZZ MASTERS 23: Gil Evans

2/ Greensleeves	(traditional)	4:11
3/ Last Night When We Were Young	(Arlen, "Yip" Harburg)	4:35
5/ Moon And Sand	(Wilder, Engvick, Palitz)	4:14

6/ Las Vegas Tango (Gilmore Green) 6:35

1994 - Verve, 521 860-2 (CD)

See GUITAR FORMS (1965) for further references on (2,3,5).

See THE INDIVIDUALISM OF GIL EVANS (1964) for further references on (6).

219 - SWEET SIXTEEN: Keptorchestra meets Steve Lacy

1/ Plastic City	(Maurizio Caldura)	5:59
2/ Esteem	(Lacy)	9:04
3/ Eduard	(Tamburini)	8:16
4/ Blinks	(Lacy)	7:08
5/ Finlandia	(Marcello Tonolo)	5:36
6/ Samo Malo	(Pietro Tonolo)	6:21
7/ Utah	(Lacy)	8:17
8/ Dure	(Roberto Rossi)	5:44
9/ Sweet Sixteen	(Lacy)	11:52

Recorded at Farm Studio, Cessalto/Treviso (Italy) on February 13 and 14, 1993

Steve Lacy: soprano; Marco Tamburini: trumpet, fluglehorn; Giampaolo Casati: trumpet; Maurizio Scomparin: trumpet; William Tafani: trombone; Roberto Rossi: trombone; Giuseppe Calamosca: trombone; Giancarlo Giannini: trombone; Mauro Negri: alto, clarinet; Piero Odorici: alto; Maurizio Caldura: tenor, alto; Giannantonio Di Vincenzo: tenor, soprano; Pietro Tonolo: tenor, flute; Bruno Marini: baritone saxophone; Sandro Gibellini: guitar; Marcello Tonolo: piano; Marc Abrams: bass; Alfred Kramer: drums.

1994 - Caligola (Italy), 2001-2 (CD)

2016 - Elicona (Italy), ??? (CD)

Note: the 2016 reissue has a bonus track:

1/ Straight No Chaser (Thelonious Monk) 8:22

The order of the other (nine) tracks is the same, with their number shifted by one ("Plastic City" as #2 instead of #1, and so on).

220 - GIANTS OF JAZZ - GIL EVANS ORCHESTRA: Gil Evans

1/ Manteca	(Gillespie, Fuller, Gonzales)	5:19
2/ 'Round Midnight	(Monk, Williams, Hanighen)	4:04
3/ Lester Leaps In	(Young)	4:19
4/ Django	(Lewis)	8:06
5/ Bird Feathers	(Parker)	6:54
6/ Willow Tree	(Waller, Razaf)	4:40
7/ Struttin' With Some Barbecue	(Hardin, Armstrong)	4:35
8/ Chant Of The Weed	(Redman)	4:25

9/ Straight No Chaser	(Monk)	6:20
10/ Davenport Blues	(Beiderbecke)	4:26
11/ Ella Speed	(Ledbetter, Lomax)	5:48
12/ La Nevada	(Evans)	6:17

(1,5) recorded in New York City on May 26, 1958
 (2,3) recorded in New York City on April 9, 1958
 (4,9,10) recorded in New York City early 1959
 (6) recorded in New York City on May 2, 1958
 (7) recorded in New York City on May 21, 1958
 (8,12) recorded in New York City on February 5, 1959
 (11) recorded in Hackensack on September 6, 1957

Gil Evans: piano, arranger, director; Louis Mucci: trumpet; Jack Koven (11): trumpet; Bart Varsalona (11): trombone; Jimmy Cleveland (8,11,12): trombone; Willie Ruff (11): French horn; Steve Lacy (4,8-12): soprano; Lee Konitz (11): alto; Davie Kurtzer (11): bassoon; Paul Chambers (1-3,5-7,11): bass; Nick Stabulas (11): drums; Johnny Coles (all but (11)): trumpet; Ernie Royal (2,3,6): trumpet; Clyde Reasinger (1,5,7): trumpet; Joe Bennet (1-3,5-7): trombone; Frank Rehak (1-3,5-7): trombone; Tom Mitchell (1-3,5-7): trombone; Julius Watkins (1-3,5-7): French horn; Harvey Philips (2,3): tuba; Bill Barber (1,4-10,12): tuba; Cannonball Adderley (1-3,5-7): alto; Jerry Sanfino (2,3): reeds; Phil Bodner (1,5-7): reeds; Chuck Wayne (1-7,9,10): guitar; Philly Joe Jones (6): drums; Art Blakey (1-3,5,7): drums; Allen Smith (4,9,10): trumpet; Danny Stiles (8,12): trumpet; Curtis Fuller (4,8-10,12): trombone; Bill Eaton (4,9,10): trombone; Dick Lieb (4,9,10): trombone; Rod Levitt (8,12): trombone; Bob Northern (4,9,10): French horn; Earl Chapin (8,12): French horn; Al Block (4,9,10): reeds; Budd Johnson (8,12): clarinet, tenor; Ray Crawford (8,12): guitar; Dick Carter (4,9,10): bass; Tommy Potter (8,12): bass; Dennis Charles (4,9,10): drums; Elvin Jones (8,12): drums.

1994 - Sarabandas (Italy), CD 53158 (CD)

1998 - Giants of Jazz (Italy), CD 53158 (CD)

Note: all these tracks can be found on other Gil Evans' recordings.

221 - GIANTS OF JAZZ - CECIL TAYLOR 1955-1961: Cecil Taylor

1/ Bemsha Swing	(Monk, Best)	7:24
2/ Things Ain't What They Used To Be	(Mercer Ellington)	10:08
3/ Cindy's Main Mood	(Neidlinger, Taylor, Higgins)	5:13
4/ Sweet And Lovely	(Arnheim, Tobias, Lamare)	6:38
5/ Air	(Taylor)	8:48
6/ Azure	(Ellington)	7:29
7/ Charge 'Em Blues	(Taylor)	11:07
8/ Port Of Call	(Taylor)	4:20
9/ You'd Be So Nice To Come Home To	(Porter)	9:20

(1,4,6,7,9) recorded in Boston on December 10, 1955
 (5,8) recorded in New York on October 12 and 13, 1960
 (3) recorded in New York on January 9, 1961
 (2) recorded in New York on January 10, 1961

Cecil Taylor: piano; Buell Neidlinger (all but (9)): bass; Dennis Charles (1,4-8): drums; Steve Lacy (2,7): soprano; Archie Shepp (2,3,8): alto, tenor; Billy Higgins (2,3): drums; Clark Terry (2): trumpet; Roswell Rudd (2): trombone; Charles Davis (2): baritone saxophone.

1994 - Sarabandas (Italy), CD 53172 (CD)

Note: all these tracks can be found on other Cecil Taylor's recordings.

222 - LES ANNEES JAZZ MAGAZINE (3) 1975-84: various artists

This audio companion to the special issue of the magazine JAZZ MAGAZINE features Keith Jarrett (1), Anthony Braxton (2), Steve Lacy (3), Betty Carter (4), Charlie Haden & Ornette Coleman (5), Count Basie (6), Old and New Dreams (7), Solal/NHOP/Humair (8), Chet Baker (9), Jimmy Giuffre Trio (10), Cecil Taylor (11), Jack DeJohnette's Special Edition (12), Lennie Tristano (13).

3/ Rain (from "The Precipitation Suite") (Steve Lacy) 3:39

Steve Lacy (3): soprano.

1994 - Verve PolyGram (France), 525 433-2 (magazine+CD)

See LAPIS (1972) for further references on (3).

223 - KENNY BURRELL - JAZZ MASTERS 45: Kenny Burrell

- 1/ Wholly Cats
- 2/ The Common Ground
- 3/ Greensleeves
- 4/ Just A-Sittin' And A-Rockin'
- 5/ Wonder Why
- 6/ Sugar Hill
- 7/ Lotus Land
- 8/ Seven Come Eleven
- 9/ Soulful Brothers
- 10/ Love You Madly
- 11/ Last Night When We Were Young
- 12/ Every Day I Have The Blues
- 13/ Breadwinner
- 14/ Angel Eyes
- 15/ Blue Bash
- 16/ Were You There?

1995 - Verve (USA), 314 527 652-2 (CD)

See GUITAR FORMS (1965) for further references on (3,7,11).

224 - FINDINGS: Steve Lacy

FINDINGS is Steve Lacy's book on the technique of soprano saxophone. The book has a companion set of two CDs: the first one is mainly exercises to master the instrument, the second is more like a regular Lacy's record.

Disc 1:

1/ Warming the Instrument up	0:11
2/ Long Tones	0:51
3/ Harmonics	4:00
4/ Altissimo	3:51
5/ Bugle Boy	2:43
6/ Ain't She Sweet?	1:46
7/ Intervals	2:09
8/ Scales	7:40
9/ Arpeggios	5:32
10/ Prospectus	0:53
11/ Prospectus	0:42
12/ No Baby	0:44
13/ Tight Corners #1	1:06
14/ Tight Corners #2	0:38
15/ Tight Corners #3	2:06
16/ Tight Corners #4	1:57
17/ Sax Can Moo...	3:39
18/ Free Miniature #1	2:28
19/ Free Miniature #2	1:33
20/ Free Miniature #3	1:07
21/ Free Miniature #4	1:54
22/ Free Miniature #5	1:33
23/ Free Miniature #6	1:37
24/ Free Miniature #7	1:09
25/ Prospectus	4:27
26/ No Baby	4:40
27/ Evidence	4:47

Recorded at Studio de Chennevières, France on April 4 and 11, 1994

Steve Lacy: soprano, vocal (12); Steve Potts (18): alto; Bobby Few (19,20, 25): piano; Jean-Jacques Avenel (21-27): bass; John Betsch (21-27): drums.

Disc 2:

1/ Op. 17	(Anton Webern)	1:58
2/ Confirmation	(Charlie Parker)	3:05
3/ Evidence	(Thelonious Monk)	4:33
4/ Hocus-Pocus	(Lacy)	4:36
5/ Deadline	(Lacy)	3:01
6/ Mootpoint	(Lacy)	2:46
7/ Evidence	(Thelonious Monk)	2:45
8/ Art	(Lacy)	5:07
9/ Tips G-H-I-J	(Lacy)	6:33
10/ No Baby	(Lacy)	4:41
11/ Prospectus	(Lacy)	5:01
12/ Evidence	(Lacy)	4:45
13/ Saxovision	(Lacy)	4:08

Recorded at Studio de Chennevières, France on April 4 and 11, 1994

Produced by CMAP/Outre Mesure

Steve Lacy: soprano, vocals (11,13); Steve Potts (6,9,10,11,12): soprano, alto; Irène Aebi (9): vocals; Bobby Few (8,9,10,11): piano; Jean-Jacques Avenel (10,11,12): bass; John Betsch (5,7,10,11,12): drums.

1995 - CMAP/Outre Mesure (France), CMAP-003/004 and OM-1194/1294 (2xCD)

2006 - CMAP/Outre Mesure (France), CMAP-003/004 and OM-1194/1294 (2xCD)

225 - THE RENDEZVOUS: Barry Wedgle, Steve Lacy

1/ Who Knows	(Monk)	5:15	
2/ The Rendezvous	(Lacy)	5:35	
3/ Canaco Do Amor Demais	(Jobim)		4:30
4/ Wickets	(Lacy)	4:00	
5/ Blues For Aida	(Lacy)	5:30	
6/ The Cure	(Wedgle)	6:00	
7/ The Crust	(Lacy)	3:50	
8/ Gallups Gallop	(Monk)	3:50	
9/ Death Notice	(Lacy)	5:47	
10/ Arty's Last Song	(Wedgle)	4:13	
11/ Clichés	(Lacy)	5:33	
12/ Whammies	(Lacy)	2:58	

Recorded at Chauve Souris Studio, Paris on January 11-13, 1994

Barry Wedgle: acoustic guitar; Steve Lacy: soprano.

1995 - Exit Records, 1001 (CD)

226 - SANS SOUCI: Barry Wedgle

1/ Sato's House	(Wedgle)	5:34	
2/ Dance Of The Butter	(Wedgle)	5:27	
3/ Arty's Last Song	(Wedgle)	7:15	
4/ Give And Take	(Wedgle)	6:26	
5/ In Your Dreams	(Wedgle)	6:08	
6/ Bird Voices	(Wedgle)	1:53	
7/ Birds	(Wedgle)	4:50	
8/ Lucas	(Wedgle)	5:02	

(1,2,5,7,8) recorded at Art Sound Studios, Paris

(3,4) recorded in Cali, Columbia and at Chauve Souris Studios, Paris

(6) recorded at Rocket Studios, Boulder

Barry Wedgle (all but (6)): guitar; Bruce Wassy (1): drums; Rammond Doumbe (1,5): bass; Felix Saba-Lecco (2): drums; Noel Equabee (2,8): bass; George Coleman (2): tenor; Mark Thompson (2,8): synthesizers; Bidoul Duriche (2,5,8): percussion, drums; John Spindler (2): violin; Bob Drewry (2,7): string arrangement, synthesizers; Alberto Ramirez (3,4): synthesizer, rhythm sequencing; Dave Zinno (4): bass; Flavia DeMello (5): vocal percussion; Chandricka Fernandez (6): voice (soprano); Cara McMillen (6): voice (alto); Beth Winter (6): voice (contra alto); Steve Lacy (7): soprano.

1995 - Exit Records, 1002 (CD)

227 - REVENUE: Steve Lacy Quartet

1/ The Rent	(Lacy)	8:42
2/ Revenue	(Lacy)	6:03
3/ This Is It	(Lacy)	12:11
4/ The Uh Uh Uh	(Lacy)	7:41
5/ Esteem	(Lacy)	9:18
6/ I Do Not Believe	(Lacy)	4:50
7/ Gospel	(Lacy)	8:15

Recorded at Barigozzi Studio, Milan (Italy) on February 23-25, 1993

Steve Lacy: soprano; Steve Potts: alto, soprano; Jean-Jacques Avenel: bass;
John Betsch: drums.

1995 - Soul Note (Italy), 121234-2 (CD)

228 - VO[I]CES: Tony Rusconi

1/ Le Chant De L'Aube		9:54
1a/ Introduction	(Achary)	
1b/ Duet	(Achary, Rusconi)	
1c/ Coda	(Achary)	
2/ Nacht Und Träume	(Rusconi)	2:08
3/ Dein Blaues Auge	(Groth, Rusconi)	1:30
4/ Die Nacht	(Von Gilm, Rusconi)	1:40
5/ Der Tod, Das Ist Die Kühle Nacht	(Heine, Rusconi)	1:41
6/ Dein Blaues Auge	(Groth, Rusconi)	1:30
7/ Seeing Things, Hearing Voices	(Carrera, Rusconi)	2:22
8/ Underline	(Lacy)	3:56
9/ Mountains	(Floros Floridis)	8:47
10/ Beatus Homo	(Rusconi)	2:21
11/ Fulgebunt Justi	(Rusconi)	1:47
12/ Oculus Non Vidit	(Rusconi)	1:53
13/ Sancti Mei	(Rusconi)	1:53
14/ Justus Cor Suum	(Rusconi)	1:35
15/ Beatus Vir	(Rusconi)	1:46
16/ Oculus Non Vidit	(Rusconi)	1:31
17/ Continuum	(Carlos Zingaro)	9:06
18/ Take The 'A' Train	(Strayhorn)	2:51
19/ Prelude To A Kiss	(Ellington, Gordon, Mills)	2:24
20/ I'm Beginning To See The Light	(James, Ellington, Hodges, George)	4:03

(1,9,17) recorded live at Agora Roman Theatre, Thessaloniki in July 1991

(2-7) recorded at Bips Studio, Milano in June 1995

(8) recorded live at Teatro Concordia, Bolzano (Italy) on March 5, 1983

(10-16) recorded at S. Paolo Maggiore Church, Bologna in July 1995

(18-20) recorded at Bips Studio, Milano in June 1995

Beñat Achiary (1): voice; Roberto Aglieri (1,9,17): flutes; Floros Floridis (1,9,17): clarinet, soprano; Jean-Marc Montera (1,9,17): guitar; Tony Rusconi (1,8,9,17-20): drums, percussion, voice; Carlos Zingaro (1,9,17): violin; Rossella Redoglia (2-7): voice (soprano); Paolo Beretta (2-7): piano; Steve Lacy (8): soprano; Mauro Periotto (8): bass; Alessandro Carmignani (10,11,13): voice (tenor); Furio Zanasi (10-13,15): voice (bass); Silvia Piccollo (11-13,15): voice (cantus); Michel Vangoethem (11,13,15): voice (altus); Paride Montanari (11,13,15,16): voice (bass); Renzo Bez (12-14,16): voice (altus); Patrizia Vaccari (13-16): voice (cantus); Paolo Da Cole (13,15,16): voice (tenor); Mariano Nocito (18-20): bass; Beppe Grifeo (18-20): piano.

1995 - VM Boxes Ed. (Italy), VMB CD 114 (CD)

229 - PACKET: Steve Lacy

1/ Theatre	(Beck, Lacy)	7:18
2/ Joy	(Malina, Lacy)	4:31
3/ The Hour Is Late	(Malina, Lacy)	3:17
4/ First And Last Pain	(Malina, Lacy)	5:10
5/ Love And Politics	(Malina, Lacy)	5:35
6/ I Heard The Indian Sage	(Malina, Lacy)	5:16
7/ Do Not Judge Me Lightly	(Malina, Lacy)	4:55
8/ The True And The Contrary	(Malina, Lacy)	5:17
9/ The Melancholy Life Of Woman	(Malina, Lacy)	11:27
10/ Do Not Judge Me Lightly #2	(Malina, Lacy)	5:07

Recorded at Studio Acousti, Paris on March 16-17, 1995

Steve Lacy: soprano; Irène Aebi: vocals; Frederic Rzewski: piano.

1995 - New Albion (USA), NA080 (CD)

230 - ACTUALITY: Steve Lacy

1/ Moms	(Lacy)	5:21
2/ This Is It	(Lacy)	6:31
3/ Cette Fois	(Lacy)	3:38
4/ Gospel	(Lacy)	4:44
5/ The Mantle	(Lacy)	5:22
6/ Actuality (dedicated to Julius Hemphill)	(Lacy)	4:41
7/ Revolutionary Suicide	(Lacy)	5:14
8/ Prayer	(Lacy)	7:09
9/ The Door	(Lacy)	4:48
10/ Wait For Tomorrow	(Lacy)	6:02

Recorded at the Old Church, Portland (USA) on April 10, 1995

(10) recorded at Dead Aunt Thelma's, Portland (USA) on April 11, 1995

Steve Lacy: soprano.

1995 - Cavity Search (USA), CSR 24 (CD)

231 - BOROBUDUR SUITE: André Jaume, Sapto Raharjo

4/ Blues For Aida	(Steve Lacy)	4:59
-------------------	--------------	------

Recorded at Studio Misty, Yogyakarta (Indonesia) on February 23, 24, and 27, 1995

André Jaume: tenor, soprano, clarinet, flute; Gatot Djuwito: gamelan;
Poernomo Nugroho: gamelan; Sapto Raharjo: gamelan; Setyaji Dewanto: gamelan;
Sonny Suprpto: gamelan.

1995 - CELP (France), C30 (CD)

Note: Steve Lacy does not play on this record.

232 - TEAM GAMES: André Jaume, John Medeski

4/ Blues For Aida I	(Steve Lacy)	7:18
5/ Blues For Aida II	(Steve Lacy)	8:07

Recorded at Auditorium de la Cité de la Musique, Marseille (France) on May 17, 1994

Produced by André Jaume and Robert Bonaccorsi

André Jaume: tenor, clarinet, bass clarinet; John Medeski: piano.

1996 - CELP (France), C31 (CD)

Note: Steve Lacy does not play on this record.

233 - 20 ANS DE JAZZ EN FRANCE: various artists

This record features Swing Strings System, Michel Portal, Siegfried Kessler, A. Romano/L. Sclavis/H. Texier, C. Escoudé/B. Ferré/B. Reinhardt, Chris McGregor, Didier Levallet Octet Scoop + Steve Lacy, Martial Solal, D. Humair/F. Jeanneau/H. Texier, Patrice Caratini, Jean-Marie/H. Texier/A. Romano, ONJ 86, R. Galliano, ONJ 87, Jacques Mahieux, J. Kuhn/D. Humair/JF. Jenny-Clarke, ONJ 90/91, Caron/Ecay/Lockwood, Henri Texier, M. Canonge, ONJ, D. Goyonne, JM. Padovani, S. Boutella, ??, JJ. Mosalini.

Disc 1:

7/ Sweet Lacy	(Levallet)
---------------	------------

Didier Levallet Octet + Steve Lacy.

???? - Label Bleu (France), LBLC 6577.78 HM 65 x 2 (2xCD)

See SCOOP (1983) for further references.

234 - GIANTS OF JAZZ: Steve Lacy

1/ Easy To Love	(C. Porter)	8:25	
2/ Day Dream	(Strayhorn, Ellington)	4:23	
3/ Let's Cool One	(T. Monk)	6:43	
4/ Rockin' In Rhythm	(Ellington, Mills, Carney)	4:05	
5/ Something To Live For	(Ellington, Strayhorn)	5:49	
6/ Alone Together	(Dietz, Schwartz)	6:45	
7/ Work	(T. Monk)	5:24	
8/ Skippy	(T. Monk)	6:18	
9/ Monk's Mood	(T. Monk)	8:10	
10/ Bye-Ya	(T. Monk)	9:01	

Recorded in 1957, 1961 & 1963

1996 - Sarabandas (Italy), CD 53260 (CD)

See SOPRANO TODAY for further references on (1,2,4,6,7), EVIDENCE for (3,5) and SCHOOLS DAYS for (8-10).

235 - DON CHERRY: Don Cherry

1/ Tears Inside	(Coleman)	5:00	
2/ The Mystery Song	(Duke Ellington)	5:46	
3/ Mind And Time	(Coleman)	3:08	
4/ Evidence	(Thelonious Monk)	4:59	
5/ Tomorrow Is The Question!	(Coleman)	3:09	
6/ San Francisco Holiday	(Monk)		4:29
7/ Compassion	(Coleman)	4:36	
8/ Who Knows	(Monk)		5:25
9/ Giggin'	(Coleman)	3:19	
10/ Just For You	(Coleman)	3:51	
11/ Bird Food	(Coleman)	5:28	
12/ Joy Of A Toy	(Coleman)	4:56	
13/ Motive For Its Use	(Coleman)	5:39	
14/ Lonely Woman	(Coleman)		4:57
15/ Humpty Dumpty	(Coleman)		5:22

Don Cherry: trumpet, cornet; Ornette Coleman (1,3,5,7,9-15): alto; Percy Heath (1,3,5,7,9): bass; Shelly Manne (1,3,5,7,9): drums; Steve Lacy (2,4,6,8): soprano; Carl Brown (2,4,6,8): bass; Billy Higgins (2,4,6,8,10,11,14): drums; Charlie Haden (10,11-15): bass; Ed Blackwell (12,13,15): drums.

1996 - Giant of Jazz (Italy), CD 53248 (CD)

See EVIDENCE (1962) for further references on (2,4,6,8).

236 - FMP STORY: various artists

This audio companion to the March 1996 issue of the magazine MUSICA JAZZ features Peter Brötzmann Octet, Hans Reichel, Globe Unity Special, Peter Kowald, Schlippenbach Trio, Petrowsky-Bauer-Gumpert-Sommer, Lacy-Parker, King Übü Orchestra, Keith Tippett, Kowald-Lüdi-Morris-Namtchylak, Raphe Malik Quintet, September Band, Joe Sachse.

Steve Lacy plays on two tracks:

3/ Evidence	(Monk)	6:01
7/ Nocturnal Chirps 3	(Lacy, Parker)	5:45

1996 - Musica Jazz (Italy), FMP MJ 01 (magazine+CD)

See EVIDENCE - VOL. 1 (1976) and CHIRPS (1985) for further references.

237 - FLOOD AT THE ANT FARM: Phillip Johnston's Big Trouble

1/ Hemline	(Steve Lacy)	6:43
2/ Willie's Room	(Johnston)	3:19
3/ Mr Crocodile	(Johnston)	8:33
4/ Advertisement For A Dream	(Ruddick)	7:29
5/ (They) Call Me Daisy	(Johnston)	5:40
6/ Pontius Pilate Polka	(Johnston)	4:57
7/ The Enduring Heart	(Norton)	4:19
8/ Heaven, Hell, Or Hoboken	(Ruddick)	4:26
9/ Don't Fret, Sweat	(DeBellis)	8:43
10/ Alibi Blue	(Ruddick)	3:36
11/ Bone	(Steve Lacy)	4:29
12/ Hairline	(Johnston)	0:59

Recorded at Tedesco Studios, New Jersey on July 25-26 and August 8, 1995
Produced by Phillip Johnston

Phillip Johnston: soprano, alto; Steve Swell: trombone; Bob DeBellis: soprano, tenor, baritone saxophone, bass clarinet; Joe Ruddick: piano, keyboards, sampler, alto; David Hofstra: bass; Kevin Norton: drums, vibraphone, marimba; Bob Henke: trumpet; Ron Horton: trumpet.

1996 - Black Saint (Italy), 120182-2 (CD)

Note: Steve Lacy does not play on this record.

238 - LIVE AT DRÉHER, PARIS 1981: ROUND MIDNIGHT VOL. 1: Steve Lacy, Mal Waldron

Disc 1:

1/ Let's Call This	(Monk)	7:48
2/ Round Midnight	(Monk)	10:32
3/ No Baby	(Lacy)	11:24
4/ Herbe De L'Oubli	(Lacy)	11:14

5/ Snake Out	(Waldron)	15:02
Disc 2:		
6/ Round Midnight	(Monk)	13:22
7/ Deep Endeavors	(Waldron)	13:10
8/ A Case Of Plus 4's	(Waldron)	10:17
9/ The Seagulls Of Kristiansund	(Waldron)	10:23
10/ Snake Out	(Waldron)	13:16

(1-2) recorded live at Dréher, Paris on August 10, 1981

(3-6) recorded live at Dréher, Paris on August 13, 1981

(7-10) recorded live at Dréher, Paris on August 14, 1981

Steve Lacy: soprano; Mal Waldron: piano.

1996 - Hat Hut (Switzerland), hat ART 2-6172 (2xCD)

Note: (6,7) appear on LET'S CALL THIS (1986), and (8,10) on SNAKE OUT (1982).

239 - BYE-YA: Steve Lacy Trio

1/ The Hoot	(Lacy)	4:45
2/ Bye-Ya	(Monk)	6:12
3/ Longing	(Lacy)	8:46
4/ The Bath	(Lacy)	8:54
5/ Pi-Pande	(Avenel)	4:45
6/ Regret	(Lacy, Potts)	4:40
7/ Prayer	(Lacy)	8:37
8/ Trinkle Tinkle	(Monk)	6:41
9/ Absence	(Lacy, Tom Raworth)	6:13
10/ Bookioni	(Lacy)	4:05

Recorded at Gimmick Studio, Yerres on March 28 and 29, 1996

Produced by Jean-Paul Rodrigue

Steve Lacy: soprano; Jean-Jacques Avenel: bass, kora; John Betsch: drums;
Irene Aebi (6,9): vocals.

1996 - Free Lance (France), FRL-CD 025 (CD)

240 - I REMEMBER THELONIOUS: LIVE AT JAZZ IN'TL: Steve Lacy and Mal Waldron

1/ Monk's Dream	(Monk)	6:23
2/ Reflections	(Monk)	7:13
3/ Epistrophy	(Monk)	6:15
4/ Misterioso	(Monk)	7:08
5/ Let's Call This	(Monk)	6:35
6/ Round Midnight	(Monk)	9:19
7/ Evidence	(Monk)	4:50
8/ Well You Needn't	(Monk)	3:09
9/ I'll Keep Loving You	(Powell)	9:10

Recorded live at Jazz in' It Festival, Vignola (Italy) on June 28, 1992

Steve Lacy: soprano; Mal Waldron: piano.

1996 - Nel Jazz (Italy), NLJ 0959-2 (CD)

1999 - Jazz Around (?), JAR-959-2 (CD)

Note: this Nel Jazz pressing is an audio companion to the Italian jazz magazine JAZZ CONCERTO (Anno II - N. 7).

241 - TRESORS DU JAZZ: various artists

This set features Louis Armstrong, Cab Calloway, Duke Ellington, Fats Waller, Count Basie, The Golden Gate Quartet, Benny Goodman, Jimmie Lunceford, Lionel Hampton, Coleman Hawkins, Glenn Miller, Ben Webster, Artie Shaw, Django Reinhardt, Dizzy Gillespie, Art Tatum, Charlie Parker & Miles Davis, Erroll Garner, Sidney Bechet, Oscar Peterson, Sidney Bechet, Lucky Thompson, Gerry Mulligan, Clifford Brown, Thelonious Monk, Dizzy Gillespie with Sarah Vaughan, Art Blakey and The Jazz Messengers, Roy Eldridge, Charles Mingus, Bud Powell, Chet Baker, Sonny Rollins, Paul Desmond, Jay Jay Johnson with Big Band, Jeanne Lee & Ran Blake, Duke Ellington, Henry Mancini, Count Basie, Stan Getz with Woody Herman, Louis Armstrong, Duke Ellington, Steve Lacy & Mal Waldron, Carmen McRae, Roy Hargrove, Michel Legrand, Hilton Ruiz, Gato Barbieri, Gil Evans, Gil Scott-Heron, Lonnie Liston Smith & The Cosmic Echoes, The Brecker Brothers, Spyro Gyra.

42/ Hot House (Dameron)

Steve Lacy: soprano; Mal Waldron: piano.

1996 - RCA/BMG (France), 74321390792 (3xCD)

See HOT HOUSE (1991) for further references.

242 - TRESORS DU SAXOPHONE: various artists

This 4xCD set features Steve Lacy & Mal Waldron (70,79), etc.

Disc 1:

Disc 2:

Disc 3:

Disc 4:

70/ Hot House (Tadd Dameron)

79/ The Mooche (Duke Ellington)

Steve Lacy: soprano; Mal Waldron: piano.

1996 (?) - RCA Victor/BMG (France), 82876506412 (4xCD)

See HOT HOUSE (1991) for further references on (70,79).

243 - THE COLLECTION - JAZZ MASTERS 60: various artists

This record features Django Reinhardt and Stéphane Grappelli, Lionel Hampton and Oscar Peterson, Ella Fitzgerald and Louis Armstrong, Kenny Burrell with Gil Evans, Lester Young, Oliver Nelson, Jimmy Smith, Billie Holiday, Gerry Mulligan, Cal Tjader, Roland Kirk, Sarah Vaughan, Coleman Hawkins and Ben Webster, Chet Baker, Clifford Brown and Max Roach, Herbie Man.

Steve Lacy plays on one track with Kenny Burrell (with Gil Evans):

4/ Last Night When We Were Young 4:35

1996 - Verve (USA), 314 529 866-2 (CD)

See GUITAR FORMS (1965) for further references.

244 - FIVE FACINGS: Steve Lacy

1/ The Crust	(Lacy)	6:17
2/ Blues For Aida	(Lacy)	7:50
3/ Off Minor	(Monk)	7:01
4/ Ruby My Dear	(Monk)	9:53
5/ Evidence	(Monk)	6:22
6/ Art	(Lacy)	11:53
7/ Twenty One	(improvisation)	20:22
8/ The Wane	(Lacy)	7:35

(1,2) recorded at the Workshop Freie Musik '96, Berlin on April 7, 1996

(3-5) recorded at the Workshop Freie Musik '96, Berlin on April 5, 1996

(6) recorded at the Workshop Freie Musik '96, Berlin on April 4, 1996

(7) recorded at the Workshop Freie Musik '96, Berlin on April 8, 1996

(8) recorded at the Workshop Freie Musik '96, Berlin on April 6, 1996

Steve Lacy: soprano; Marilyn Crispell (1,2): piano; Misha Mengelberg (3-5): piano; Ulrich Gumpert (6): piano; Fred Van Hove (7): piano; Vladimir Miller (8): piano.

1996 - FMP (Germany), FMP CD 85 (CD)

2008 - Jazzwerkstatt (Germany), 025 (CD)

245 - ASSOCIATES: Steve Lacy

1/ Haze	(Lacy)	11:33
2/ Free Point	(Lacy)	9:31
3/ Epistrophy	(Lacy)	7:56
4/ Train Going By	(Lacy)	3:37
5/ Pannonica	(Lacy)	6:58
6/ The Rent	(Lacy)	9:34
7/ Untitled	(Lacy)	5:24
8/ The Whammies	(Lacy)	5:19
9/ The Crust	(Lacy)	7:13

10/ Clichés (Lacy) 10:53

- (1) recorded in Hiroshima, Japan in September 1983
- (2) recorded in London on December 7, 1985
- (3) recorded in Sicily in March 1994
- (4) recorded in Vancouver, Canada on December 31, 1993
- (5) recorded in Montreal, Canada on April 29, 1992
- (6) recorded in Istanbul, Turkey on March 9, 1992
- (7) recorded at the Dunois, Paris on June 25, 1985
- (8) recorded at the Dunois, Paris on December 30, 1982
- (9) recorded at Burghausen, Germany on March 8, 1985
- (10) recorded at the Dunois, Paris on December 28, 1982

Steve Lacy: soprano; Masahiko Togashi (1): percussions; Steve Potts (2): soprano; Mal Waldron (3): piano; Irène Aebi (4): voice; Roswell Rudd (5): trombone; Bobby Few (6): piano; Derek Bailey (7): guitar; George Lewis (8): trombone; Ulrich Gumpert (9): piano; Muhammad Ali (10): drums.

1996 - Musica Jazz (Italy), Femay FF 1001 (CD)

1997 - New Tone (Italy), 21750 7009 2 (CD)

2009 - Felmay (Italy), fy 7009 2 (CD)

Note: the 1996 pressing is sold with the Italian jazz review MUSICA JAZZ (Anno 52 - N. 10 - October 96).

Note: the recording date for (7) has been corrected (it was wrongly stated as being February 1, 1985).

246 - BLUES FOR AIDA: Steve Lacy

Disc 1:

1-4/			19:43
1/ Shuffle Boil	(Thelonious Monk)		
2/ Eronel	(Thelonious Monk)		
3/ Evidence	(Thelonious Monk)		
4/ Pannonica	(Thelonious Monk)		
5/ Who Knows	(Thelonious Monk)	3:35	
6/ The Crust	(Lacy)	5:11	
7/ Blues For Aida	(Lacy)	5:32	
8/ Cette Fois	(Lacy)	3:08	
9/ The Mantle	(Lacy)	5:47	
10/ Prospectus	(Lacy)	4:02	

Disc 2:

11/ Moms	(Lacy)	6:20	
12/ Art	(Lacy)	6:59	
13/ The Rent	(Lacy)	5:55	
14/ Revenue	(Lacy)	6:13	
15/ Retreat	(Lacy)	6:30	
16/ Deadline	(Lacy)	7:16	
17/ Trinkle Tinkle	(Thelonious Monk)	4:14	

Recorded at Hall Egg Farm, Saitama (Japan) on September 10, 1995

Steve Lacy: soprano.

1996 - Egg Farm (Japan), EF-04 (2xCD)

247 - ETERNAL DUO '95: Steve Lacy, Masahiko Togashi

1/ The Crust	(Lacy)	6:10
2/ Unbalance	(Togashi)	8:27
3/ Longing	(Lacy)	7:35
4/ Orange	(Togashi)	8:52
5/ Bone	(Lacy)	8:17
6/ Blues For Aida	(Lacy)	6:56
7/ In The Pot	(Togashi)	7:59
8/ Blinks	(Lacy)	7:40
9/ Why Not	(Lacy, Togashi)	5:06

Recorded at Pit Inn Shinjuku, Tokyo (Japan) on September 8, 1995

Steve Lacy: soprano; Masahiko Togashi: drums.

1996 - Take One (Japan), TKOJ-1 (CD)

248 - LIVE AT DRÉHER, PARIS 1981: THE PEAK VOL. 2: Steve Lacy, Mal Waldron

Disc 1:

1/ Bone	(Lacy)	10:45
2/ No Baby	(Lacy)	13:25
3/ Blinks	(Lacy)	11:37
4/ I Feel A Draft	(Lacy)	10:48
5/ Round Midnight	(Monk)	12:37
6/ Well You Needn't	(Monk)	10:01
7/ Epistrophy	(Monk)	7:44

Disc 2:

8/ The Peak	(Lacy)	17:11
9/ Herbe De L'Oubli	(Lacy)	11:09
10/ Hoorey For Herbie	(Waldron)	17:40
11/ Let's Call This	(Monk)	6:59
12/ Epistrophy	(Monk)	7:27
13/ Well You Needn't	(Monk)	7:54

(1-7) recorded live at Dréher, Paris on August 14, 1981

(8-13) recorded live at Dréher, Paris on August 15, 1981

Steve Lacy: soprano; Mal Waldron: piano.

1997 - Hat Hut (Switzerland), Hat Art CD 2-6186 (2xCD)

Note: (1,4,8,11,13) appear on LET'S CALL THIS (1986), (2,3) on SNAKE OUT (1982) and (9,10,12) on HERBE DE L'OUBLI (1983).

249 - BLACK SAINT/SOUL NOTE - CRITICS' PICK SAMPLER (VOL. 1): various artists

This record features Billy Harper, Andrew Hill Trio and Quartet, World Saxophone Quartet, Don Cherry/Dewey Redman/Charlie Haden/Ed Blackwell, Max Roach/Anthony Braxton, Anthony Braxton, Roswell Rudd/Steve Lacy/Misha Mengelberg/Kent Carter/Han Bennink, Muhal Richard Abrams Orchestra, George Adams/Don Pullen Quartet, Muhal Richard Abrams Orchestra (bis), David Murray Octet.

Steve Lacy plays on one track:

7/ Twelve Bars (Nichols) 4:28

1997 - Black Saint/Soul Note (USA), BS/SN-C001 (CD)

See REGENERATION (1983) for further references.

250 - THE BEST OF MILES DAVIS & GIL EVANS

1/ My Ship	4:28	
2/ Miles Ahead	3:30	
3/ Blues For Pablo	5:19	
4/ Gone	3:37	
5/ My Man's Gone Now	6:15	
6/ It Ain't Necessarily So	4:24	
7/ Summertime	3:18	
8/ I Loves You, Porgy	3:40	
9/ Concierto De Aranjuez	16:19	
10/ Wait Till You See Her	4:02	
11/ Corcovado	2:42	
12/ The Time Of The Barracudas (excerpt)	3:06	

1997 - Columbia (USA), CK 67425 (CD)

See QUIET NIGHTS (1963) for further references.

251 - COUPLES: Alex Grillo

1/ Non Sono Solo...	(Grillo)	
2/ Lignou	(Grillo)	
3/ Suite A Contre	(Grillo)	
4/ Feline	(Steve Lacy)	5:29
5/ ...Col Vibrafono...	(Grillo)	
6/ Epistrophe	(Thelonious Monk)	
7/ ...Fait Pas L'Moine !	(Grillo)	
8/ Tango Strano	(Grillo)	
9/ ...Ma Ballo...	(Grillo)	
10/ Shiro Blues	(Grillo)	
11/ Neptune' Suit	(Grillo)	
12/ Shut, Chut	(Grillo)	
13/ ...Il Tchatchatcha	(Grillo)	

Recorded at Les Instants Chavirés, Montreuil (France) in July 1996

Alex Grillo: vibraphone; Franck Tortiller (1): vibraphone; Jean-François Canape (2): trumpet; Bibi Rovere (3): bass; Steve Lacy (4): soprano; Serge Pesce (5): guitar; André Jaume (6): tenor; Christian Zagaria (7): quinton d'amour; Steve Potts (8): alto; Didier Petit (9): cello; Didier Malherbe (10): flute; Sophie Agnel (11): piano; Bruno Girard (12): violin; Patricio Villaroel (13): piano.

1997 - CELP (France), C 35 (CD)

Note: Steve Lacy only plays on (4).

252 - COMMUNIQUÉ: Steve Lacy, Mal Waldron

1/ Who Knows	(Monk)		4:02
2/ Peggy's Blue Skilight	(Mingus)	6:53	
3/ Smooch	(Mingus, Davis)		
5:42			
4/ Blue Monk	(Monk)		6:07
5/ Roll On	(Elmo Hope)		
5:23			
6/ No More Tears	(Waldron)	5:46	
7/ Esteem	(Lacy)		
6:09			
8/ Prayer	(Lacy)		
6:27			
9/ Fondest Recollections	(Waldron)	8:34	
10/ Wickets	(Lacy)		
4:55			
11/ Communiqué	(Waldron, Lacy)		3:56

Recorded at Mu Rec Studio, Milan (Italy) on March 8 and 9, 1994

Steve Lacy: soprano; Mal Waldron: piano.

1997 - Soul Note (Italy), 121298-2 (CD)

253 - 5 x MONK 5 x LACY: Steve Lacy

1/ Shuffle Boil	(Monk)	3:48
2/ Eronel	(Monk)	3:52
3/ Evidence	(Monk)	3:35
4/ Pannonica	(Monk)	5:24
5/ Who Knows	(Monk)	3:12
6/ The Crust	(Lacy)	4:13
7/ Blues For Aida	(Lacy)	6:09
8/ Revenue	(Lacy)	5:28
9/ Naked Lunch	(Lacy)	4:13
10/ Deadline	(Lacy)	5:16

Recorded in the Horsalen of the Stockholm Kulturhuset, Sweden on March 26, 1994

Steve Lacy: soprano.

1997 - Silkheart (Sweden), SHCD 144 (CD)

254 - THE PANASONIC VILLAGE JAZZ FESTIVAL: various artists

This record features Dizzy Gillespie, Art Blakey, Hank Jones, Dianne Reeves, Wallace Roney, John Bunch/Bucky Pizzarelli, Gil Evans Orchestra, Spirit of Life Ensemble, Gust William Tsilis, Geri Allen, Kenny Garrett, Terumasa Hino/Masabumi Kikuchi, Hilton Ruiz.

Steve Lacy plays on one track with the Gil Evans Orchestra:

7/ La Nevada 6:15

1997 - IMF (USA?), IMF-1004 (CD)

See GREAT JAZZ STANDARDS (1959) for further references.

255 - BLACK SAINT/SOUL NOTE CRITICS' PICKS, VOLUME 2: various artists

This record features Charlie Haden/Paul Motian/Geri Allen (1), Dave Douglas (2), Muhal Richard Abrams/Malachi Favors (3), Don Pullen Quintet (4), John Carter Octet (5), Hamiet Bluiett (6), Steve Lacy Octet (7), David Murray Trio (8), Julius Hemphill (9), Julius Hemphill Sextet (10).

Steve Lacy plays on one track:

7/ I Do Not Believe (Lacy, Blaga Dimitrova) 9:26

1997 - Black Saint/Soul Note (USA), BS/SN C-002 (CD)

See VESPER (1993) for further references.

256 - ONYX JAZZ CLUB 85/95: various artists

This record features Lingomania (1), Steve Lacy and Franco D'Andrea (2), Steve Lacy and Glenn Ferris (3), Enrico Rava Quartet (4), Richard Galliano (5,6), Italian String Trio & Orchestra Utopia (7), Ettore Fioravanti and Ernst Reijseger Quartet (8), Paolo Fresu Sextet (9), Novitango (10), Aldo Romano Quartet (11).

Steve Lacy plays on two tracks, one with Franco D'Andrea:

2/ Well You Needn't (Monk) 7:16

and one with Glenn Ferris:

3/ Ruby My Dear (Monk) 4:07

(2) recorded in Matera on January 18, 1992

(3) recorded in Matera on March 14, 1992

Steve Lacy: soprano; Franco D'Andrea (2): piano; Glenn Ferris (3): trombone.

1997 (?) - Onyx (Italy), CD ONYX 002 (CD)

257 - PUPPIES: Art Song Trio

The Art Song Trio interprets 9 love songs by Steve Lacy and Mary Frazee.

1/ The Ad	(Lacy, Frazee)	6:01
2/ Image	(Lacy, Frazee)	6:25
3/ A Complicated Scene	(Lacy, Frazee)	4:41
4/ You Can't Prevent Love	(Lacy, Frazee)	4:54
5/ I'm Glad I Have You	(Lacy, Frazee)	7:10
6/ I'm Out	(Lacy, Frazee)	5:10
7/ The Pardon	(Lacy, Frazee)	5:20
8/ The Mantle	(Lacy, Frazee)	5:44
9/ 3 Wishes	(Lacy, Frazee)	2:44

Recorded in Zürich, Switzerland on January 25, 1993

Produced by Steve Lacy

Irène Aebi: vocals, violin; Petia Kaufman: harpsichord; Carol Robinson: clarinet, bass clarinet.

1998 - Ergodic Records (USA), erg 001-2 (CD)

Note: Steve Lacy does not play on this record.

258 - SLAM SAMPLER: various artists

This audio companion to the issue No 5 of AVANT features Mal Waldron/Steve Lacy (1), Mal Waldron/George Haslam (2), Lol Coxhill/George Ricci and Improverts (3), Paul Rutherford (4), Paul Dunmall/Paul Rogers (5), Allison Bently Qt with Mornington Lockett (6), Greg Morgan (7), Phil Parnell (8), Elton Dean Qt with Roswell Rudd (9), Howard Riley/Art Theremin (10), George Haslam (11).

Steve Lacy plays on one track in duo with Mal Waldron:

1/ In a Sentimental Mood	(Ellington, Mills, Kurtz)8:18
--------------------------	-------------------------------

1998 - Avant Magazine (UK), #5 (magazine+CD)

See LET'S CALL THIS ... ESTEEM (1993) for further references.

259 - LIVE AT UNITY TEMPLE: Steve Lacy

Monk medley	(Monk)	18:38
1/ Shuffle Boil		
2/ Thelonious		
3/ Evidence		
4/ Pannonica		
5/ Misterioso		
6/ Skippy		
7/ The Crust	(Lacy)	4:23
8/ Art	(Lacy)	6:24
9/ Revenue	(Lacy)	4:54
10/ Absence	(Lacy)	5:17
11/ Deadline	(Lacy)	4:34

Recorded live at Unity Temple, Chicago on November 6, 1997

Steve Lacy: soprano.

1998 - Wobbly Rail (USA), WOB-003 (CD)

260 - TEXACO NEW YORK JAZZ FESTIVAL RADIO SERIES LIVE AT THE KNITTING FACTORY: various artists

This 6xCD set features Jazz Passengers with Debbie Harry, JP Trio, Leon Parker & Steve Wilson, Eliane Elias, Bluiett Baritone Saxophone Group, Amina Claudine Myers, Lee Konitz Trio, Thomas Chapin with Brass, Han Bennink & Ray Anderson, Marty Ehrlich & Bobby Previte, Bailey/Metheny/Bendian/Wertico, Eclecticism, Bill Frisell Quartet with Joe Lovano, Thomas Chapin with Strings, Cecil Taylor, William Parker's In Order to Survive, Reggie Workman Ensemble, Steve Lacy, Assif Tsahar & Susie Ibarra, Marilyn Crispell & Gerry Hemingway, Charles Gayle Trio, Charlie Hunter Quartet, Easy Pour Spout, Odyssey the Band, Hooker/Spearman/DJ Olive, Steven Bernstein's Sex Mob, Briggan Krauss, Don Byron with Biz Markie & Existential Dred, Mark Dresser Trio, Andy Laster's Hydra, George Lewis & Min Xio Fenn, Masaoka/Mori/Dresser, Elliott Sharp's Orchestra Carbon, Drew Gress' Jagged Sky, Badlands, Anthony Coleman Trio, Myra Melford, Andy Statman & Bob Meyer, Naftule's Dream, Hasidic New Wave, Paradox Trio, Pachora.

Disc 3:

11/ Bone	(Lacy)	5:19
----------	--------	------

Recorded live at the Knitting Factory, New York City on June 18, 1996

Steve Lacy: soprano.

1998 - Knitting Factory (USA), no catalog # (6xCD, promo only)

261 - SANDS: Steve Lacy

1/ Who Needs It?	(Lacy)	2:47
2/ Gloompot	(Lacy)	4:08
3/ Jewgitive	(Lacy)	4:45
4/ Naufrage	(Lacy)	7:11

5/ The Dumps	(Lacy)	4:17
Sands	(Lacy)	
6/ Stand		6:47
7/ Jump		5:15
8/ Fall		5:40
9/ Song	(Lacy)	7:11
10/ On Vous Demande	(Lacy)	3:46
11/ Morning Joy	(Lacy)	5:06

Recorded in Paris on April 15, 1998

Steve Lacy: soprano; Irène Aebe (9): vocals.

1998 - Tzadik (USA), TZ 7124 (CD)

262 - NIGHT AND DAY - THE JAZZ GIANTS PLAY COLE PORTER: various artists

This record features Zoot Sims (1), Gil Evans (2), Art Pepper (3), Joe Pass/ Herb Ellis (4), Milt Jackson (5), Bill Evans (6), Cal Tjader (7), Joe Henderson (8), Art Tatum (9), John Coltrane (10), Gene Ammons (11), Sonny Rollins (12), Johnny Griffin/Eddie "Lockjaw" Davis (13).

Steve Lacy plays on one track with Gil Evans:

2/ Just One Of Those Things	(Gil Evans)	4:23
-----------------------------	-------------	------

Compilation produced by Eric Miller

1998 - Prestige (USA), PRCD-24203-2 (CD)

See GIL EVANS PLUS TEN (1957) for further references.

263 - LOUISE (TAKE 2): Siegfried

Soundtrack for the movie Louise (Take 2).

1/ Louise (Take 1)	(Siegfried)	4:52
2/ Pickpockets	(Siegfried)	7:22
3/ Le Père Et Rémi	(Siegfried)	8:41
4/ Elodie, Feb. 97	(Siegfried)	7:20
5/ Louise (Take 2)	(Siegfried)	4:44
6/ Elodie, Oct. 98	(Siegfried)	3:01

Recorded in 1998

Recorded at Artistic Palace, Paris and Aquarius, Geneve

(6) recorded at Studio du Flon, Lausanne (Switzerland)

Produced by Siegfried

Steve Lacy: soprano; Steve Potts: alto, soprano; Moncef Genou: piano; Ricardo Del Fra: double bass; Sangoma Everett: drums; Erik Truffaz (6): trumpet; Patrick Muller (6): piano.

1998 - WEA/Vagabondages (France), 3984 25792 2 (CD)
 1998 - WEA/Vagabondages (France), 3984 25791 2 (2xCD)

264 - WILD KITTEN: Joe Puma

1/ Rose Room	(Hickman, Williams)	5:46	
2/ Polka Dots And Moonbeams	(Burke, Van Heusen)	2:39	
3/ Rigamarole	(Mat Mathews)	3:47	
4/ Sportin' With Morton	(Joe Puma)	3:49	
5/ Wild Kitten	(Mat Mathews)	5:49	
6/ Soon	(Gershwin, Gershwin)	4:09	
7/ But Not For Me	(Gershwin, Gershwin)	2:37	
8/ Rosalie Ann	(Joe Puma)	3:28	
9/ Give Me The Simple Life	(Ruby, Bloom)	3:35	
10/ Indian Blanket	(Joe Puma)	3:53	

(1-8) recorded in New York on February 25, 1957

(9,10) recorded in New York on June 13, 1956

Joe Puma: guitar; Mat Mathews (1-8): accordion; Oscar Pettiford (1,5,6,8): bass; Whitey Mitchell (2-4,7,9,10): bass; Shadow Wilson (1-8): drums; Tom Stewart (9,10): tenor saxhorn; Steve Lacy (9,10): soprano; Herbie Man (9, 10): flute, tenor; Herb Wasserman (9,10): drums.

1998 - Dawn/Blue Moon (Spain), DCD 109 (CD)

Note: (9,10) are only available on the CD reissue.

265 - THE CRY: Steve Lacy + 6

Disc 1:

1/ Cannonade	1:39
2/ Character	4:06
3/ Straight Path	5:18
4/ Granary	6:31
5/ Divorce Letter	5:51
6/ Divided	5:07
7/ Agression	6:53

Disc 2:

8/ Désir D'Amour	7:21
9/ Body Theory	7:10
10/ Dark And Handsome	6:27
11/ Acquaintance	6:40
12/ The Cry	11:56
13/ Rundown (Ambapali Speaks)	10:55

Recorded at Alhambra, Geneve (Switzerland) on March 8, 1998

Steve Lacy: soprano; Irène Aebi: voice; Tina Wrase: soprano, sopranino, bass clarinet; Petia Kaufman: harpsichord; Cathrin Pfeifer: accordion; Jean-Jacques Avenel: bass; Daniel "Topo" Gioia: percussion; Wanda Savy: scenery, lights; Pia Myrvold: dress.

1999 - Soul Note (Italy), 121315-2 (2xCD)

266 - THE RENT: Steve Lacy Trio

Disc 1:

1/ Shuffle Boil	(Monk)	7:22
2/ The Bath	(Lacy)	8:25
3/ The Rent	(Lacy)	10:23
4/ Prayer	(Lacy)	10:05
5/ Blinks	(Lacy)	9:37

Disc 2:

6/ The Door	(Lacy)	10:56
7/ Retreat	(Lacy)	10:02
8/ Gospel	(Lacy)	7:15
9/ Flakes	(Lacy)	8:05
10/ Bone	(Lacy)	11:19
11/ Bookioni	(Lacy)	3:22

Recorded live at The Old Church, Portland (USA) on November 30, 1997

Steve Lacy: soprano, voice; Jean-Jacques Avenel: bass; John Betsch: drums.

1999 - Cavity Search (USA), CSR 44 (2xCD)

267 - THE JOAN MIRO FOUNDATION CONCERT: Steve Lacy, Irène Aebi

1/ Introduction by Steve Lacy		0:22
2/ Shuffle Boil	(Monk)	3:00
3/ Eronel	(Monk)	2:40
4/ Evidence	(Monk)	3:48
5/ Reflections	(Monk)	2:57
6/ Misterioso	(Monk)	3:30
7/ Work	(Monk)	2:44
8/ Steve Lacy Speaks		0:51
9/ Art	(Lacy)	4:19
10/ Steve Lacy Speaks		0:44
11/ ZA	(Lacy)	2:44
12/ Die Gazelle Zittert	(Lacy)	2:52
13/ One Day	(Lacy)	2:21
14/ Dome	(Lacy)	1:13
15/ Steve Lacy Speaks		0:26
16/ Avis	(Lacy)	2:49
17/ Wish	(Lacy)	2:41
18/ Steve Lacy Speaks		0:31
19/ Como E Trieste Venezia	(Lacy)	2:25
20/ Steve Lacy Speaks		0:16
21/ Jack's Blues	(Lacy)	2:11
22/ Heaven	(Lacy)	2:00
23/ Train Going By	(Lacy)	2:56

Recorded at the Fundacio Joan Miro, Barcelona (Spain) on June 8, 1995

Steve Lacy: soprano; Irène Aebi (9,11-14,16-17,19,21-23): vocals.

1999 - Edicions Nova Era (Spain), NMC 10 (CD)

268 - RARA AVIS: Clusone 3

1/ The Buzzard Song	(G&I Gershwin, Heyward)	7:25
2/ Avocet	(Moore)	4:10
3/ Yellow Bird	(Luboff, Keith, Bergmann)	3:28
4/ El Condor Pasa	(Peruvian trad.)	3:48
5/ Secretary Bird	(Moore)	2:51
6/ When The Red, Red Robin Comes Bob, Bob Bobbin' Along	(H. MacGregor Woods)	2:52
7/ Nightingales Sang In Berkeley Square	(Maschwitz, Sherman)	3:39
8/ Baltimore Oriole	(Mercer, Carmichael)	4:05
9/ Skylark	(Carmichael)	3:29
10/ Duck	(Steve Lacy)	1:57
11/ O Pato	(A. C. Jobim)	5:42
12/ Le Cygne	(Camille Saint-Saens)	3:20
13/ Tico-Tico No Fuba	(Z. Abreu)	4:25
14/ My Bird of Paradise	(I. Berlin)	4:39

Recorded at Kulak, Berikon (Switzerland) on December 13, 1997

Produced by Pia and Werner X. Uehlinger

Michael Moore: alto, clarinet, melodica; Ernst Reijseger: cello; Han Bennink: drums.

1999 - Hat Hut (Switzerland), hatOLOGY 523 (CD)

Note: Steve Lacy does not play on this record.

269 - MONK'S DREAM: Steve Lacy, Roswell Rudd

1/ Monk's Dream	(Thelonious Monk)	7:35
2/ The Bath	(Lacy)	11:43
3/ The Rent	(Lacy)	10:45
4/ Pannonica	(Thelonious Monk)	9:26
5/ A Bright Pearl	(Lacy)	5:55
6/ Traces	(Lacy, Ryokan)	8:03
7/ Koko	(Duke Ellington)	5:21
8/ Grey Blue	(Lacy)	10:08
9/ The Door	(Lacy)	7:05

Recorded at Studios Ferber, Paris on June 21-22, 1999

Vocals recorded on August 12, 1999

Produced by Steve Lacy

Steve Lacy: soprano; Roswell Rudd: trombone; Jean-Jacques Avenel: bass; John Betsch: drums; Irène Aebi (5-6): vocals.

1999 - Verve France/Universal (France), 543 090-2 (CD)

2000 - Verve (USA), 314 543 090-2 (CD)

270 - SPIRIT OF JAZZ: various artists

This 2xCD set features Charlie Parker (1), John Coltrane (2), Miles Davis (3), Billie Holiday (4), Ella Fitzgerald (5), Dizzy Gillespie (6), Bill Evans (7), Lionel Hampton (8), Django Reinhardt (9), Stéphane Grappelli (10), Hank Jones (11), Sidney Bechet (12), Art Blakey & The Jazz Messengers (13), Chick Corea (14), Michel Petrucciani (15), Steve Lacy & Eric Watson (16), Aldo Romano (17), Jean-Marc Padovani (18), Richard Galliano & Jean-Charles Capon (19), Jean-Loup Longnon (20), Marc Berthoumieux (21), Jean-Pierre Como (22), Louis Winsberg & Sylvain Luc (23), Debora Seffer & Didier Lockwood (24), Christian Vander (25), Emmanuel Bex (26), Steve Grossman (27), Prysm (28).

16/ Goodbye Pork Pie Hat (Steve Lacy, Eric Watson)

1999 (?) - Wagram Music (France?), 3044432 (2xCD)

See SPIRIT OF MINGUS (1992) for further references on (16).

271 - THE GOLD COLLECTION: Gil Evans

1/ Here Comes De Honey Man	(Heyward, Gershwin)	13:28
2/ Voodoo Chile	(J. Hendrix)	8:22
3/ Eleven	(Davis, Evans)	9:47
4/ Boogie Stop Shuffle	(Charles Mingus)	3:43
5/ Goodbye Pork Pie Hat	(Charles Mingus)	10:24
6/ Drizzling Rain	(M. Kikuchi)	11:42

(1) recorded in Lugano, Switzerland on May 3, 1986

(2-5) recorded in Milan, Italy on May 5, 1986

(6) recorded in Paris, France on July 23, 1981

Stanton Davis (1-5): trumpet; Miles Evans: trumpet; Shunzo Ono (1-5): trumpet; John Clark (1-5): French horn; George Lewis: trombone; Howard Johnson (1-5): tuba, baritone saxophone, bass clarinet; Bill Evans (1-5): tenor, soprano; Chris Hunter (1-5): soprano, alto, flute; Pete Levin: synthesizer, electric keyboards; Hiram Bullock (1-5): guitar; Mark Egan (1-5): electric bass; Danny Gottlieb (1-5): drums; Gil Evans: piano, electric piano; Marvin Peterson (6): trumpet; Lew Soloff (6): trumpet; Dave Barger (6): trombone; Steve Grossman (6): soprano, tenor; Steve Lacy (6): soprano; David Sanborn (6): alto; Buster Williams (6): bass; Anita Evans (6): percussion; Omar Hakim (6): drums.

2000 - Fine Tune (USA), 2234-2 (CD)

See LUNAR ECLYPSE (1993) for further references on (6).

272 - OUTCOME: Derek Bailey, Steve Lacy

1/ Input #1	(Bailey, Lacy)	16:49
2/ Input #2	(Bailey, Lacy)	13:36
3/ Input #3	(Bailey, Lacy)	8:04
4/ Input #4	(Bailey, Lacy)	15:58
5/ Input #5	(Bailey, Lacy)	5:28

Recorded at Dunois, Paris on June 25, 1983

Derek Bailey: electric guitar; Steve Lacy: soprano.

2000 - Potlatch (France), P 299 (CD)

Note: (5) has already been released as (7) on ASSOCIATES (1996).

273 - JELENA ANA MILCETIC A.K.A. HELEN MERRILL: Helen Merrill

1/ Kirje	(Tomislav Uhlik)	3:14
2/ Imagining Krk	(Gil Goldstein)	2:14
3/ Long, Long Ago	(Thomas Haynes Bayly)	4:35
4/ My Father	(Judy Collins)	7:17
5/ La Paloma	(Sebastian Yradier)	5:57
6/ Tanac	(trad. Croatian)	1:40
7/ Wayfarin' Stranger	(trad.)	4:24
8/ I'll Take You Home Again, Kathleen	(Thomas P. Westendorf)	5:29
9/ Lost In The Stars	(K. Weill, M. Anderson)	5:18
10/ Sometimes I Feel Like A Motherless Child	(trad.)	5:35
11/ Among My Souvenirs	(Nicholls, Leslie)	3:44
12/ Nobody Knows	(Legrand, Bergman)	2:32
13/ Ti Si Rajski Cvijet (You Are A Flower From Paradise)	(trad. Croatian)	1:00

Recorded at Sear Sound Studio, New York City on April 9, May 27, June 5-16 and September 11, 1999

Produced by Helen Merrill and Daniel Richard

Helen Merrill: vocals; Lado Folk Dance & Music Ensemble of Croatia (1); Terry Clarke (1-3,5,9,11): drums; Steve Lacy (2,3,5,6,9): soprano; Gil Goldstein (2,3,5,9): accordion, piano, arranger (on (3,5,9)); George Mraz (2-4,5,7-11): double bass; Dennis Anderson (4,7,8): oboe, english horn; Dominic Cortese (4,7,8,13): accordion; Torrie Zito (4,7,8,12): Fender Rhodes, arranger (on (4,7,8)), conductor (on (4,7,8)), piano; Gloria Agostini (4,7,8): harp; Jeff Mironov (4,7,8): guitar; Jesse Levy (4,7,8): cello; Steve Kroon (4,7,8): percussion; Franck Zuback (9): conductor; Sir Roland Hanna (10,11): piano.

2000 - Verve/Gitanes Jazz Productions (France), 543 089 2 (CD)

2000 - Verve (USA?), 314 543 089 2 (CD)

Note: not sure if the second pressing is really a different one or is simply the same as the French one.

274 - JAZZACTUEL: various artists

This set features Sunny Murray (1), Archie Shepp (2), Steve Lacy (3), Daavid Allen (4), Sonny Sharrock (5), Grachan Moncur III (6), Clifford Thornton (7), Jacques Coursil (8), Dave Burrell (9), Sun Ra & His Solar-Myth Arkestra (10), Arthur Jones (11), Burton Greene Ensemble (12), Art Ensemble of Chicago (13), Andrew Cyrille (14), Paul Bley (15), Frank Wright (16), Acting Trio (17), Dewey Redman (18), Don Cherry (19), Anthony Braxton (20), Jimmy Lyons (21), Claude Delcloo/Arthur Jones (22), Musica Elettronica Viva (23), Kenneth Terroade (24), Gong (25), Alan Silva & The Celestial Communication Orchestra (26).

Steve Lacy plays on two tracks, one under his name:

3/ Note	(Steve Lacy)	4:27
---------	--------------	------

and one with Alan Silva & The Celestial Communication Orchestra:

26/ The Seasons, Part 6	(Alan Silva)	22:30
-------------------------	--------------	-------

2000 - Charly (Germany), 1373 (3xCD)
 2001 - Charly (UK), SNAJ 707 (3xCD)
 2001 - Get Back (Italy), GET 300 (6xLP)
 2013 - Charly (Germany?), ??? (3xCD)

Note: selection edited by Thurston Moore and Byron Coley.

See MOON (1969) for further references on (3).

See SEASONS (1972) for further references on (26).

275 - BROAD STROKES: Roswell Rudd

1/ Change Of Season	(Nichols)	
2/ Sassy & Dolphy		
3/ Almost Blue		
4/ Stokey		
5/ Coming On The Hudson	(Thelonious Monk)	8:45
6/ God Had A Girlfriend		
7/ All Too Soon/Way Low		
8/ Theme From BABE		
9/ The Light		
10/ Change Of Season	(Nichols)	

(5) recorded in Paris on June 22, 1999

Roswell Rudd: trombone; Steve Lacy (5): soprano; Jean-Jacques Avenel (5): bass; John Betsch (5): drums; Elton Dean (5): alto saxello; Sheila Jordan; Duck Baker; Steve Swell; Josh Roseman; Sonic Youth.

2000 - Knitting Factory Records (USA), KFW 276 (CD)

276 - SIDEWAYS: Steve Lacy

1a/ The Way	(Lacy)	2:51
1b/ Improvisation		4:27
2a/ The Way	(Lacy)	6:30
2b/ Improvisation		4:17
3/ The Way/Pearl Street/The Duck	(Lacy)	20:55

(1,2) recorded in Rome, Italy in July 1968

(3) recorded live during the Berlin Workshop Freie Musik, Berlin (Germany)
on April 11, 1974

Steve Lacy: soprano; Irène Aebi (1a,2a): vocals; Richard Teitelbaum (1b,2b):
electronics; Michel Waisvisz (3): electronics; Han Bennink (3): drums.

2000 - Roaratorio (USA), roar01 (LP)

Note: limited edition of 400 copies with handpainted covers by Judith
Lindbloom.

277 - WINDOWS: THE MUSIC OF STEVE LACY: Mats Gustafsson

1/ Deadline	(Lacy)	10:23
2/ Prospectus	(Lacy)	12:04
3/ Windows	(Gustafsson)	7:59
4/ Louise	(Cecil Taylor)	9:20
5/ Retreat	(Lacy)	4:41
6/ Outline	(Gustafsson)	4:33

Recorded at AirWave Recording Studios, Chicago (USA) on January 26, 1999
Produced by John Corbett and Mats Gustafsson

Mats Gustafsson: tenor, baritone saxophone, fluteophone.

2000 - Blue Chopsticks (USA), BC4 (CD)

Note: Steve Lacy does not play on this record.

278 - SNIPS: Steve Lacy

Disc 1:

1/ Hooky	(Lacy)	8:40
2/ The New York Duck	(Lacy)	5:45
The 4 Edges	(Lacy)	
3/ Outline (Air)		5:30
4/ Underline (Fire)		6:09
5/ Coastline (Water)		6:54
6/ Deadline (Earth)		7:07
7/ Snips	(Lacy)	5:51

Disc 2:

8/ Pearl Street	(Lacy)	5:49
Tao	(Lacy)	

9/ Existence	6:01
10/ The Way	4:27
11/ Bone	4:35
12/ Name	5:59
13/ The Breath	5:41
14/ Life On Its Way	3:32
15/ Revolutionary Suicide	(Lacy) 5:00

Recorded at Environ, New York City on March 16, 1976
Produced by Jim Eigo

Steve Lacy: soprano.

2000 - Jazz Magnet Records (USA), JAM-2001 (2xCD)

Note: the recording date mentioned on the sleeve (May 16) is wrong.

279 - CAVITY SEARCH AUDIO RESUME: various artists

This record features King Black Acid (1), The Helio Sequence (2), Rattlecake (3), Richmond Fontaine (4), Gern Blanson (5), Dirtclodfight (6), Control Freak (7), Atomic 61 (8), Wayne Horvitz & Pigpen (9), Elliott Sharp & DJ Soulslinger (10), Doghead (11), Steve Lacy (12), Elliott Smith (13), Golden Delicious (14), Danny Barnes (15), Pete Krebs (16).

12/ Gospel (Steve Lacy)

2000 - Cavity Search (USA), CSR 55 (CD)

See ACTUALITY (1995) for further references.

280 - VITE IN SOSPESO - BELLEVILLE: Ricardo Fassi/Strange Noise Project

Original soundtrack for the movie by Marco Turco.

1/ Gare De Lyon	4:09
2/ Belleville	4:37
3/ Eugenia	
4:09	
4/ Gare De Lyon	3:08
5/ Sospetto	
2:58	
6/ Gare De Lyon	1:46
7/ Sospetto	
10:05	
8/ Eugenia	
3:10	
9/ Sospetto	
1:07	
10/ Belleville	5:45
11/ Eugenia	
3:02	

12/ Sospetto	0:38
13/ Eugenia	
3:21	
14/ Sospetto	1:04
15/ Sospetto	2:57
16/ Belleville	3:49

Recorded in Rome, Italy on April 16, 17, 20 and 21, 1998

Riccardo Fassi: piano, keyboard; Steve Lacy: soprano; Antonello Salis: accordion; Ruben Chaviano: violin; Steve Cantarano: bass; Alfredo Minotti: percussion.

2000 - Splasc(h) Records (Italy), CDH 810 2 (CD)

281 - HOOKY: Steve Lacy

1/ The Crust	(Lacy)	5:05
2/ Crops	(Lacy)	6:39
3/ The New Duck	(Lacy)	7:32
4/ Pearl Street	(Lacy)	7:23
5/ Hooky	(Lacy)	8:25
6/ No Baby	(Lacy)	4:06
Tao	(Lacy)	
7/ Existence		7:07
8/ The Way		3:37
9/ Bone		5:12
10/ Name		7:30
11/ The Breath		5:49
12/ Life On It's Way		3:21
13/ Revolutionary Suicide	(Lacy)	5:58

Recorded live at L'Eglise St Jean L'Evangeliste, Montreal (Canada) on March 24, 1976

Steve Lacy: soprano.

2000 - Emanem (UK), 4042 (CD)

2006 - Emanem (UK), 4042 (CD)

Note: (2-4,6) were originally issued on THE WOE/CROPS (1979); (1,5,7-13) are previously unissued material.

Note: the 2006 reissue has not been released yet (planned in September 2006).

282 - BLACK SAINT STORY: various artists

This audio companion to the December 2000 issue of MUSICA JAZZ features World Saxophone Quartet (1), David Murray (2), Roscoe Mitchell (3), Old and New Dreams (4), String Trio of New York (5), Sun Ra Arkestra (6), Max Roach-Anthony Braxton duo (7), Muhal Richard Abrams (8), Henry Threadgill (9), Rova (10).

10/ The Throes (Lacy, arr. Ochs)

2000 - Musica Jazz (Italy), December 2000 (magazine+CD)

Note: Steve Lacy does not play on this record.

See SAXOPHONE DIPLOMACY (1985) for further references on (10).

283 - JAZZ LEGENDS - GIL EVANS (75TH BIRTHDAY CONCERT): Gil Evans

Disc 1:

- | | | |
|---|------------------|-------|
| 1/ Boogie Stop Shuffle | (Charles Mingus) | 7:19 |
| 2/ Orange Was The Color Of Her Dress Then Blue Silk | (Charles Mingus) | 13:15 |
| 3/ Bud And Bird | (Gil Evans) | 14:40 |
| 4/ Up From The skies | (Jimmy Hendrix) | 10:36 |
| 5/ Goodbye Pork Pie Hat | (Charles Mingus) | 10:14 |
| 6/ Eleven | (Evans, Davis) | 1:30 |
| 7/ Happy Birthday | (M.J. Hill) | 1:08 |

Disc 2:

- | | | |
|--|-------------------|-------|
| 8/ Stone Free | (Jimmy Hendrix) | 11:29 |
| 9/ Solo | (Airto Moreira) | 3:07 |
| 10/ Stone Free | (Jimmy Hendrix) | 15:24 |
| 11/ Sometimes | (Delmar Brown) | 10:04 |
| 12/ Murder By numbers | (Sumner, Summers) | 9:59 |
| 13/ Synchronicity | (Sumner) | 9:31 |
| 14/ Eleven | (Evans, Davis) | 1:53 |
| 15/ Gil Evans interviewed by Charles Fox (August 1983) | | 8:56 |

Recorded live at the Hammersmith Odeon, London (UK) in 1987

Produced by Derek Drescher

Gil Evans: piano, keyboards, director; Lew Soloff: trumpet; Miles Evans: trumpet; Dave Bergeron: trombone; Dave Taylor: bass trombone; John Clark: French horn; Steve Lacy: soprano; Chris Hunter: alto; Don Weller: tenor; George Adams: tenor, flute; John Surman: baritone saxophone, bass clarinet; Hiram Bullock: guitar; Delmar Brown: keyboards, vocals; Mark Egan: bass; Danny Gottlieb: drums; Anita Evans: percussion; Airto Moreira: percussion, vocals.

2000 - BBC (UK), BBCJ 7007-2 (2xCD)

284 - OPIUM: Bill Dixon, Franz Koglmann, Steve Lacy

This CD contains both FLAPS (1973) and OPIUM (1976).

2001 - Between the Lines (Germany), btl011/EFA 10181-2 (CD)

285 - MONK'S MOODS: MUSIC OF THELONIOUS MONK: Anthony Brown's Asian American

Jazz Orchestra

1/ Monk's Mood	(Monk)	8:40
2/ Jackie-ing	(Monk)	6:18
3/ Brilliant Corners	(Monk)	7:11
4/ Evidence	(Monk)	2:27
5/ Misterioso	(Monk)	6:36
6/ Hackensack	(Monk)	5:39
7/ Crepuscule With Nellie	(Monk)	5:52
8/ Little Rootie Tootie	(Monk)	6:16
9/ Friday The 13th	(Monk)	5:42
10/ Pannonica	(Monk)	6:03

Produced by Orrin Keepnews

Asian American Jazz Orchestra; Anthony Brown; Steve Lacy; etc.

2001 - Keeper Records/EMusic (USA), KEM 1001 (CD)

2003 - Water Baby (USA), WBR 1001 (CD)

286 - MUSIK IN DEUTSCHLAND 1950-2000: ANGEWANDTE MUSIK: MUSIK FÜR RADIO: DAS STUDIO AKUSTISCHE KUNST DES WDR: various artists

This record features compositions by Ferdinand Kriwet (1), Mauricio Kagel (2), Bill Fontana (3), Pierre Henry (4), Barry Bermange (5), Franz Mon (6), Michael Riessler (7), Gerhard Ruhm (8), Alvin Curran (9), Alison Knowles (10), R. Murray Schafer (11), John Cage (12).

Steve Lacy plays on the track composed by Alvin Curran:

9/ For Julian	(Alvin Curran)	5:20
---------------	----------------	------

Recorded in 1988

Judith Malina; Julian Beck; Gudrun Pelker; Steve Lacy; Cacilienchor Sand; Manfred Niehaus: conductor.

2001 - RCA/BMG (Germany), 7431 73522 2 (CD)

2001 - RCA/BMG (Germany), 74321736722 (10xCD)

Note: this CD is the fourth CD of a 10xCD set called MUSIK IN DEUTSCHLAND 1950-2000: ANGEWANDTE MUSIK.

287 - SPACECRAFT/UNIFIED PATCHWORK THEORY: MEV

1/ Spacecraft	41:16
2/ Unified Patchwork Theory	33:52

(1) recorded in Cologne, Germany in 1967

(2) recorded at Rote Fabrik, Zürich (Switzerland) in 1990

Frederic Rzewski; Alvin Curran: sampler, synthesizers; Allen Bryant (1);

Richard Teitelbaum: synthesizers; Ivan Vandro (1): alto; Steve Lacy (2): soprano; Garrett List (2): trombone, voice, electronics.

2001 - Alga Marghen (Italy), ALGA 038 (CD)

2008 - Alga Marghen (Italy), ALGA 038 (CD)

288 - WHEN THE SAINTS GO MARCHING OUT: Antonio Di Lorenzo

1/ When The Saints Go Marching Out	(Di Lorenzo)	6:11
2/ The Orphan	(Di Lorenzo)	6:53
3/ First Sparkle	(Di Lorenzo)	1:01
4/ L'Amore, Il Di Del Santo Patrono	(Di Lorenzo)	6:37
5/ L'Uscita Del Santo	(Di Lorenzo)	3:14
6/ Luneti Letterario	(Marrano)	4:03
7/ Shqiptare Night Procession	(Di Lorenzo)	7:33
8/ Second Sparkle	(Di Lorenzo)	0:58
9/ Quando Esce La Processione	(Di Lorenzo)	6:30
10/ Funeral For A Shadow	(Lenoci)	11:06

(1,6,9) recorded at Mastery Studios on April 6, 2000

(4,7,10) recorded at Ciao studios on November 14, 1999

(2,5) recorded at Mastery Studios on May 1 & 2, 2000

Fabrizio Bosso: trumpet; Nicolas Pisani: baritone saxophone; Vittorino Curci: alto; Michele Marrano: French horn; Gianni Lenoci: piano; Davide Penta: bass; Vito Giacobelli: percussion; Antonio Di Lorenzo: drums, percussion; Gianluigi Trovesi (1,6,9); Giovanni Tommaso (2,5); Steve Lacy (4,7,10): soprano.

2001 - Splasc(H) (Italy), 736.2 (CD)

289 - THE HOLY LA: Steve Lacy Trio

1/ Shuffle Boil	(Monk)	5:36
2/ The Holy La	(Lacy)	4:17
3/ Inside My Head	(Lacy, Robert Creeley)	4:52
4/ Blue Jay	(Lacy)	3:47
5/ Flakes	(Lacy)	5:54
6/ The Wane	(Lacy)	9:02
7/ Clichés	(Lacy)	9:21
8/ Retreat	(Lacy, Thomas Gainsborough)	7:39
9/ The Door	(Lacy)	4:25

Recorded at Gimmick Studio, Yerres (France) on January 3 & 4, 1998

Steve Lacy: soprano; Jean-Jacques Avenel: bass, senza; John Betsch: drums; Irène Aebi (3,8): vocals.

2002 - Freelance (France), FRL-NS 0201 (CD)

2003 - Sunnyside (USA), SSC 1120 (CD)

290 - 10 OF DUKES & 6 ORIGINALS: Steve Lacy

1/ In A Mellow Tone	(Duke Ellington)	3:40
2/ The Mooche	(Duke Ellington)	3:42
3/ Morning Glory	(Duke Ellington)	3:35
4/ Prelude To A Kiss	(Duke Ellington)	4:33
5/ Portrait Of Bert Williams	(Duke Ellington)	3:14
6/ Azure	(Duke Ellington)	2:50
7/ Cottontail	(Duke Ellington)	2:31
8/ In A Sentimental Mood	(Duke Ellington)	4:02
9/ Koko	(Duke Ellington)	3:24
10/ To The Bitter	(Duke Ellington)	3:34
11/ Art	(Steve Lacy)	5:23
12/ Gospel	(Steve Lacy)	4:12
13/ On A Midnight Kick	(Steve Lacy)	4:20
14/ Wave Lover	(Steve Lacy)	4:36
15/ The Breath	(Steve Lacy)	4:31
16/ Traces	(Steve Lacy)	5:56

Recorded live at the Egg Farm, Saitama (Japan) on October 15, 2000

Steve Lacy: soprano.

2002 - Senators Records (France), SEN-01 (CD)

291 - ONE MORE TIME: Mal Waldron

1/ All Alone	(Waldron)	6:16
2/ Rites Of Initiation	(Waldron, Avenel)	11:41
3/ You	(Waldron)	8:15
4/ Blues For JJ's Bass	(Waldron)	5:53
5/ The Seagulls Of Kristiansund	(Waldron)	7:40
6/ Waltz For Marianne	(Waldron)	5:17
7/ In The Land Of Clusters	(Waldron)	5:22
8/ Soul Eyes	(Waldron)	6:29

Recorded at Studio La Buissonne, Pernes les Fontaines (France) on January 29 & 30, 2002

Produced by Philippe Ghielmetti

Mal Waldron: piano; Jean-Jacques Avenel (2-6,8): bass; Steve Lacy (3,8): soprano.

2002 - Sketch (France), SKE 333023 (CD)

292 - THE WIRE 20 1982-2002: AUDIO ISSUE: various artists

This audio companion to the December 2002 issue of THE WIRE features Steve Lacy (1), Ennio Morricone (2), Coil (3), Hands To Egress (4), David Toop & Max Eastley (5), Vivian Jackson & King Tubby (6), Fennesz (7), Derek Bailey

(8), [traditional musicians] (9), Einsturzende Neubauten (10), AMM (11), Mars (12), Cabaret Voltaire (13), Tony Conrad with Faust (14), Designer (15), Torture (16), Fela Kuti (17), [disc 2] The Art Ensemble Of Chicago (18), Sonic Youth (19), Spring Heel Jack (20), This Heat (21), Stereolab & Nurse With Wound (22), Jac Berrocal (23), Sun Ra & His Solar-Myth Arkestra (24), Christian Marclay (25), John Cage (26), Otomo Yoshihide (27), Björk (28), Pauline Oliveros (29), [disc 3] Keith Hudson (30), Terry Riley (31), William S Burroughs (32), Suicide (33), Supersilent (34), Pan Sonic (35), Deutsch-Amerikanische Freundschaft (36), Larry Young (37), David Behrman (38), Fushitsusha (39), John Coltrane (40), John Fahey (41), Diamanda Galas (42).

1/ The Wire (Steve Lacy) 5:12

Recorded in Paris in February 1974

2002 - Mute (UK), CDStumm220 (3xCD)

See SCRAPs for further references on (1).

293 - DUMMY: Steve Lacy Meets The Riccardo Fassi Trio

1/ Dark Water	(Riccardo Fassi)	6:27
2/ Replicante	(Riccardo Fassi)	9:26
3/ Dummy	(Steve Lacy)	5:29
4/ Voci Lontane	(Gianluca Renzi)	3:50
5/ Day Out Of This Time	(Gianluca Renzi)	6:22
6/ This Is It	(Steve Lacy)	7:34
7/ Compassion	(Riccardo Fassi)	7:15
8/ Together	(collective improv.)	3:29
9/ Esteem	(Steve Lacy)	7:53
10/ Mon Ami Attila	(Ettore Fioravanti)	5:41

Recorded at House Recording Studio, Rome (Italy) on September 5, 2001
Produced by Peppo Spagnoli

Steve Lacy: soprano; Riccardo Fassi: piano; Gianluca Renzi: bass; Ettore Fioravanti: drums.

2002 - Splasc(h) Records (Italy), World Series CDH 843.2 (CD)

294 - ZLATI COLN THE GOLDEN BOAT: Zlatko Kaucic

Disc 1:

1/ Inkling 1	(Kaucic)	3:11
2/ Evening Melancholy	(Kaucic)	4:08
3/ Sway Of Dreams	(Kaucic)	3:58
4/ Karst Village	(Kaucic)	6:29
5/ A Wounded Dawn In Bony Hands	(Kaucic)	10:18
6/ Forever Doomed	(Kaucic)	1:47
7/ The Widness Of Depth And White Maiden	(Kaucic)	3:29
8/ Inkling 2	(Kaucic)	1:52

9/ The Green Of Dawn	(Kaucic)	6:56
10/ Star Seed	(Kaucic)	3:27
11/ Nihilomelancholy In Gold Coffin	(Kaucic)	6:04
12/ Evacuation Of Spirit In Black Heap Of Despair	(Kaucic)	2:33

Disc 2:

1/ Close To Midnight	(Kaucic)	0:37
2/ Mourning Veil	(Kaucic)	9:40
3/ My Poem	(Kaucic)	4:46
4/ Demonstration Of Red Chaos	(Kaucic)	3:54
5/ Inkling 3	(Kaucic)	2:03
6/ Cosmic Experiance	(Kaucic)	6:28
7/ European Dead And Ecstasy Of Death	(Kaucic)	13:51

Recorded live on November 1, 2001

Produced by Deco Zgur

Zlatko Kaucic: drums, percussion, toys; Steve Lacy: soprano; Paul McCandless: oboe, English horn, bass clarinet, flutes; Jean-Jacques Avenel: bass; Eva Julija Zickov: cello; Barbara Zalaznik: violin; Marjetka Suler: viola; Ljubljanski madrigalisti choir.

2002 - Splasc(h) Records (Italy), CDH 522/3. 2 (2xCD)

295 - PRESTIGE ORIGINAL - JAZZ CLASSICS SAMPLER: various artists

This record features The Miles Davis Quintet (1), The Modern Jazz Quartet (2), Eric Dolphy Quintet (3), Thelonious Monk (4), King Pleasure (5), Sonny Rollins (6), Red Garland (7), Miles Davis (8), Annie Ross (9), John Coltrane (10), Kenny Burrell & John Coltrane (11), Gene Ammons (12), Coleman Hawkins (13), Etta Jones (14), Jackie McLean (15), Mose Allison (16), Gil Evans (17), Kenny Dorham (18).

17/ Nobody's Heart	(Gil Evans)	4:22
--------------------	-------------	------

2002 - Prestige (USA), OJCCD-3705-2 (CD)

See GIL EVANS PLUS TEN (1957) for further references on (17).

296 - AVANT-GARDE: various artists

This record features Ornette Coleman (1,10), John Coltrane (2), Eric Dolphy (3), Charles Mingus (4), Roland Kirk (5), Charles Lloyd (6), Steve Lacy (7), Cecil Taylor (8), Art Ensemble of Chicago (9).

7/ Evidence	(Thelonious Monk)	4:59
-------------	-------------------	------

2002 - Warner Jazz France (France), 5050466-0552-2-4 (CD)

See EVIDENCE (1962) for further references on (7).

297 - SPLASC(H) STORY: various artists

This audio companion to the ??? 2002 issue of the magazine MUSICA JAZZ features Antonello Salis (1), Tonolo/Texier/Romano (2), Stefano Battaglia & Tony Oxley (3), Chet Baker Quintet (4), Schiano/Moye/Melis/Schiaffini (5), Cavallanti Quartet with Dewey Redman (6), Anglo-italian Quartet (7), E. Fioravanti Belcanto (8), Tiziano Tononi (9), Guido Manusardi (10), Actis' Band (11), Matthew Shipp (12), Tiziana Ghiglioni (13).

Steve Lacy plays on one track with Tiziana Ghiglioni:

13/ Una Muy Bonita (Tiziana Ghiglioni)

2002 - Musica Jazz (Italy), ??? (magazine+CD)

See SONB - SOMETHING OLD SOMETHING NEW SOMETHING BORROWED SOMETHING BLUE (1992) for further references on (13).

298 - WORK: Steve Lacy, Daniel Humair, Anthony Cox

1/ Bois d'Arbre	(Humair, Boisseau)	2:06
2/ Snake Out	(Mal Waldron)	6:24
3/ Tinas' Tune	(Lacy)	6:48
4/ Oldenburg Bed	(Lacy, Humair, Cox)	2:28
5/ Resurrection	(Lacy)	4:49
6/ Acrylic	(Cox)	5:13
7/ Maputo	(Louis Sclavis)	3:39
8/ Sorcellery	(Humair)	7:41
9/ The Crust	(Lacy)	5:05
10/ In Walked Bud	(Thelonious Monk)	2:42

Recorded at Studio La Buissonne, Pernes-les-Fontaines (France) on May 29-31, 2002
Produced by Philippe Ghielmetti

Steve Lacy: soprano, voice (3); Anthony Cox: bass; Daniel Humair: drums.

2003 - Sketch (France), 333028 (CD)

299 - LES INROCKUPTIBLES PRESENTENT FEVRIER 2003: various artists

This audio companion to the February 2003 issue of the magazine LES INROCKUPTIBLES features Chet Baker (1), Ibrahim Ferrer (2), Magic Malik Orchestra (3), David Jacobs-Strain (4), The Detroit Experiment (5), Roland Brival (6), Pascals (7), Steve Lacy/Daniel Humair/Anthony Cox (8), Scolohofo (9), Babtiste Trotignon (10), Gavin Bryars (11), Django Reinhardt (12).

8/ Resurrection (Lacy, Humair, Cox)

2003 - Les Inrockuptibles (France), ??? (CD)

See WORK (2003) for further references on (8).

300 - DANIEL HUMAIR: Daniel Humair

This audio companion to the April 2004 issue of the French magazine JAZZ MAGAZINE contains four *unreleased* tracks from various sessions by/with Daniel Humair.

1/ Wither Thou Goest	(Marvin Stamm)	7:07
2/ Longing	(Steve Lacy)	5:24
3/ Para	(Jochim Kühn)	6:31
4/ Askouma	(Daniel Humair)	2:41

Recorded at Studio La Buissonne, Pernes-les-Fontaines (France)

Daniel Humair: drums; Marvin Stamm (1): trumpet; David Friedman (1): vibraphone; Sébastien Boisseau (1,3): bass; Steve Lacy (2): soprano; Anthony Cox (2): bass; Matthieu Donarier (3): saxophone; Christophe Monniot (3): saxophone; Manu Codija (3): guitar.

2003 - Jazz Magazine (France), No. 536 (magazine+CD)

301 - THE BEAT SUITE: Steve Lacy

1/ Wave Lover	(Jack Kerouac, Lacy)	4:06
2/ Song	(Allen Ginsberg, Lacy)	6:27
3/ Naked Lunch	(William Burroughs, Lacy)	4:20
4/ Private Sadness	(Bob Kaufman, Lacy)	8:40
5/ A Ring Of Bone	(Lew Welch, Lacy)	4:52
6/ The Mad Yak	(Gregory Corso, Lacy)	4:46
7/ Jack's Blues	(Robert Creeley, Lacy)	3:38
8/ Agenda	(Jack Spicer, Lacy)	3:59
9/ In The Pocket	(Anne Waldman-Andrew Schelling, Lacy)	4:24
10/ Mother Goose	(Kenneth Rexroth, Lacy)	5:14

Recorded at Studios Ferber, Paris on December 1-4 & 13, 2001

Produced by Steve Lacy

Steve Lacy: soprano; Irène Aebi: vocals; George Lewis: trombone; Jean-Jacques Avenel: bass; John Betsch: drums.

2003 - Universal (France), 067 617-2 (CD)

2003 - Sunnyside (USA), SSC3012 (CD)

302 - LIVE AT DRÉHER PARIS, 1981: Mal Waldron, Steve Lacy

Disc 1:

1/ Let's Call This	(Monk)	7:48
2/ Round Midnight	(Monk)	10:32
3/ No Baby	(Lacy)	11:24
4/ Herbe De l'Oubli	(Lacy)	11:14
5/ Snake Out	(Waldron)	15:02
Disc 2:		
6/ Round Midnight	(Monk)	13:22
7/ Deep Endeavors	(Waldron)	13:10
8/ A Case Of Plus 4's	(Waldron)	10:17
9/ The Seagulls Of Kristiansund	(Waldron)	10:23
10/ Snake Out	(Waldron)	13:16
Disc 3:		
11/ Bone	(Lacy)	10:45
12/ No Baby	(Lacy)	13:25
13/ Blinks	(Lacy)	11:37
14/ I Feel A Draft	(Lacy)	10:48
15/ Round Midnight	(Monk)	12:37
16/ Well You Needn't	(Monk)	10:01
17/ Epistrophy	(Monk)	7:44
Disc 4:		
18/ The Peak	(Lacy)	17:11
19/ Herbe De L'Oubli	(Lacy)	11:09
20/ Hoorey For Herbie	(Waldron)	17:40
21/ Let's Call This	(Monk)	6:59
22/ Epistrophy	(Monk)	7:27
23/ Well You Needn't	(Monk)	7:54

2003 - Hat Hut Records (Switzerland), Hatology 596 (4xCD)

See LIVE AT DREHER, PARIS 1981: ROUND MIDNIGHT VOL. 1 (1996) for further references on (1-10) and LIVE AT DREHER, PARIS 1981: THE PEAK VOL. 2 (1997) for (11-23).

303 - MOTHER GOOSE: Steve Lacy

This CD-R is an audio companion to BONE, Rita De Vuyst's book on Steve Lacy.

Sands	(Lacy)	
1/ Stand		
7:34		
2/ Jump		
6:00		
3/ Fall		5:31
4/ Naked Lunch	(Lacy)	5:09
5/ Dead Weight	(Lacy)	4:28
6/ Mother Goose	(Lacy)	4:48
7/ Ring Of Bone	(Lacy)	3:49
8/ Traces Encore	(Lacy)	4:49
9/ Revenue	(Lacy)	
4:55		

Recorded at Afkikker, Ghent (Belgium) on October 30, 2001

Steve Lacy: soprano.

2003 - Naked Music (Belgium), no catalog # (book+CD-R)

304 - LIVE IN ISRAEL: Roberto Ottaviano Trio

1/ Bone	(Steve Lacy)	11:29
2/ Jackie-Ing	(Thelonious Monk)	8:46
3/ Tallit 1/Better Get It In Your Soul	(Ottaviano, Charles Mingus)	19:02
4/ Evidence	(Thelonious Monk)	5:26
5/ Ida Lupino	(Carla Bley)	7:57
6/ Tallit 2/Petits Machins	(Ottaviano, Miles Davis)	9:41

Recorded live at Tel Aviv Museum of Modern Art, Israel on November 22 & 23, 2001

Produced by Roberto Ottaviano

Roberto Ottaviano: alto, soprano; Giorgio Vendola: bass; Roberto Dani: drums, percussion.

2003 - Soul Note (Italy), 121332-2 (CD)

Note: Steve Lacy does not play on this record.

305 - WHITE LIGHT: Etienne Brunet

1/ Claude Closky	(Brunet, Closky)	7:52
2/ Joschen Gerz	(Brunet, Gerz)	11:53
3/ Julien Blaine	(Brunet, Blaine)	7:28
4/ Ilya Kabakov	(Brunet, Barouh)	6:45
5/ Marie-Jo Pillet	(Brunet)	9:15
6/ Otto Muehl	(Brunet)	5:42
7/ Art	(Steve Lacy)	8:00

No recording information

Etienne Brunet: programming, sampling, harmonica, electronics, soprano, bass clarinet; Jam & Emiko Otta (1) voice; Benjamin Ritter (2,3): voice, guitar; Laurent Sait (2): bass, guitar; Erick Borelva (2,7): drums; Julien Blaine (3): voice; Elisabeth Mazev (3): voice; Pierre Barouh (4): voice; Marie-Jo Pillet (5): voice; Otto Muehl (6): voice, piano; Violaine Hirtz (6): vocals.

2003 - Al Dante (France), 15 (CD)

Note: Steve Lacy does not play on this record.

306 - MUSICWORKS 85: various artists

This audio companion to the issue #85 of the magazine MUSICWORKS features

compositions by Gordon Monahan (1-2), Woody Guthrie (3), Ellen Fullman (4-5), Ellen Fullman & Eliza Slavet (6), W. Mark Sutherland (7-10), Richard Teitelbaum (11-13), Tim Brady (14-16).

- 1/ Danse Aquatique (2002) (Gordon Monahan)
- 2/ Flextone (1998) (Gordon Monahan)
- 3/ I Ain't Got No Home (1938) (Woody Guthrie)
- 4/ Train (2002) (Ellen Fullman)
- 5/ And If I Don't Bring You Flowers (2002) (Ellen Fullman)
- 6/ Singing With The Birds In Berlin (2002) (Ellen Fullman, Eliza Slavet)
- 7/ Scratch (1998) (W. Mark Sutherland)
- 8/ Invocation Of Aleksei Kruchonykh (2001) (W. Mark Sutherland)
- 9/ R Got (2001) (W. Mark Sutherland)
- 10/ Tongue Tango (2001) (W. Mark Sutherland)
- 11/ Overboard (1968) (Richard Teitelbaum)
- 12/ Iro Wa Nioedo - Final Chorus (1986) (Richard Teitelbaum)
- 13/ Solo for Three Pianos (1982) (Richard Teitelbaum)
- 14/ Lassus (2002) (Tim Brady)
- 15/ Harmonic Fields (2002) (Tim Brady)
- 16/ Closing (2002) (Tim Brady)

(11) recorded in Rome, Italy in July 1968

Ellen Fullman (3): voice, long string instrument; Jorg Hiller (3): percussion, bass, guitar, long string instrument; Kronos Quartet (4,5); Nobuo Kubota (9); Steve Lacy (11): soprano; Richard Teitelbaum (11): Moog; etc.

2003 - Musicworks (Canada), 85 (CD)

307 - SOUL EYES - THE MAL WALDRON MEMORIAL ALBUM: Mal Waldron

- 9/ Bye Ya (Thelonious Monk) 4:42

2003 - Prestige (USA), PRCD-11024-2 (CD)

See REFLECTIONS (1959) for further references on (9).

308 - L'INTEGRALE - NO3 (1964-65), NO4 (1966-68): Giorgio Gaslini

Disc 1:

- 1/ Dodici Canzoni D'Amore (Gaslini)
- 2/ Un Amore (Gaslini)

Disc 2:

- 3/ Nuovi Sentimenti (New Feelings) (Gaslini)
- 4/ La Stagione Incantata (Gaslini)

2003 - Soul Note (Italy), 121352/3 (2xCD)

See NUOVI SENTIMENTI/NEW FEELINGS (1974?) for further references on (3).

309 - MATERIOSO (MONK'S MOODS): Steve Lacy

1/ Thelonious	(Thelonious Monk)	4:25	
2/ Let's Call This	(Thelonious Monk)	4:20	
3/ Monk's Mood (That's The Way I Feel Now)	(Thelonious Monk)	5:02	
4/ Who Knows	(Thelonious Monk)	3:21	
5/ Misterioso	(Thelonious Monk)	4:07	
6/ Evidence	(Thelonious Monk)	4:20	
7/ Reflections	(Thelonious Monk)	6:43	
8/ Introspection	(Thelonious Monk)	4:55	
9/ Little Rootie-Tootie	(Thelonious Monk)	4:20	
10/ Epistrophe	(Thelonious Monk)	6:47	

Recorded live in St-Peter's Barisano, Matera (Italy) on September 8, 2001

Steve Lacy: soprano.

2003 - Onyx Jazzclub (Italy), CDONYX011 (CD)

310 - I'VE BEEN AROUND: Giovanni Tommaso

This audio companion to the November 2003 issue of the magazine MUSICA JAZZ is dedicated to Giovanni Tommaso.

4/ Bluesy Europa	(Giovanni Tommaso)	4:57
------------------	--------------------	------

Recorded in Rome, Italy in June 1968

Enrico Rava: trumpet; Steve Lacy: soprano; Antonello Vannucchi: vibes; Vito Tommaso: piano; Giovanni Tommaso: bass; Gege Munari: drums.

2003 - Musica Jazz (Italy), MJCD 1154 (magazine+CD)

Note: the track with Steve Lacy has never been released before.

311 - BATTERY: LIVE AT NAROPA 1974-2002: Anne Waldman

22/ Pieces Of An Hour	(Waldman, Lacy)	4:31
-----------------------	-----------------	------

(22) recorded in 2000

Anne Waldman: voice; Steve Lacy (22): soprano.

2003 - Fast Speaking Music (USA), ??? (CD)

312 - LA NÉBULEUSE - CONTINENTALE: various artists

This record features Kartet, Ambitronix, Robert Dick, Christy Doran, Noël Akchoté, Marc Ducret, Steve Lacy, Jean-Jacques Avenel, Christophe Marguet, etc.

Disc 1: LA NÉBULEUSE

6/ Image

(Argüelles, Lacy)

2004 - Plush (France), PH01 (2xCD)

313 - NEW JAZZ MEETING BADEN-BADEN 2002:

Disc 1: Live

1/ Differenz/Wiederholung 1.2.1	5:38
2/ DW 1.2 Remix Karlsruhe 3.2	13:43
3/ DW 1.2 Remix Tübingen 1.3	6:39
4/ DW 1.2 Remix Karlsruhe 3.11	8:11
5/ Differenz/Wiederholung 1.2.2	7:13
6/ DW 1.2 Remix Freiburg 2.2	9:16
7/ DW 1.2 Remix Freiburg 2.9 Und 2.10	22:57

Disc 2: Studio

8/ Differenz/Wiederholung 1.2.3	5:15
9/ DW 1.2 Remix 11.1	7:51
10/ DW 1.2 Remix 7.7	9:36
11/ DW 1.2 Remix 8.3	6:43
12/ Differenz/Wiederholung 1.2.4	6:53
13/ DW 1.2 Remix 7.4	6:22
14/ DW 1.2 Remix 9.1	5:00
15/ DW 1.2 Remix 11.4	5:00

(1-7) recorded at Sudhau, Tübingen on December 6, 2002, at E-Werk,
Freiburg on December 7, 2002, and at Tollhaus, Karlsruhe on December 8,
2002

(8-15) recorded at SWR Studio 1, Gunter-Eich-Haus on December 2-5, 2002

Steve Lacy: soprano; Peter Herbert: double bass; Wolfgang Reisinger: drums;
Marcus Weiss: tenor, soprano; Philippe Racine: flute; Paulo Alvares: piano;
Bernhard Lang: electronics; Christof Kurzmann: electronics; Philip Jeck:
turntables.

2004 - Hat Hut (Switzerland), hatOLOGY 2-607 (2xCD)

314 - JAPAN DREAM: Steve Lacy, Mal Waldron

1/ Monk's Dream	(Thelonious Monk)	10:49
2/ I'll Keep Loving You	(Bud Powell)	10:43
3/ Epistrophy	(Thelonious Monk)	7:15
4/ Blinks	(Steve Lacy)	9:18
5/ Evidence	(Thelonious Monk)	5:43
6/ Blues For Aida	(Steve Lacy)	7:43
7/ Snake Out	(Mal Waldron)	14:20
8/ Let's Call This	(Thelonious Monk)	6:14

Recorded live at Space Who, Saitama (Japan) on November 1, 1992

Steve Lacy: soprano; Mal Waldron: piano.

2004 - Egg Farm (Japan), EF-006 (CD)

315 - EARLY YEARS 1954-1956: THE LEGENDARY PIONEER OF MODERN SOPRANO: Steve Lacy

Disc 1:

1/ Avalon	(Jolson, Rose)	2:46
2/ Softly, As In A Morning Sunrise	(Romberg, Hammerstein)	2:51
3/ I'm Coming Virginia	(Heywood, Cook)	3:12
4/ I Would Do Anything For You	(Claude Hopkins)	2:20
5/ Liza	(Rubens, Condon)	2:04
6/ How About You	(Freed, Lane)	3:05
7/ You're Lucky To Me	(Black, Razaf)	2:32
8/ Peg O' My Heart	(Bryan, Fisher)	2:24
9/ As Long As I Live	(Arlen, Koehler)	3:38
10/ My Old Flame	(Coslow, Johnston)	2:41
11/ A Foggy Day	(Gershwin, Gershwin)	2:50
12/ Let's Get Away From It All	(Dennis, Adair)	3:24
13/ Ibid	(Dick Sutton)	2:36
14/ Love Me Or Leave Me	(Donaldson, Kahn)	2:30
15/ Footnote	(Dick Sutton)	3:04
16/ Sunday	(Coots, Grey)	2:50

Disc 2:

17/ Gee, Baby, Ain't I Good To You	(Redman, Razaf)	3:29
18/ My Heart Is A Hobo	(Burke, Van Heusen)	3:03
19/ Out Of Nowhere	(Heyman, Green)	2:35
20/ Rosetta	(Hines, Woode)	3:16
21/ Fidgety Feet	(LaRocca, Shields)	3:16
22/ Potatoes	(D. Garcia)	3:09
23/ Let's Get Lost	(McHugh, Loesser)	2:03
24/ These Are The Things I Love	(Barlow, Harris)	3:42
25/ Spain	(Jones, Kahn)	2:36
26/ Some Of These Days	(Brooks)	2:58
27/ Young Lesley	(Mitchell)	3:36
28/ It Could Happen To You	(Van Heusen, Burke)	3:09
29/ Lover Man	(Davis, Ramirez)	3:04
30/ I Let A Song Go Out Of My Heart	(Ellington, Nemo, Mills)	2:53
31/ You Stepped Out Of A Dream	(Brown, Kahn)	3:06
32/ Once In A While	(Mitchell)	3:29
33/ Strike Up The Band	(Van Heusen, Burke)	1:57
34/ Over The Rainbow	(Davis, Ramirez)	2:54
35/ Perdito	(Ellington, Nemo, Mills)	3:08
36/ Why Don't You Take Up The Piccolo?	(Brown, Kahn)	2:59
37/ Give Me The Simple Life	(Ruby, Bloom)	3:34
38/ Indian Blanket	(Joe Puma)	3:51

(1-8) recorded in New York City, USA on August 8, 1954

(9-16) recorded in New York City, USA on November 24, 1954

(17-26) recorded in New York City, USA in February 1956

(27-31) recorded in New York City, USA on April 13, 1956

(32-36) recorded in New York City, USA on April 23, 1956

(37-38) recorded in New York City, USA on June 13, 1956

Steve Lacy: soprano, clarinet; Dick Sutton (1-16): piano; Rai Anderson (1-8): trombone; Don Sitterlex (1-8): baritone saxophone; Mark Trail (1-16): bass; Bill DeHay (1-16): drums; John Welch (9-16): trombone; Frank Caputo (9-16): baritone saxophone; Tom Stewart (17-38): tenor horn; Dave McKenna (17-22): piano; Whitey Mitchell (17-38): bass; Al Levitt (17-23): drums; Herbie Mann (23-26,37,38): flute, tenor; Joe Puma (23-38): guitar; Bill Bradley (24-26): drums; Don Stratton (27-36): trumpet; Gus Johnson (27-31): drums; Neal Hefti (27-36): arranger. Osie Johnson (32-36): drums; Herb Wasserman (37-38): drums.

2004 - Fresh Sound Records (EEC), FSR-CD 364 (2xCD)

Note:

(1-8) were initially released on JAZZ-IDIOM (1954)
 (9-16) were initially released on PROGRESSIVE DIXIELAND (1954)
 (17-26) were initially released on SEXTETTE/QUINTETTE (1956)
 (27-36) were initially released on WHITEY MITCHELL SEXTETTE (1956)
 (37-38) were initially released on MODERN JAZZ FESTIVAL (1956?)

316 - THE COMPLETE WHITEY MITCHELL SESSIONS: Steve Lacy

1/ It Could Happen To You	(Van Heusen, Burke)	3:12
2/ Lover Man	(Weill, Anderson)	3:09
3/ Strike Up The Band	(Gershwin)	2:00
4/ I Let A Song Go Out Of My Heart	(Ellington, Mills, Nemo)	2:57
5/ Once In A While	(Edwards, Green)	3:33
6/ Young Lesley	(Mitchell)	3:41
7/ You Stepped Out Of A Dream	(Brown, Kahn)	3:10
8/ Over The Rainbow	(Arlen, Harburg)	2:57
9/ Perdido	(Tizol, Lengsfelder)	3:11
10/ Why Don't You Take Up The Piccolo	(Mitchell)	3:03
11/ Rosetta	(Hines, Woode)	3:19
12/ Gee Baby Ain't I Good To You	(Redman, Razaf)	3:29
13/ Out Of Nowhere	(Heyman, Green)	2:39
14/ My Heart Is A Hobo	(Burke, Van Heusen)	3:06
15/ Fidgety Feet	(G. & I. Gershwin)	3:18
16/ Potatoes	(Garcia)	3:10
17/ Let's Get Lost	(McHugh, Loesser)	2:04
18/ Spain	(Jones, Kahn)	2:38
19/ These Are The Things I Love	(Barlow, Harris)	3:45
20/ Some Of These Days	(Brooks)	3:04

(1-10) recorded in New York City on April 13 & 23, 1956
 (11-20) recorded in New York City in February 1956

2004 - Lone Hill Jazz (EEC), LHJ 10130 (CD)

See WHITEY MITCHELL SEXTETTE (1956) for further references on (1-10) and SEXTETTE/QUINTETTE (1956) for (11-20).

317 - BOW RIVER FALLS: Dave Douglas, Louis Sclavis, Peggy Lee, Dylan van der

Schyff

1/ Blinks	(Steve Lacy)	
2:34		
2/ Bow River Falls	(Dave Douglas)	5:09
3/ Fete Forraine	(Louis Sclavis)	5:14
4/ Window	(Peggy Lee)	
4:24		
5/ Maputo	(Louis Sclavis)	
7:03		
6/ Petals	(Dave Douglas)	
5:23		
7/ Retracing 2	(Peggy Lee)	6:37
8/ Dernier Regards/Vol	(Louis Sclavis)	3:02
9/ Woman At Point Zero	(Dave Douglas)	8:16
10/ Dark Water	(DD,LS,PL,DVDS)	5:22
11/ Paradox	(Dave Douglas)	
5:23		

Recorded during the Banff International Workshop in Jazz and Creative Music at the Banff Centre, Alberta in June 2003
Produced by Dave Douglas and Dylan van der Schyff

Dave Douglas: trumpet; Louis Sclavis: clarinet, bass clarinet; Peggy Lee: cello; Dylan van der Schyff: drums, laptop.

2004 - Koch/Premonition Records (USA), 5744 (CD)

Note: Steve Lacy does not play on this record.

318 - MARITIME RITES: Alvin Curran

3/ Coastline (Steve Lacy, Curran) 11:33

Recorded during the Summer 1984

John Cage; Joseph Celli; Clark Coolidge; Alvin Curran; Jon Gibson; Malcolm Goldstein; Steve Lacy; George Lewis; Pauline Oliveros; Leo Smith.

2004 - New World Records (USA), NW 80625-2 (2xCD)

319 - TIPS: Etienne Brunet

Tips	(Steve Lacy)	
1/		0:56
2/		1:39
3/		2:26
4/		1:54
5/		2:03
6/		1:41
7/		1:59
8/		1:55

9/	1:47
10/	1:22
11/	2:19
12/	1:09
13/	2:24
14/	2:15
15/	1:38
16/	0:46

Recorded in Paris during Summer 2004

Nina Lourie: vocals; Dom Farkas: vocals; Leo Brunet: vocals; Soisic Lebrat: cello; Olivier Bartissol: viola; Thierry Negro: bass, sampling; Erik "Funka" Borelva: cymbals; Etienne Brunet: alto, bass clarinet, cornemuse, programming, Moog, sampling.

2004 - Saravah (France), SHL 2118 (CD)

Note: Steve Lacy does not play on this record.

320 - SOUL NOTE STORY: various artists

This audio companion to the ??? 2004 issue of the magazine MUSICA JAZZ features Chico Hamilton Quintet (1), Lee Konitz Nonet (2), Jaki Byard (3), Billy Bang (4), Charlie Haden/Geri Allen/Paul Motian (5), Arnett Cobb/Jimmy Heath/Joe Henderson (6), The Herbie Nichols Project (7), Mengelberg/Lacy/Lewis/Gorter/Bennink (8), Charlie Haden & Chet Baker (9), Paul Motian (10), Art Blakey and The Jazz Messengers (11), Graves/Cyrille/Clarke/Moye (12), Max Roach Quartet (13), Mal Waldron & Steve Lacy (14), Dave Douglas (15), George Adams & Don Pullen (16), Cecil Taylor (17), Hamiet Bluiett (18), Archie Shepp (19), Jimmy Giuffre/Paul Bley/Steve Swallow (20).

8/ Hangover Triangle (Mengelberg, Lacy, Lewis, Gorter, Bennink)

14/ Azure (Mal Waldron, Steve Lacy)

2004 - Musica Jazz (Italy), ??? (magazine+CD)

See CHANGE OF SEASON (1985) for further references on (8), and SEMPRE AMORE (1987) for (14).

321 - HAN BENNINK: Han Bennink

This audio companion to the December 2004 issue of the Italian magazine MUSICA JAZZ is dedicated to Han Bennink.

Steve Lacy plays on two tracks, one with Roswell Rudd:

1/ Epistrophy (Thelonious Monk) 4:11

and one previously unreleased:

6/ The Gig (Herbie Nichols) 7:56

(6) recorded live in Ravenna, Italy on July 1, 1984

George Lewis (6): trombone; Steve Lacy (6): soprano; Misha Mengelberg (6): piano; Arjen Gorter (6): bass; Han Bennink (6): drums.

2004 - Musica Jazz (Italy), MJCD 1162 (CD)

Note: This Han Bennink compilation (14 tracks, 3 previously unreleased) is an audio companion to the December 2004 issue of the Italian magazine MUSICA JAZZ, and was also given away to the subscribers of the Swiss label Intakt.

See REGENERATION (1983) for further references on (1).

322 - GRAVENSTEEN GHENT 1971: Steve Lacy Quintet

1/			31:19
1a/ Lapis		(Lacy)	
1b/ Moon		(Lacy)	
2/ The Gap	(Lacy)	18:19	
3/ La Motte-Picquet		(Lacy)	12:19
4/ The High Way		(Lacy)	16:57

Recorded live at the Free Jazz festival Ghent, Belgium on October 24, 1971

Steve Lacy: soprano; Steve Potts: alto; Irène Aebi: cello; Kent Carter: bass; Noel McGhee: drums.

2004 - Naked Music (Belgium), no catalog # (CD-R)

323 - HOMAGE TO STEVE LACY : Michail Bezverhny

1/ Precipitation Suite	(Steve Lacy)	13:40
1a/ I feel A Draft		
1b/ Cloudy		
1c/ Rain		
1d/ Splashed		
2/ Peacock	(Steve Lacy)	5:20
3/ Pelican	(Steve Lacy)	3:57
4/ Penguin	(Steve Lacy)	4:05
5/ Porcupine	(Steve Lacy)	2:58
6/ Platypus	(Steve Lacy)	4:45
7/ Pterodactyl	(Steve Lacy)	3:40
8/ Lion (Lev)	(M. Bezverhny)	1:40
9/ Cross-Purposes	(Steve Lacy)	8:20

Recorded in Ghent, Belgium in November 2004

Michail Bezverhny: violin; Olga Zolotareva (1): violin; Vadim Tsibulevsky (9): violin.

2004 - SABAM (Belgium), no catalog number (CD-R)

Note: Steve Lacy does not play on this record.

324 - ONE MORE TIME: Steve Lacy, Joëlle Léandre

1/ One More Time 1	(Lacy, Léandre)	32:15
2/ One More Time 2	(Lacy, Léandre)	12:15
3/ One More Time 3	(Lacy, Léandre)	10:10
4/ Phone Message	(Lacy, Léandre)	1:00

Recorded live at Cafe Belga, Brussels (Belgium) on July 28, 2002
Produced by Leo Feigin and Joëlle Léandre

Steve Lacy: soprano, vocals; Joëlle Léandre: bass, vocals.

2005 - Leo Records (UK), LR 422 (CD)

325 - LONEHILL JAZZ COLLECTION JAZZ GREATS #1: various artists

?/ Gee Baby, Ain't I Good To You (Redman, Razaf) 3:33

2005 - Lone Hill Jazz (EEC), LHJ 10162 (CD)

See THE COMPLETE WHITEY MITCHELL SESSIONS (2004) for further references on (?).

326 - STEVE LACY LEAVES BLOSSOMS: Steve Lacy

1/ Dances	(Lacy, Van Hove)	8:41
2/ Just Once More	(Lacy, Léandre)	10:03
3/ Cross Purposes	(Lacy)	14:27
4/ Jack's Blues	(Lacy)	2:32
5/ Heaven	(Lacy)	3:15
6/ Train Going By	(Lacy)	2:34
7/ Deadline	(Lacy)	10:16
8/ Resurrection	(Lacy)	3:51
9/ Traces	(Lacy)	5:16

(1) recorded at Cafe Central, Bruxelles (Belgium) in July 2002
(2) recorded at Cafe Belga, Bruxelles (Belgium) on July 28, 2002
(3) recorded at Sint-Kwintenskapel, Gand (Belgium) in July 2002
(4-6,8,9) recorded at Zebra Bar, Bruxelles (Belgium) in July 2002
(7) recorded at Zuidpool Theater, Anvers (Belgium) on August 1, 2002
Produced by Naked Music

Steve Lacy: soprano; Fred Van Hove (1): accordion; Joëlle Léandre (2): bass;
Michail Bezverhny (3): violin; Irène Aebi (4-6): vocals; Frederic Rzewski
(7): piano.

2005 - Naked Music (Belgium), no catalog # (CD-R)

Note: (2) is also available on ONE MORE TIME (2005), where it is called "One More Time 3."

327 - HARD DRIVING JAZZ: Cecil Taylor

- 1/ Shifting Down
- 2/ Just Friends
- 3/ Like Someone In Love
- 4/ Double Clutching
- 5/ Charge 'Em Blues
- 6/ Song
- 7/ Bemsha Swing
- 8/ Azure
- 9/ Rick Kick Shaw
- 10/ Sweet And Lovely

Cecil Taylor; Kenny Dorham; Chuck Israels; Louis Hayes; John Coltrane; Steve Lacy; Buell Neidlinger; Denis Charles.

2005 - Gambit (EEC), 69221 (CD)

See JAZZ ADVANCE (1956) for further references on (5-10).

328 - DREAMS: Gilles Laheurte

The Sparrow's Reverie	(Laheurte, M. Sanders)	17:17
1/ Part 1: Contemplation	5:28	
2/ Part 2: Melancholy	3:42	
3/ Part 3: Mourning	4:05	
4/ Part 4: Pursuit	4:02	
5/ Rimane Poco	(Steve Lacy) 7:34	
6/ Kyoto On My Mind	(Laheurte) 9:04	
7/ Retreat	(Steve Lacy) 6:49	
Koyasan Forest Walk	(Laheurte) 16:49	
8/ Let's Sing Let's Dance	(Masahiko Togashi)	
9/ Whispering Stars / Something Leaving	(Masahiko Togashi)	
10/ Something Leaving	(Masahiko Togashi)	
11/ Pray	(Masahiko Togashi)	
12/ Himeji At Last	(Laheurte) 5:51	

Recorded in New York City in January-May 2005

Gilles Laheurte: soprano, cymbals, percussion.

2005 - Selfgratifying (USA), GMPL 9646 0214 (CD)

Note: Steve Lacy does not play on this record.

Note: "The Sparrow's Reverie" is an improvisations over drums solos by Mark Sanders (from SWALLOW CHASE).

Note: "Koyasan Forest Walk" is an improvisations over drums solos by Masahiko Togashi (from THE FACE OF PERCUSSION).

329 - PRESTIGE PROFILES BONUS DISC, VOL. 1: various artists

This record features Chet Baker (1), Sonny Rollins (2), Kenny Dorham (3), Red Garland (4), Gil Evans (5), John Coltrane (6), Art Farmer/Donald Byrd (7).

5/ Jambangle (Gil Evans) 4:57

2005 - Prestige (USA), PRCD-5801-2 BONUS (CD)

Note: given away with PRESTIGE PROFILES MILES DAVIS (2005).
See GIL EVANS PLUS TEN (1957) for further references on (5).

330 - PRESTIGE PROFILES BONUS DISC, VOL. 5: various artists

This record features Booker Ervin (1), Sonny Rollins (2), John Coltrane (3), Yusef Lateef (4), Steve Lacy (5), Don Ellis (6), Ron Carter (7).

5/ Evidence (Thelonious Monk) 5:02

2005 - Prestige (USA), PRCD-5805-2 BONUS (CD)

Note: given away with PRESTIGE PROFILES ERIC DOLPHY (2005).
See EVIDENCE (1962) for further references on (5).

331 - PRESTIGE PROFILES BONUS DISC, VOL. 9: various artists

This record features Miles Davis (1), Red Garland (2), Sonny Rollins (3), Hank Mobley (4), Mal Waldron (5), Eric Dolphy (6), Yusef Lateef (7), Steve Lacy (8).

8/ Skippy (Thelonious Monk) 4:19

2005 - Prestige (USA), PRCD-5809-2 BONUS (CD)

Note: given away with PRESTIGE PROFILES JOHN COLTRANE (2005).
See REFLECTIONS (1959) for further references on (8).

332 - NO WORK TODAY: NINE FOR STEVE LACY: Joe Giardullo

1/ No Work Today	(Giardullo)	6:32
2/ Prospectus	(Steve Lacy)	9:36
3/ Which Way	(Giardullo)	5:20
4/ Not Good	(Giardullo)	5:19
5/ Mr. Ioso's Walk	(Giardullo)	8:50

6/ Sentiments	(Giardullo)	6:15
7/ The Touch	(Giardullo)	4:08
8/ Hurtles	(Steve Lacy)	8:49
9/ Dotty	(Giardullo)	7:50

Recorded at Wakamba, Marbletown (USA) on December 2004
Produced by Joe Giardullo

Joe Giardullo: soprano.

2005 - Drimala Records (USA), DR 05-347-02 (CD)

Note: Steve Lacy does not play on this record.

333 - LONDON EAR: Hans Koller

1/ London Ear	(Koller)	2:04
2/ Filles De Kilimandjaro	(Miles Davis)	9:57
3/ Slow Is The Color Of Love	(Koller)	5:07
4/ Braving The Elements	(Koller)	5:01
5/ Blinks	(Steve Lacy)	9:49
6/ Blame It On My Youth	(O. Levant, E. Heyman)	4:46
7/ Home	(Koller)	6:53
8/ Marshmallow	(Warne Marsh)	8:27
9/ The Touch Of Your Lips	(Ray Noble)	5:07
10/ Blinks	(Steve Lacy)	3:59
11/ Filles De Kilimandjaro	(Miles Davis)	7:17

Recorded in London, UK on December 22-23, 2003
Produced by Pete Beckmann

Steve Lacy: soprano; Claus Stotter: trumpet, flugelhorn; Phil Robson: guitar; Hans Koller: Fender Rhodes; Dave Whitford: bass; Gene Calderazzo: drums; Melinda Maxwell: English horn; Mike William: alto, flute; Julian Siegel: tenor, clarinet; Mark Hanslip: tenor; Dave Blackmore: baritone saxophone, bass clarinet; Tom Rees-Roberts: trumpet, flugelhorn; Henry Lowther: trumpet, flugelhorn; Dave Priseman: trumpet, flugelhorn; Alex Bonney: trumpet, flugelhorn; Jim Rattigan: French horn; Jeremy Price: trombone; Mark Bassey: trombone; Sarah Williams: bass trombone.

2005 - 33 Records (UK), 33JAZZ 131 (CD)

334 - STEVE'S MIRROR: Gianna Montecalvo

1/ Napping	(Steve Lacy)	8:54
2/ Blues For Aida	(Steve Lacy)	4:11
3/ Prospectus	(Steve Lacy)	7:10
4/ Art	(Steve Lacy)	3:19
5/ Agenda	(Jack Spicer, Lacy)	3:13
6/ Gospel	(Steve Lacy)	4:34
7/ Somebody Special	(Lacy, Brion Gysin)	5:45
8/ Bone	(Steve Lacy)	3:01

9/ Flakes	(Steve Lacy)	5:25
10/ I Do Not Believe	(Steve Lacy)	6:52
11/ Blue Baboon	(Lacy, Brion Gysin)	7:54
12/ Steve's Mirror	(Gianni Lenoci, Lacy)	5:46

Recorded at Sorriso Studio, Italy on July 15 & 16, 2004
Produced by Gianna Montecalvo and Università Popolare Apuliae

Gianna Montecalvo: vocals; Roberto Ottaviano: soprano; Gianni Lenoci: piano, Fender Rhodes; Giorgio Vendola, bass; Marcello Magliocchi: percussion, drums.

2005 - Soul Note (Italy), 121334-2 (CD)

Note: Steve Lacy does not play on this record.

335 - AGENDA: Gianni Lenoci

1/ Deadline	(Steve Lacy)	0:40
2/ Wickets	(Steve Lacy)	4:56
3/ Hemline	(Steve Lacy)	2:23
4/ Esteem	(Steve Lacy)	4:47
5/ Bone	(Steve Lacy)	1:49
6/ Retreat	(Steve Lacy)	5:00
7/ The Owl	(Steve Lacy)	0:31
8/ Agenda	(Steve Lacy)	3:09
9/ Art	(Steve Lacy)	3:53
10/ Bone (2nd take)	(Steve Lacy)	3:33
11/ Esteem (2nd take)	(Steve Lacy)	1:30
12/ We Don't	(Steve Lacy)	0:43
13/ Wickets (2nd take)	(Steve Lacy)	1:59
14/ Utah	(Steve Lacy)	2:13
15/ The Crust	(Steve Lacy)	2:38
16/ No Baby	(Steve Lacy)	3:16

Recorded at Mastery Studio, Ostuni (Italy) on October 2003
Produced by Gianni Lenoci and Mario Volpe

Gianni Lenoci: piano.

2005 - Vel Net (Italy), VN/2007 (CD)

Note: Steve Lacy does not play on this record.

336 - HIGH DANGER VOLTAGE - INTRODUCTION TO ICTUS RECORDS' 30TH ANNIVERSARY COLLECTION: Andrea Centazzo

1/ Tao	(Steve Lacy)	4:56
2/ Back To The Future		6:57
3/ Bone (Tao 3)	(Steve Lacy)	5:48
4/ The Gipsy Part One		8:03
5/ Lost In The Mist		6:57

6/ The New Moon	(Steve Lacy)	6:01
7/ The Innsbruck Session		5:13
8/ Drop Two		4:16
9/ O Ce Biel Cisciel Da Udin		3:00
10/ Live In Woodstock		5:33
11/ NY Sextet Improvisation		4:00
12/ In Real Time #6		6:19

- (1) recorded at Ictus Studios, Bologna (Italy) in November 1984
 (2) recorded live at Tonic, New York City in April 2005
 (3) recorded live in Udine, Italy on December 5, 1976
 (4) recorded at Ictus Studios, Bologna (Italy) in July 1983
 (5) recorded live at Alassio Jazz Festival, Alassio (Italy) on July 5, 1982
 (6) recorded live in Casarsa, Udine (Italy) on February 20, 1976
 (7) recorded at Krinzing Gallery, Innsbruck (Austria) in January 1983
 (8) recorded at Centazzo Studio Moruzzo, Italy on April 3 & 4, 1997
 (9) recorded At Walden Studios, Carmel Highlands (USA) in December 1978
 (10) recorded live at Creative Music Studio, Woodstock (USA) in December 1980
 (11) recorded live at WKCR Radio Station, New York City on November 7, 1978
 (12) recorded live in Rome, Italy
 Produced by Andrea Centazzo

Andrea Centazzo: percussion, drum set, vocals, digital percussion, sampling;
 Steve Lacy (1,3,6): soprano, bird calls, pocket synthesizer; Anthony Coleman
 (2): piano; Marco Cappelli (2): guitars; Kent Carter (3): bass; Carlos
 Zingaro (4,5): violin; Franz Koglmann (5,7): flugelhorn, trumpet; Gianluigi
 Trovesi (5): bass clarinet, alto; Radu Malfatti (5): trombone; Carlo Actis
 Dato (5): bass clarinet, baritone saxophone; Roberto Ottaviano (5): soprano;
 Sauro D'Angelo (5): clarinet, alto; Roberto Manuzzi (5): soprano; Andrea
 Anzola (5): French horn; Roberto Bartoli (5): bass; Stefano Ferri (5): bass;
 Franco Feruglioi (5): bass; Bruno Cabassi (5): xylophone, percussion;
 Gianpaolo Salbego (5): percussion; Guido (5): percussion; Lol Coxhill (7):
 soprano; Derek Bailey (8): guitar; Rova Saxophone Quartet (9): Larry Ochs
 (tenor, soprano), Jon Raskin (baritone saxophone, alto, soprano, clarinet),
 Bruce Ackley (clarinet, soprano), Andrew Voigt (alto, soprano, flute); Tom
 Cora (10,11): cello; Polly Bradfield (11): violin; Eugene Chadbourne (11):
 guitars; Toshinori Kondo (11): trumpet; John Zorn (11): reeds; Alvin Curran
 (12): synthesizer, piano, trumpet; Evan Parker (12): soprano, tenor.

2006 - Ictus (USA), 140 (CD)

337 - THE DOOR, THE HAT, THE CHAIR, THE FACT: Ben Goldberg Quintet

1/ Petals	(Goldberg)	1:36
2/ Song and Dance	(Goldberg)	4:24
3/ Long Last Moment	(Goldberg)	6:31
4/ F13	(Goldberg, Kihlstedt)	2:56
5/ Facts	(Goldberg, Lacy)	1:55
6/ Blinks	(Steve Lacy)	4:54
7/ I Before E Before I	(Goldberg)	7:18
8/ Learned From Susan Stewart	(Goldberg)	5:11

9/ MF	(Goldberg)	2:56
10/ Facts	(Goldberg, Lacy)	3:31
11/ Dog's Life	(Goldberg)	5:42
12/ Lone	(Goldberg)	1:09
13/ Cortege	(Goldberg)	4:31
14/ [untitled]	(Goldberg)	5:54

Recorded at Bay Records, California (USA) on June 7 & 8, 2004

Produced by Ben Goldberg

Ben Goldberg: clarinet; Carla Kihlstedt: violin, vocals; Rob Sudduth: tenor;
Devin Hoff: bass; Ches Smith: drums.

2006 - Cryptogramophone (USA), CG126 (CD)

Note: Steve Lacy does not play on this record.

Note: this record is dedicated to Steve Lacy.

Note: on "Facts", words by Steve Lacy (from a fax to Ben Goldberg).

338 - BRIGHT: Monika H. Band

1/ Organs	(Monika Heidemann)	5:56
2/ Somebody Special	(Lacy, Gysin)	7:02
3/ Details	(Monika Heidemann)	6:46
4/ The Race	(Heidemann, Riorden)	3:36
5/ Bright	(Monika Heidemann)	3:32
6/ Keep On	(Monika Heidemann)	5:31
7/ Written In My Dreams	(Heidemann, Ginsburg)	5:20
8/ Art	(Lacy, Melville)	7:46

Recorded at Studio G, Brooklyn (USA) in January 2005 and at Water Music,
Hoboken (USA) in June 2005

Produced by Monika Heidemann

Monika Heidemann vocals; Matt Moran: vibraphone; Massimo Biolcati: bass;
Khabu Doug Young: guitar; Take Toriyama: drums; Sofia Koutsovitis (1):
vocals; Adam Schneit (1): background vocals; Jeremy Udden (2): alto; Amelia
Hollander (5): viola; Aoife O' Donovan (5): vocals; Ayelet Gottlieb (5):
vocals.

2006 - Monika Heideman (USA), MH-2005 (CD)

Note: Steve Lacy does not play on this record.

339 - TAO: Steve Lacy, Andrea Centazzo

1/ Tao 1	(Lacy)	3:43
2/ Tao 2	(Lacy)	5:58
3/ Tao 3	(Lacy)	4:56
4/ Tao 4	(Lacy)	4:57
5/ Tao 5	(Lacy)	7:14
6/ Tao 6	(Lacy)	5:28

7/ Tao 7	(Lacy)	11:07
8/ Tao 8	(Lacy)	3:41
9/ Tao 9	(Lacy)	5:34
10/ Tao 10	(Lacy)	4:00

(1-6) recorded at Ictus Studios, Bologna (Italy) in November 1984
 (7-10) recorded live at Zanon Auditorium, Udine (Italy) on February 18, 1976

Produced by Andrea Centazzo

Steve Lacy: soprano, bird calls, pocket synthesizer; Andrea Centazzo: percussion, drum set, vocals.

2006 - Ictus (USA), 131 (CD)

Note: this record is part of a 12xCD box set.

340 - AT THE BIMHUIS 1982: Steve Lacy, Mal Waldron

1/ Blues For Aida	(Lacy)	7:09
2/ Snake Out	(Waldron)	15:23
3/ Reflections	(Thelonious Monk)	7:41
4/ 'Round Midnight	(Thelonious Monk)	9:13
5/ Epistrophy	(Thelonious Monk)	9:24

Recorded live at the Bimhuis, Amsterdam on December 10, 1982
 Produced by Fred Dubiez

Steve Lacy: soprano; Mal Waldron: piano.

2006 - Daybreak/Challenge Records (EEC), DBCHR 75249 (CD)

341 - ONE WAY TICKET: Gianni Mimmo

1/ Marina	(T.S. Eliot)
2/ Ask Me Now	(Thelonious Monk)
3/ Die Sonne Op. 14	(Anton Webern)
4/ Collateral	(Gianni Mimmo)
5/ Highway Tale	(Gianni Mimmo)
6/ Interlude #24	(Gianni Mimmo)
7/ Introspection	(Thelonious Monk)
8/ Furniture	(Federico Cumar)
9/ The Bath	(Steve Lacy)
10/ Interlude #36	(Gianni Mimmo)
11/ Reincarnation Of The Lovebird	(Charles Mingus)
12/ Unsaid E.	(Gianni Mimmo)
13/ Paris Blues	(Duke Ellington)
14/ Jamaican Farewell	(Roscoe Mitchell)
15/ Trieste	(T. Scialoja)

Recorded at Murec Studio, Milano (Italy) in March and July 2005

Gianni Mimmo: soprano, voice.

2006 - Amirani Records (Italy), AMRN 01 (CD)

Note: Steve Lacy does not play on this record.

342 - TWO'S DAYS/TUESDAYS: Gianni Mimmo, Angelo Contini

1/ Solve	(Contini, Mimmo)
2/ Naufrage	(Steve Lacy)
3/ Riletto	(Mimmo)
4/ Approach	(Contini, Mimmo)
5/ Feline	(Steve Lacy)
6/ Emperor	(Mimmo)
7/ Insects	(Contini, Mimmo)
8/ Art	(Steve Lacy)
9/ Lost Signal	(Contini)
10/ Echo's Bones	(Mimmo)
11/ Alba I & II	(Mimmo)

Recorded at Murec Studio, Milano (Italy) in June 2004

Gianni Mimmo: soprano; Angelo Contini: trombone.

2006 - Amirani Records (Italy), AMRN 02 (CD)

Note: Steve Lacy does not play on this record.

343 - RECESSIONAL (FOR OLIVER JOHNSON): Steve Lacy, John Heward

1/ Recessional (For Oliver Johnson)	38:53
-------------------------------------	-------

Recorded in Montreal, Canada on June 20, 2003

Steve Lacy: soprano; John Heward: drums, African bells, kalimba.

2006 - Mode/Avant (USA), 04 (CD)

344 - IN PHILADELPHIA 1960 WITH STEVE LACY: Thelonious Monk

1/ [announcement]	0:30
2/ Evidence	(Thelonious Monk) 6:19
3/ [announcement]	0:20
4/ Straight, no Chaser	(Thelonious Monk) 7:53
5/ Rhythm-a-ning	(Thelonious Monk) 4:39

(1-5) recorded live in Philadelphia, USA on March 3, 1960

(6-8) recorded in New York in August 1957

(9-11) recorded live during the Festival of American Music, New York on February 16, 1948

(12,13) recorded for The Steve Allen Show, New York on October 6, 1955
 (14,15) recorded in June 1950

Thelonious Monk: piano; Steve Lacy (2,4,5): soprano; Charlie Rouse (2,4-8): tenor; John Ore (2,4-8): bass; Roy Haynes (2,4,5): drums; Thad Jones (6-8): cornet; Billy Higgins (6-8): drums; Idrees Suleiman (9-11,14,15): trumpet; Curly Russel (9-11,14,15): bass; Art Blakey (9-15): drums; Art Farmer (12, 13): trumpet; Hank Mobley (12,13): tenor; [unknown] (12,13): trombone; Charles Mingus (12,13): bass; Lucky Thompson (14,15): tenor; Frankie Passions (14,15): vocals.

2006 - Rare Live Recordings (?), RLR 88623 (CD)

Note: (5) is fading in the end with an announcement by Louis Armstrong.

345 - ESTEEM: Steve Lacy Quintet

1/ The Crust	(Lacy)	20:27
2/ The Uh Uh Uh	(Lacy)	12:38
3/ The Rush	(Lacy)	3:59
4/ Esteem	(Lacy)	14:49
5/ Flakes	(Lacy)	8:54
6/ The Duck	(Lacy)	19:00

Recorded live at La Cour des Miracles, Paris on February 26, 1975
 Produced by Jason Weiss and John Corbett

Steve Lacy: soprano; Steve Potts: alto, soprano; Irène Aebi: cello, violin;
 Kent Carter: bass; Kenneth Tyler: percussion.

2006 - Unheard Music Series/Atavistic (USA), ALP260CD (CD)

346 - FLAKES: Tiziana Simona

Tiziana Simona; Steve Lacy; Kenny Wheeler; etc.

2006 - New Edition (Germany), 8709 (CD)

See FLAKES (1989) for further references on the tracks featuring Steve Lacy.

347 - NEW JAZZ MEETING BADEN-BADEN 2002: Steve Lacy

1/ Differenz/Wiederholung 1.2 Remix 6.8	8:50
2/ DW 1.2 Remix 7.4	6:18
3/ DW 1.2 Remix 10.2	15:44
4/ DW 1.2 Remix 7.7	9:34
5/ DW 1.2 Remix Karlsruhe 3.3	8:27
6/ DW 1.2 Remix 6.1	11:52

Recorded at SWR Studio 1 Baden-Baden, Gunter-Eich-Haus (Germany) on

December 3-5, 2002

(5) recorded live at Karlsruhe, Tollhaus on December 8, 2002

Produced by Reinhard Kager and Werner X. Uehlinger

Steve Lacy: soprano; Bernhard Lang (1,2,6): electronics; Peter Herbert (1,3,6): bass; Wolfgang Reisinger (1,3,6): drums; Philip Jeck (2,4): turntables; Christof Kurzmann (3): electronics.

2006 - Hat Hut (Switzerland), hatOLOGY 631 (CD)

Note: (2,4) were previously released on NEW JAZZ MEETING: BADEN-BADEN 2002 (2004).

348 - STEVE LACY LIVE AT JAZZWERKSTATT PEITZ: Steve Lacy

1/ Eronel/Epistrophy	(Thelonious Monk)	7:37
2/ Reflections	(Thelonious Monk)	4:11
3/ Gallop's Gallop	(Thelonious Monk)	3:52
4/ Bone	(Steve Lacy)	4:55
5/ Wickets	(Steve Lacy)	5:51
6/ Coastline	(Steve Lacy)	6:35
7/ Follies	(Steve Lacy)	5:11

Recorded live at Jazzwerkstatt Peitz on February 21, 1981

Steve Lacy: soprano.

2006 - Jazzwerkstatt (Germany), JW 009 (CD)

2015 - Jazzwerkstatt (Germany), JW 159 (3xCD)

Note: the 3xCD box set is titled JAZZWERKSTATT PEITZ BOX and contains, besides Steve Lacy's LIVE AT JAZZWERKSTATT PEITZ, Ernst-Ludwig Petrowsky's EIN NACHMITTAG IN PEITZ and Gunter Baby Sommer's PEITZER GRAND MIT VIEREN.

349 - SOME TREES: Daniel Levin Quartet

1/ It's For You	(Daniel Levin)	4:54
2/ Out To Lunch	(Eric Dolphy)	4:50
3/ Some Trees	(Daniel Levin)	8:09
4/ Sitting On His Hands	(Daniel Levin)	5:39
5/ Zolowski	(Daniel Levin)	
6:43		
6/ Wild Palms	(Daniel Levin)	7:15
7/ Wickets	(Steve Lacy)	
5:23		
8/ Morning Song	(Ornette Coleman)	7:03

Recorded at Roulette Intermedium, New York on March 27, 2005

Produced by Daniel Levin

Nate Wooley: trumpet; Matt Moran (1-7): vibes; Daniel Levin: cello; Joe Morris: bass.

2006 - Hat Hut (Switzerland), hatOLOGY 632 (CD)

Note: Steve Lacy does not play on this record.

350 - DAG: DAG

1/ Pour Vous	(Goubert)
2/ Pourquoi Pas ?	(Goubert)
3/ ^Eacute;claircie	(Avenel)
4/ As Usual	(Steve Lacy)
5/ Rêve De Singe	(Domancich)
6/ Somewhere We Where	(Goubert)
7/ Soliloques	(Domancich)
8/ Surface De Réparation	(Domancich)
9/ Canoë	(Avenel)

Sophia Domancich: piano; Jean-Jacques Avenel: bass; Simon Goubert: drums.

2006 - Cristal Records (France), CRC06-21 (CD)

Note: Steve Lacy does not play on this record.

351 - L'INTEGRALE VOLS 5 & 6: 1968-70 ANTOLOGIA CRONOLOGICA: Giorgio Gaslini

Disc 1:

5/ Grido	(Gaslini)	13:12
6/ Lullaby For All Children In The World	(Gaslini)	3:16

(5) recorded live at Teatro Lirico, Milan (Italy) on May 28, 1968

(6) no recording information

Giorgio Gaslini; Steve Lacy; etc.

2007 - Soul Note (Italy), 121354/5 (2xCD)

See GRIDO (1968) for further references on (5).

352 - EARLY AND LATE: Steve Lacy, Roswell Rudd

Disc 1:

1/ The Rent	(Lacy)	
14:21		
2/ The Bath	(Lacy)	
14:30		
3/ The Hoot	(Lacy)	
11:22		
4/ Blinks	(Lacy)	
14:21		
5/ Light Blue	(Thelonious Monk)	8:37

6/ Bookioni	(Lacy)	3:59
Disc 2:		
7/ Bamako	(Rudd)	
20:11		
8/ Twelve Bars	(Herbie Nichols)	11:05
9/ Bone	(Lacy)	16:01
10/ Eronel (Take 2)	(Thelonious Monk)	5:49
11/ Tune 2	(Cecil Taylor)	
6:42		
12/ Think Of One	(Thelonious Monk)	5:26
13/ Eronel (Take 3)	(Thelonious Monk)	5:36

(1-3,5,9) recorded at the Bimhuis, Amsterdam (Netherlands) on June 19, 1999

(4,6) recorded at Mat Bevel Institute, Tucson (USA) on April 4, 1999

(7,8) recorded at the Iridium, New York City on August 9, 2002

(10-13) demos recorded in New York City, USA on October 9, 1962

Produced by Jason Weiss for Cuneiform

Steve Lacy: soprano; Roswell Rudd: trombone; Jean-Jacques Avenel (1-9): bass; John Betsch (1-9): drums; Bob Cunningham (10-13): bass; Dennis Charles (10-13): drums.

2007 - Cuneiform (USA), rune 250/251 (2xCD)

353 - LIVE IN BERLIN '84: Steve Lacy, Mal Waldron

1/ Improvisation	(Lacy, Waldron)	7:00
2/ Blinks	(Lacy)	
6:03		
3/ A Flower Is A Lovesome Thing	(Waldron)	9:14
4/ Snake Out	(Waldron)	13:38
5/ Epistrophy	(Thelonious Monk)	7:11

Recorded live at Jazzbuhne, Berlin (Germany) on June 15, 1984

Steve Lacy: soprano; Mal Waldron: piano.

2007 - Jazzwerkstatt (Germany), JW 022 (CD)

2015 - Jazzwerkstatt (Germany), JW 165 (3xCD)

Note: the 3xCD box set is titled JAZZWERKSTATT, BERLIN BOX VOL. 1 and contains, besides Steve Lacy and Mal Waldron's LIVE IN BERLIN '84 (2007), one CD of David Friesen and one of Max Roach.

354 - LIGHTS AND SHADOWS: Bobby Few

1/ Bells	(Few)
2/ Flakes	(Steve Lacy)
3/ From Different Lands	(Few)
4/ Enomis	(Few)
5/ Lights And Shadows	(Few)

- 6/ What You Doing? (Few)
 7/ Dreams (Few)

Recorded in Paris in November 2005

Bobby Few: piano.

2007 - Boxholder (USA), 054 (CD)

Note: Steve Lacy does not play on this record.

355 - GLOBE UNITY - 40 YEARS: The Globe Unity Orchestra

- 1/ Globe Unity Forty Years (von Schlippenbach)
 2/ Out of Burtons Songbooks (Willem Breuker)
 3/ Bavarian Calypso (von Schlippenbach)
 4/ Nodago (Kenny Wheeler)
 5/ The Dumps (Steve Lacy)
 6/ The Forge (von Schlippenbach)

Recorded at SWR Studio, Baden-Baden, and live at Jazzfest, Berlin on November 1, 2, and 4, 2006

Kenny Wheeler: trumpet, flugelhorn; Manfred Schoof: trumpet, flugelhorn; Jean Luc Capozzo: trumpet, flugelhorn; Axel Dörner: trumpet; Evan Parker: soprano, tenor; Gerd Dudek: soprano, tenor, clarinet, flute; Ernst-Ludwig Petrowsky: alto, clarinet, flute; Rudi Mahall: bass clarinet; George Lewis: trombone; Paul Rutherford: trombone; Jeb Bishop: trombone; Johannes Bauer: trombone; Alexander von Schlippenbach: piano; Paul Lovens: drums; Paul Lytton: drums.

2007 - Intakt (Switzerland), CD 133 (CD)

Note: Steve Lacy does not play on this record.

356 - THE BEST OF NEWPORT '57: various artists

This 2xCD set features George Lewis Band (1), Bobby Henderson (2), Jack Teagarden with The Red Allen Band (3), The Red Allen Band featuring Kid Ory (4), Ella Fitzgerald (5), Gigi Gryce-Donald Byrd Jazz Laboratory (6), Toshiko Akiyoshi Trio (7), Mat Mathews Quartet (8), Ruby Braff Octet with Pee Wee Russell (9), Leon Sash Quartet (10), Carmen McRae (11), Coleman Hawkins/Roy Eldridge/Pete Brown/Jo Jones All Stars (12), Eddie Costa Trio (13), Cecil Taylor Quartet (14), Don Elliott Quartet (15), Turk Murphy Band (16), Billie Holiday (17), Gerry Mulligan Quartet (18), Dizzie Gillespie Orchestra (19), Teddy Wilson Trio (20), Oscar Peterson Trio with Roy Eldridge/Sonny Stitt/Jo Jones (21), Count Basie Orchestra (22), Joe Williams and the Count Basie Orchestra (23), Jimmy Rushing and the Count Basie Orchestra (24).

Disc 2:

- 14/ Nona's Blues (Taylor) 7:04

2007 - Verve (USA), B0009527-02 (2xCD)

See AT NEWPORT (1958) for further references on (14).

357 - THE IDEAL BREAD: Ideal Bread

1/ Trickle	(Steve Lacy)	9:57
2/ Esteem	(Steve Lacy)	10:26
3/ Capers	(Steve Lacy)	9:49
4/ Buds Brother	(Steve Lacy)	9:55
5/ We Dont	(Steve Lacy)	7:14
6/ Quirks	(Steve Lacy)	6:42
7/ Kitty Malone	(Steve Lacy)	10:19
8/ The Uh Uh Uh	(Steve Lacy)	5:44

Recorded at Studio STATS, Brooklyn in August 2007

Josh Sinton: baritone saxophone; Kirk Knuffke: trumpet; Reuben Radding: bass; Tomas Fujiwara: drums.

2008 - KMB Jazz (USA), KMB015 (CD-R)

2010 - KMB Jazz (USA), ??? (CD)

Note: Steve Lacy does not play on this record.

358 - MUSICA ELETTRONICA VIVA: MEV

1/ Part 1	(MEV)	42:05
2/ Part 2	(MEV)	46:38

Recorded in Ferrara, Italy on June 9, 2002

Alvin Curran: piano, keyboards, shofar, live electronics; Frederic Rzewski: piano; Richard Teitelbaum: keyboards, live electronics; Garrett List: trombone; Steve Lacy: soprano; George Lewis: trombone, live electronics.

2008 - Dime (Italy?), ??? (2xCD)

Note: could it be a pirate recording?

359 - VIGNOLA: 20 ANNI DI JAZZ IN'IT: various artists

This audio companion to the May (?) 2008 issue of MUSICA JAZZ features Carla Bley & Steve Swallow (1), Bachué Café (2), Steve Lacy & Mal Waldron (3), Paolo Fresu & Furio Di Castri (4), Trio Madeira Brasil & Gabriele Mirabassi (5), Marcel Azzola/Richard Galliano/Antonello Salis (6), Enrico Rava & Stefano Bollani (7), Darka Jurkovic (8), Antonello Salis (9), Tangoseis & Paolo Fresu (10), John Surman (11), Gianluigi Trovesi/Fulvio Maras/Umberto Petrin (12), Mirabassi quartet (13), Rita Marcotulli (14).

3/ Reflections

(Lacy, Waldron)

Recorded in Vignola, Italy on June 28, 1992

2008 - Musica Jazz (Italy), MJDC 1202 (magazine+CD)

See I REMEMBER THELONIOUS (1996) for further references on (3).

360 - L'INTEGRALE VOLS 7 & 8: Giorgio Gaslini

Disc 1:

1/ Message - Part 1	(Gaslini)	16:09	
2/ Message - Part 2	(Gaslini)	15:51	
3/ Fabbrica Occupata - Part 1	(Gaslini)	18:46	
4/ Fabbrica Occupata - Part 2	(Gaslini)	8:09	
5/ The Woman I Love	(Gaslini)		12:00

Disc 2:

6/ Favola Pop - Part 1	(Gaslini)	3:16	
7/ Favola Pop - Part 2	(Gaslini)	5:00	
8/ Favola Pop - Part 3	(Gaslini)	4:04	
9/ Favola Pop - Part 4	(Gaslini)	4:59	
10/ Favola Pop - Part 5	(Gaslini)	7:49	
11/ Colloquio Con Malcolm X - Part 1	(Gaslini)	20:12	
12/ Colloquio Con Malcolm X - Part 2	(Gaslini)	21:25	

(1,2) recorded at Studio 7, Milano (Italy) on March 9-12, 1973

(3,4) recorded at Studio 7, Milano (Italy) on October 13-14, 1973

(5) recorded at Studio 7, Milano (Italy) on October 27-28, 1973

(6-10) at Studio Ortophonic, Roma (Italy) on June 25-26, 1973

(11,12) recorded at Studio 7, Milano (Italy) on November 1973 and July 1974

Giorgio Gaslini: piano, voice; Enrico Rava (1,2): trumpet; Guido Mazzon (1, 2): trumpet; Paul Rutherford (1-4): trombone; Danilo Terenzi (1,2,6-10): trombone; Massimo Urbani (1,2,6-10): alto, soprano; Gianni Bedori (1-4,11, 12): tenor, flutes; Bruno Tommaso (1-12): bass; Roberto Della Grotta (1,2,6-10): bass; Filippo Monico (1,2): drums; Franco Tonani (1,2,11,12): drums; Vincenzo Caroli (1,2): flute; Maurizio Giammarco (1,2,6-10): soprano, tenor; Tommaso Vittorini (1,2): tenor; Patrizia Scascitelli (1,2,6-10): piano; Nicola Raffone (1,2,6-10): percussion, drums; Jean-Luc Ponty (3,4): electric violin; Steve Lacy (3,4): soprano; Harry Beckett (3,4): trumpet; Tony Oxley (3-5): drums; Simona Caucia (6-12): voice; Joan Logue (6-10): soprano; Marianne Gazzani (6-10): flute; Guido Mozzato (6-10): violin; Eugenio Colombo (6-10): alto, flute; Gaetano Delfini (6-10): trumpet; Bruno Biriaco (6-10): drums; Gabriella Ravazzi (11,12): soprano; Rosemarie Derive (11,12): mezzosoprano; Enrico Fissore (11,12): basso; Gigi Angelillo (11,12): voice; Giancarlo Barigozzi (11,12): alto; Eraldo Volonte (11,12): tenor.

2008 - Soul Note (Italy), 121356/7 (2xCD)

See FABBRICA OCCUPATA (1974) for further references on (3,4).

361 - MEV 40: MEV (Musica Elettronica Viva)

Disc 1:

1/ SpaceCraft	(AB,AC,CP,FR,IV)	30:49	
2/ Stop The War	(KB,AC,GL,GR,FR,RT)		44:39

Disc 2:

3/ Stedelijk Museum, Amsterdam, Pt. 1	(AC,SL,GL,FR,RT)	43:07	
4/ Kunstmuseum, Bern	(AC,GL,FR,RT)		24:37

Disc 3:

5/ Stedelijk Museum, Amsterdam, Pt. 2	(AC,SL,GL,FR,RT)	44:05	
6/ New Music America Festival	(AC,SL,GL,FR,RT)	30:51	

Disc 4:

7/ Ferrara, Italy	(AC,SL,GL,FR,RT)		67:03
8/ Mass. Pike	(AC,FR,RT)		10:57

- (1) recorded at Akademie der Künste, Berlin (Germany) on October 5, 1967
 (2) recorded at WBAI, New York on December 31, 1972
 (3,5) recorded at Stedelijk Museum, Amsterdam (Netherlands) in April 1982
 (4) recorded at Kunstmuseum, Bern (Switzerland) on November 16, 1990
 (6) recorded at the Knitting Factory, New York on November 15, 1989
 (7) recorded in Ferrara, Italy on June 9, 2002
 (8) recorded at the Festival of Contemporary Music, Tanglewood Music Center, Lenox (USA) on August 2, 2007

Alvin Curran: trumpet, voice, synthesizers, sampler, miscellaneous instruments; Frederic Rzewski: piano, miscellaneous instruments, voice; Richard Teitelbaum: Moog synthesizers, contact microphones, sampler, voice, Crackle box; Allan Bryant (1): homemade synthesizer; Carol Plantamura (1): voice; Ivan Vandor (1): tenor; Garrett List (2-7): trombone, voice; Gregory Reeve (2): percussion; Karl Berger (2): marimbaphone; Steve Lacy (3,5-7): soprano; George Lewis (7): trombone, computer.

2008 - New World (USA), 80675-2 (4xCD)

362 - BEST WISHES: Steve Lacy

Monk Medley:

1/ Shuffle Boil	(Thelonious Monk)	3:07	
2/ Eronel	(Thelonious Monk)		4:24
3/ Evidence	(Thelonious Monk)		4:00
4/ Reflections	(Thelonious Monk)	3:18	
5/ Little Rootie-Tootie	(Thelonious Monk)	3:21	

Lacy Medley:

6/ Sands	(Lacy)		7:24
7/ Stand	(Lacy)		5:11
8/ Jump	(Lacy)		0:46
9/ Fall	(Lacy)		4:34
10/ Revenue	(Lacy)		
5:58			
11/ Moms	(Lacy)		
5:18			

Recorded live at the Labirinti Sonori Festival, Siracusa on August 12,

2001

Produced by Gioconda Cillo and Stefano Maltese

Steve Lacy: soprano.

2008 - Labirinti Sonori (Italy), LS005 (CD)

Note: "Sands" is a 3-song cycle ("Stand", "Jump", and "Fall") and is incorrectly listed as four different ones.

363 - ROSWELL RUDD: OPEN HOUSE: Roswell Rudd

This audio companion to the March 2008 issue of the magazine MUSICA JAZZ is dedicated to Roswell Rudd.

Steve Lacy plays on one track with Roswell Rudd:

7/ 2300 Skidoo (Herbie Nichols)

2008 - Musica Jazz (Italy), MJCD 1199 (magazine+CD)

See REGENERATION (1983) for further references on (7).

364 - MOMENTS OF LIFE: Gilles Laheurte

1/ Moment I	(Laheurte)	7:08
2/ Moment II	(Laheurte)	3:46
3/ Moment III	(Laheurte)	1:30
4/ Moment IV	(Laheurte)	2:36
5/ Moment V	(Laheurte)	2:05
6/ Moment VI - (Fall)	(Steve Lacy)	10:18
7/ Moment VII	(Laheurte)	4:18
8/ Moment VIII	(Laheurte)	4:24
9/ Moment IX	(Laheurte)	7:44
10/ Moment X	(Laheurte)	3:04
11/ Moment XI	(Laheurte)	4:40
12/ moment XII	(Laheurte)	9:52

Recorded in New York City in December 2007 and January 2008

Gilles Laheurte: cymbals, percussions, bells, xylophone, pocket trumpet, bass clarinet, soprano, Chinese bamboo flute, African box, Tanzanian mbira.

2008 - Selfgratifying (USA), GMPL 9646 0241 (CD)

Note: Steve Lacy does not play on this record.

365 - TEN: Anthony Brown's Asian American Orchestra

9/ Hackensack (Thelonious Monk) 5:41

10/ After The War [Prelude L'Amour]

1:47

Produced by Anthony Brown

Anthony Brown: drumset, percussion, conductor; Melecio Magdaluyo: reeds; Wayne Wallace: trombone; Henry Hung (1-5,10): trumpet, fluegelhorn; Marcia Miget (1-5,10): reeds; Frank Martin (1,4,6,10): piano; Danny Bittker (2-5): steel pans, reeds; Will Bernard (2-3): guitar; Louis Fasman (2-5,7-9,11-13): trumpet, fluegelhorn; Masaru Koga (2-5): reeds; Jim Norton (2-5,7-9,11-13): reeds; Dave Martell (2-5,7-9,11-13): trombone, tuba; Georgia Brown (3): percussion; Hong Wang (3-5,7-9): Chinese viola, violin, flute, mouth organ; Yangqin Zhao (3-6,8-10): Chinese hammered dulcimer; Ganqin Zhao (3): Chinese hammered dulcimer; David Murray (4): bass clarinet; Hafez Modirzadeh (7-9, 11-15): reeds; Francis Wong (7-9,11-15): reeds; John Worley (7-9,11-15): trumpet, fluegelhorn; Steve Lacy (9-10): soprano; Mark Izu (11,13-15): bass, Chinese mouth organ; Jon Jang (11,13-15): piano; Qi Chao Liu (12-15): Chinese flute, mouth organ, reed trumpet; San Jose Taiko (15): percussion.

2008 - Water Baby (USA), WBR 1110 (CD)

See MONK'S MOODS: MUSIC OF THELONIOUS MONK (2001) for further references on (9); (10) is an unreleased track.

366 - LEATHER AND LACY: Greg Malcolm

1/ Prayer	(Steve Lacy)
2/ The Crust	(Steve Lacy)
3/ Art	(Steve Lacy)
4/ Bone	(Steve Lacy)
5/ Ducks	(Steve Lacy)
6/ Blues For Aida	(Steve Lacy)
7/ Life On Its Way	(Steve Lacy)

Recorded live during the Wellington Jazz Festival in 2006

Greg Arnold: guitar.

2009 - Interregnum Records (Norway), INT005 (CD)

Note: Steve Lacy does not play on this record.

Note: limited edition of 500 copies.

367 - SOPRANO SAX & REFLECTIONS: Steve Lacy

1/ Day Dream	(Strayhorn, Ellington)	4:22
2/ Alone Together	(Schwartz, Dietz)	6:45
3/ Work	(Thelonious Monk)	5:24
4/ Rockin' In Rhythm	(Ellington, Carney, Mills)	
4:06		
5/ Easy To Love	(Cole Porter)	8:24
6/ Little Girl, Your Daddy Is Calling You	(unknown)	4:32

7/ Hornin' In	(Thelonious Monk)	5:16	
8/ Skippy	(Thelonious Monk)	4:20	
9/ Reflections	(Thelonious Monk)	4:07	
10/ Four In One	(Thelonious Monk)	6:06	
11/ Bye-ya	(Thelonious Monk)	4:39	
12/ Ask Me Now	(Thelonious Monk)	4:54	
13/ Let's Call This	(Thelonious Monk)	7:15	

2009 - Fresh Sound (EEC), FSRCD 543 (CD)

See SOPRANO TODAY (1958) for further references on (1-6) and REFLECTIONS (1959) for (7-13).

368 - LACY POOL: Uwe Oberg, Christof Thewes, Michael Griener

1/ Stamps	(Steve Lacy)		
7:31			
2/ The Crust	(Steve Lacy)	4:29	
3/ Blinks	(Steve Lacy)		
2:37			
4/ After Hemline	(Lacy, Oberg, Thewes, Griener)	7:44	
5/ The Dumps	(Steve Lacy)	4:55	
6/ Flakes	(Steve Lacy)		
4:54			
7/ The Whammies!	(Steve Lacy)	6:00	
8/ Retreat	(Steve Lacy)		
4:58			
9/ Tarte	(Lacy, Oberg, Thewes, Griener)	4:47	
10/ Raps	(Steve Lacy)	2:11	

Recorded at Loft, Köln (Germany) in November 2006
Produced by Lacy Pool

Uwe Oberg: piano; Christof Thewes: trombone; Michael Griener: drums.

2009 - Hat Hut (Switzerland), hatOLOGY 677 (CD)

Note: Steve Lacy does not play on this record.

369 - TOGASHI MASAHIKO, STEVE LACY, TAKAHASHI YUJI: Togashi Masahiko, Steve Lacy, Takahashi Yuji

1/ Trio 1	12:34	
2/ Piano Solo	9:25	
3/ Duo		8:48
4/ Trio 2	14:39	

Recorded at Hall Egg Farm, Japan on October 16, 2000

Takahashi Yuji: piano; Steve Lacy (1,4): soprano; Togashi Masahiko (1,3,4):

percussion.

2009 - Egg Farm/Suigyu Music (Japan), SG013 (CD)

2018 - Studio Songs (Japan), YZSO-10086 (CD)

370 - FREE 4 DAG: DAG

1/ The Day Before	(Domancich)
2/ Le Sec Du Clocher	(Goubert)
3/ Estampe (19x26)	(Avenel, Goubert)
4/ Free 4 DAG	(Domancich)
5/ Within A Stone's Throw	(DAG)
6/ À Pâques	(Domancich)
7/ L'écureuil	(Avenel)
8/ Donso'n bass	(Avenel)
9/ Esteem	(Steve Lacy)
10/ The Right Way To Go To	(DAG)
11/ Tursiops	(Goubert)
12/ Pour Vous, Ces Quelques Althaea Rosea	(Domancich)

Sophia Domancich: piano; Jean-Jacques Avenel: bass; Simon Goubert: drums;
Dave Liebman: saxophone.

2009 - Cristal Records (France), CR 151 (CD)

Note: Steve Lacy does not play on this record.

371 - TRANSMIT: VOL. 2 OF THE MUSIC OF STEVE LACY: Ideal Bread

1/ As Usual	
6:38	
2/ Flakes	
7:07	
3/ The Dumps	6:19
4/ Longing	
6:51	
5/ Clichés	
11:47	
6/ The Breath	6:13
7/ Papa's Midnite Hop	9:13

Recorded at Peter Karl Studios, Brooklyn (USA) on October 30-31, 2009

Josh Sinton: baritone saxophone; Kirk Knuffke: trumpet; Reuben Radding:
bass; Tomas Fujiwara: drums.

2010 - Cuneiform (USA), rune 296 (CD)

Note: Steve Lacy does not play on this record.

372 - NOVEMBER: Steve Lacy

1/ The Crust	(Lacy)	4:50
2/ Moms	(Lacy)	
6:12		
3/ Tinas' Tune	(Lacy)	4:41
4/ The Door	(Lacy)	5:25
5/ Blues For Aida	(Lacy)	6:47
6/ The Hoot	(Lacy)	4:04
7/ The New Duck	(Lacy)	4:22
8/ The Rent	(Lacy)	4:39
9/ The Wammies	(Lacy)	2:52
10/ Reflections	(Thelonious Monk)	4:27

Recorded live during the Unerhört! Festival at Rote Fabrik, Zürich
(Switzerland) on November 29, 2003
Produced by Intakt Records

Steve Lacy: soprano.

2010 - Intakt (Switzerland), CD 171 (CD)

373 - THE RENT: MUSIQUE DE STEVE LACY: The Rent

1/ Prospectus	(Lacy, Blaise Cendrars)	4:11
2/ Multidimensional	(Lacy, Blaga Dimitrova)	4:52
3/ The Rent	(Lacy)	
5:42		
4/ Blues For Aida (suite)	(Lacy, Manyô-Shû)	13:20
5/ Jack's Blues	(Lacy, Robert Creeley)	2:45
6/ The Bath	(Lacy)	
7:47		
7/ Blinks	(Lacy)	
3:22		
8/ The Mad Yak	(Lacy, Gregory Corso)	5:28
9/ A Ring Of Bone/Bone	(Lacy, Lew Welch, Lao Tzu)	
7:51		

Recorded at The Farm, Toronto (Canada) on January 2 & 3, 2010
Produced by Scott Thomson and Jean Martin

Kyle Brenders: soprano; Susanna Hood (1,2,4,5,8,9): vocals, dance; Scott Thomson: trombone; Wes Neal: bass; Nick Fraser: drums.

2010 - Ambiances Magnétiques (Canada), AM 197 (CD)

Note: Steve Lacy does not play on this record.

374 - RÉCITS DE NEIGE: Joane Héту

1-4/ La Neige

1/ Neige 1-2		5:14
2/ Neige 5-3		3:51
3/ Neige 4-2		3:30
4 Regarder La Neige Tomber	5:51	
5-8/ Jamais Froid		
5 Il Neige		2:25
6 Flakes	(Steve Lacy)	
4:41		
7/ Jamais Froid [Sous-Mouvement]		4:18
8/ Paysages 1-2-3	4:07	
9-11/ Rafales		
9/ Rafales 2		6:50
10/ Rafales 1		5:34
11/ Rafales 3		2:43
12-15/ Paysages		
12/ Mais Y'Est Où L'Ch'Min ?		5:37
13/ Paysages 5 / Paysages + Neige 2	3:29	
14/ Neige Silencieuse		6:01
15/ Déjà L'Eau Qui Coule		4:41

Jean Derome; Joane Héту; Diane Labrosse; Alexandre St-Onge; Pierre Tanguay;
Scott Thomson.

2010 - Ambiances Magnétiques (Canada), AM 198 (CD)

Note: Steve Lacy does not play on this record.

375 - UNE ANTHOLOGIE 1946/1957: Gil Evans

Disc 1:

Disc 2:

25/ Remember		4:31
26/ Ella Speed		5:49
27/ Big Stuff		4:47
28/ Nobody's Heart		4:23

2010 - Cabu (France), CABU 545 (2xCD)

See GIL EVANS PLUS TEN (1957) for further references on (25-28).

376 - CIRCLES AND CALLIGRAMS: Benoît Delbecq

1/ Circles And Calligrams	(Delbecq)	6:06	
2/ Ando	(Delbecq)	9:16	
3/ Meanwhile	(Delbecq)	4:57	
4/ A Lack Of Dreams	(Delbecq)		6:15
5/ Alpha	(Delbecq)	1:31	
6/ Flakes	(Steve Lacy)		
1:22			
7/ BioBeat	(Delbecq)		9:00
8/ Le Sixième Saut	(Delbecq)	3:49	
9/ Fireflies	(Delbecq)	7:00	

10/ Mille Nandie Remix (Delbecq, Nicholas
Becker)
5:18

Recorded at La Muse en Circuit, Alfortville (France) on June 15-16, 2009
Produced by Benoît Delbecq

Benoît Delbecq: piano.

2010 - Songlines (Canada), SGL 1583-2 (CD)

Note: Steve Lacy does not play on this record.

377 - THE ESSENTIAL BOX SET COLLECTION: Area

This 6xCD box set contains ARBEIT MACHT FREI (1973), CAUTION RADIATION AREA (1974), CRAC! (1975), ARE(A)ZIONE (1975), MALEDETTI (1976), and EVENT '76 (1979).

2010 - Cramps (Italy), CRSBOX0210 (6xCD)

378 - MUSIC FOR MERCE (1952-2009): various artists

This 10xCD set features compositions by John Cage, David Tudor, Takehisa Kosugi, Maryanne Amacher, David Behrman, Earle Brown, Stuart Dempster, Morton Feldman, Jon Gibson, Toshi Ichihyanagi, John King, Annea Lockwood, Gordon Mumma, Bo Nilsson, Pauline Oliveros, Michael Pugliese, Yasunao Tone, Christian Wolff, etc.

Disc 10:

?/ Event-June 5, 1997, Frankfurt

7:30

Recorded in Frankfurt, Germany on June 5, 1997

David Behrman: laptop, voice; Takehisa Kosugi: electric violin; Steve Lacy: soprano.

2010 - New World (USA), 80712 (10xCD)

379 - THE STRAIGHT HORN OF STEVE LACY: Steve Lacy

This CD contains both REFLECTIONS (1959) and THE STRAIGHT HORN OF STEVE LACY (1960).

1/ Louise	(Cecil Taylor)	
5:27		
2/ Introspection	(Thelonious Monk)	5:33
3/ Donna Lee	(Miles Davis)	7:54
4/ Played Twice	(Thelonious Monk)	5:53
5/ Air	(Cecil Taylor)	6:39

6/ Criss Cross	(Thelonious Monk)	5:46	
7/ Four In One	(Thelonious Monk)	6:09	
8/ Reflections	(Thelonious Monk)	4:10	
9/ Hornin' In	(Thelonious Monk)	5:19	
10/ Bya-ya	(Thelonious Monk)		4:41
11/ Let's Call This	(Thelonious Monk)	7:17	
12/ Ask Me Now	(Thelonious Monk)	4:56	
13/ Skippy	(Thelonious Monk)		4:20

2011 - Solar (EEC), 4569885 (CD)

See THE STRAIGHT HORN OF STEVE LACY (1960) for further references on (1-6)
and REFLECTIONS (1959) on (7-13).

380 - IN BERLIN: Steve Lacy

PART A: STABS - SOLO (1975)

1/ Cloudy	(Lacy)	
5:37		
2/ Moon	(Lacy)	
6:02		
3/ Stabs	(Lacy)	7:35
4/ No Baby	(Lacy)	
4:25		
5/ Deadline	(Lacy)	7:52
6/ Coastline	(Lacy)	7:08
7/ The Duck	(Lacy)	8:25

PART B: FOLLIES - QUINTET (1977)

8/ Esteem	(Lacy)	
10:19		
9/ Follies	(Lacy)	
13:10		

(1-4) recorded at the Akademie der Künste, Berlin (Germany) on April 1, 1977

(5-7) recorded live during the Total Music Meeting at Quartier Latin, Berlin (Germany) by on November 5, 1975

(8,9) recorded live during the Workshop Freie Musik at the Akademie der Künste, Berlin (Germany) on April 11, 1977

Produced by Jost Gebers

Steve Lacy: soprano; Steve Potts (8,9): alto; Irène Aebi (8,9): cello; Kent Carter (8,9): bass; Oliver Johnson (8,9): drums.

2011 - FMP (Germany), 138 (CD)

Note: this CD combines the complete album STABS (1976) along with side 2 of FOLLIES (1978).

Note: the CD reissue is also part of a 12xCD box set called IN RETROSPECT.

Note: the original CD reissue had a technical problem ("Moon" was barely audible) but FMP quickly released a second pressing with the problem fixed.

381 - TRYPTIQUE MUSIQUE D'HIVER: Joane Hétu

This 3xCD set contains MUSIQUE D'HIVER (2001), NOUVELLE MUSIQUE D'HIVER (2007), and RÉCITS DE NEIGE (2010).

Joane Hétu; Jean Derome; Guillaume Dostaler; Ensemble SuperMusique; Lori Freedman; Diane Labrosse; Alexandre St-Onge; Pierre Tanguay; Martin Tétreault; Scott Thomson.

2011 - Ambiances Magnétiques (Canada), AM 904 (3xCD)

See RÉCITS DE NEIGE (2010) for further references on track by Steve Lacy.

Note: Steve Lacy does not play on this record.

382 - LIVE AT REVENNA JAZZ '87: Buell Neidlinger Quartet with Steve Lacy

1/ Skippy	(Thelonious Monk)	5:36
2/ Epistrophy	(Thelonious Monk)	7:06
3/ Reflections	(Thelonious Monk)	10:02
4/ Little Rootie Tootie	(Thelonious Monk)	9:44
5/ Criss Cross	(Thelonious Monk)	7:22

Recorded live at l'Arena Corso, Ravenna (Italy) on July 2, 1987

Produced by Buell Neidlinger

Steve Lacy: soprano; Marty Krystall: tenor; Brenton Banks: piano; Buell Neidlinger: bass; Billy Osborne: drums.

2011 - K2B2 (USA), K2B2 3969 (CD)

383 - SOLOS DUOS TRIOS - THE COMPLETE REMASTERED RECORDINGS ON SOUL NOTE: Steve Lacy

This 6xCD set contains remastered reissues of THE FLAME (1982), ONLY MONK (1987), SEMPRE AMORE (1987), THE WINDOW (1988), MORE MONK (1991), and COMMUNIQUÉ (1997).

Disc 1: ONLY MONK

Disc 2: MORE MONK

Disc 3: SEMPRE AMORE

Disc 4: COMMUNIQUÉ

Disc 5: THE FLAME

Disc 6: THE WINDOW

2011 - Black Saint/Soul Note/CAM Jazz (Italy), BXS 1013 (6xCD)

See THE FLAME (1982), ONLY MONK (1987), SEMPRE AMORE (1987), THE WINDOW (1988), MORE MONK (1991), and COMMUNIQUÉ (1997) for further references.

384 - AT HOME IN ANGER: Kip Hanrahan

- | | |
|--|-------------------------------|
| 1/ Vida Sin Miel | (Dafnis Prieto) |
| 2/ Gift (No Woman Knows) | (Hanrahan, Swallow, Ross) |
| 3/ Another Autumn Forms | (Hanrahan, Swallow) |
| 4/ Como En Vietnam | (Swallow, Hanrahan) |
| 5/ No Baby (1) | (Steve Lacy) |
| 6/ The Savage Dawn In Her Glance | (Swallow, Hanrahan, Saunders) |
| 7/ Suenos Da Vida Colonial | (Hanrahan, Swallow, Poveda) |
| 8/ Kuduro Of Assassins And Laughter | (Hernandez, Hanrahan) |
| 9/ Obviously Spring (Evora) | (Hanrahan) |
| 10/ You Play With The Night With Your Fingertips | (Hanrahan, Jackson, Saunders) |
| 11/ Unfinished Dawn | (Hanrahan) |
| 12/ At Home In The Night | (Hanrahan, Saunders) |
| 13/ War News From Inside The City | (Ross, Hanrahan) |
| 14/ Shadow Of The Unfinished Dawn | (Hanrahan) |
| 15/ Unfinished Dusk | (Hanrahan) |
| 16/ Clean Charm Amongst Evil | (Yosvanni Terry, Hanrahan) |
| 17/ Need | (Ross, Hanrahan) |
| 18/ No Baby (2) | (Steve Lacy) |

Recorded in New York City in 2008-2011

Produced by Kip Hanrahan

Kip Hanrahan: direction, percussion, vocals; Dick Kondas: sound; Dafnis Prieto: drums, vocals; Steve Swallow: bass; Alfredo Triff: violin; Milton Cardona: congas, percussion; DD Jackson: piano; Pedrito Martinez: congas; Robby Ameen: drums, percussion; Yosvanni Terry: percussion, saxophone; Horacio "El Negro" Hernandez: drums, percussion; John Beasley: piano, keyboards; Brandon Ross: vocals, guitar; Bryan Carrott: vibraphone; Andy Gonzalez: bass; John Kilgore: sound; Fernando Saunders: vocals, bass; Anthony Cox: bass; Mike Cain: piano; Xiomara Laugart: vocals; Don Byron: clarinet; Roberto Poveda: vocals, guitar; Craig Handy: saxophone; Lysandro Arenas: piano; Lucy Penebaz: vocals.

2011 - Yellowbird/Enja (Germany), 7720 (CD)

Note: Steve Lacy does not play on this record.

385 - BECAUSE SHE HOPED: Benoît Delbecq, François Houle

- | | |
|-------------------------------|------------------|
| 1/ The Mystery Song | (Duke Ellington) |
| 2/ Pour Pee Wee | |
| 3/ Le Bois Debout | |
| 4/ Because She Hoped | |
| 5/ Clichés | (Steve Lacy) |
| 6/ Le Concombre De Chicoutimi | |
| 7/ Binoculars | |
| 8/ Ando | |
| 9/ Nancali | |
| 10/ Pour Pee Wee | |

(9,10) recorded live

Benoît Delbecq: piano; François Houle: clarinet.

2011 - Songlines (Canada), SGL 1592-2 (CD)

Note: Steve Lacy does not play on this record.

386 - BUCKET OF BLOOD: Gianni Lenoci Hocus Pocus 3

1/ Mrs. Fagan	(Lenoci)	
2/ Processional	(Lenoci)	
3/ Shorts		(Potts)
4/ Bucket Of Blodd (take #1)	(Potts)	
5/ Waltz For Steve Potts	(Lenoci)	
6/ Bones	(Steve Lacy)	
7/ Bucket Of Blodd (take #2)	(Potts)	

Gianni Lenoci: piano; Pasquale Gadaleta: bass; Giacomo Mongelli: drums;
Steve Potts: saxophone.

2011 - Silta Records (Italy), ??? (CD)

Note: Steve Lacy does not play on this record.

387 - THE SUN: Steve Lacy

1/ The Sun	(Lacy)		
4:47			
2/ The Gap	(Lacy)		
7:26			
3/ The Way (introduction)	(Lacy)	0:38	
4/ The Way (take 5?)	(Lacy)	2:51	
5/ Improvisation 1	(Lacy)		4:38
6/ The Way (take 6)	(Lacy)	6:33	
7/ Improvisation 2	(Lacy)		4:25
8/ Chinese Food (Cantata Polemica)	(Lacy)		12:11
The Woe	(Lacy)		
9/ The Wax			1:22
10/ The Wage			16:51
11/ The Wane			9:49
12/ The Wake			2:24

(1-3) recorded in Hamburg, Germany on February 12-18, 1968

(4-7) recorded in Rome, Italy in July 1968

(8) recorded in New York City on August 31, 1967

(9-12) recorded in Zürich, Switzerland on January 26, 1973

Steve Lacy: soprano; Irène Aebi (1,4,6,8-12): vocals, cello; Kent Carter (1, 2,9-12): bass; Enrico Rava (1,2): trumpet; Karl Berger (1-3): vibraphone;
Aldo Romano (1,2): drums; Richard Teitelbaum (4-8): synthesizer; Steve Potts (9-12): alto; Oliver Johnson (9-12): drums.

2012 - Emanem (UK), 5022 (CD)

388 - AVIGNON AND AFTER - VOLUME 1: Steve Lacy

1/ The Breath	(Lacy)	5:34	
2/ Stations	(Lacy)	6:20	
3/ Cloudy	(Lacy)	3:18	
4/ Original New Duck	(Lacy)	5:41	
5/ Josephine	(Lacy)	5:40	
6/ Weal	(Lacy)	4:03	
7/ Name	(Lacy)	4:58	
8/ The Wool	(Lacy)	5:50	
9/ Bound			(Lacy)
1:43			
10/ The Rush	(Lacy)		1:39
11/ Holding		(Lacy)	
2:14			
12/ The Dumps	(Lacy)		4:22
Clangs	(Lacy)		
13/ The Owl			5:23
14/ Torments			6:28
15/ Tracks			6:25
16/ Dome			
4:58			
17/ The New Moon			
4:31			

(1-12) recorded at the Théâtre Du Chêne Noir, Avignon (France) on August 7 and 8, 1972

(13-17) recorded in Berlin, Germany on April 14, 1974

Steve Lacy: soprano.

2012 - Emanem (UK), 5023 (CD)

389 - COMPLETE NAT HENTOFF SESSIONS: Cecil Taylor

Disc 1:

1/ Air (Take 5)	(Taylor)
2/ Number One (Take 1)	(Taylor)
3/ Number One (Take 3)	(Taylor)
4/ This Nearly Was Mine	(Rogers, Hammerstein)
5/ Air (Take 9)	(Taylor)
6/ E.B. (Take 2)	(Taylor)

Disc 2:

7/ Lazy Afternoon	(Latouche, Moross)
8/ Air (Take 21)	(Taylor)
9/ Air (Take 28)	(Taylor)
10/ Air (Take 29)	(Taylor)
11/ Port Of Call (Take 2)	(Taylor)
12/ Port Of Call (Take 3)	(Taylor)
13/ Davis (Take 1)	(Neidlinger)

- 14/ Davis (Take 3) (Neidlinger)
 15/ O.P. (Take 1) (Neidlinger)
 16/ I Forgot
 Disc 3:
 17/ Cell Walk For Celeste (Take 1) (Taylor)
 18/ Cell Walk For Celeste (Take 2) (Taylor)
 19/ Cell Walk For Celeste (Take 3) (Taylor)
 20/ Section C (Taylor)
 21/ Jumpin' Punkins (Take 4) (Mercer Ellington)
 22/ Things Ain't What They Used To Be (Take 1) (Mercer Ellington)
 23/ Things Ain't What They Used To Be (Take 3) (Mercer Ellington)
 24/ Cindy's Main Mood (Neidlinger, Taylor, Higgins)
 Disc 4:
 25/ Jumpin' Punkins (Take 5) (Mercer Ellington)
 26/ Jumpin' Punkins (Take 6) (Mercer Ellington)
 27/ O.P. (Take 2) (Neidlinger)
 28/ Pots (Taylor)
 29/ Bulbs (Taylor)
 30/ Mixed (Taylor)
 31/ Johnny Come Lately (Billy Strayhorn)
 32/ Nona's Blues (Taylor)
 33/ Tune 2 (Taylor)

2012 - Solar Records (EEC), 4569912 (4xCD)

See INTO THE HOT (1962) for further references on (28-30), and AT NEWPORT (1958) for (31-33).

390 - ICTUS RECORDS 35TH ANNIVERSARY COLLECTION: various artists

This record was given away during the Ictus festival at Tonic (NYC) in April 2012. It contains 18 tracks, half of them unreleased, which mainly features Andrea Centazzo in various settings.

- | | | | |
|---------------------------|--------------------------|------|------|
| 1/ Infinity Squared I | (Kaiser, Centazzo) | 2:37 | |
| 2/ Improvisation #8 | (Giardullo, Centazzo) | 4:02 | |
| 3/ Improvisation #5 | (Bailey, Centazzo) | 3:09 | |
| 4/ Double String Quartet | (Poznan Strings) | 3:06 | |
| 5/ NY Duo #2 | (Zorn, Centazzo) | 5:13 | |
| 6/ Another Situation | (Robinson, Stowe, AC) | | 4:28 |
| 7/ Ali Boma Ye (excerpt) | (Cyrille, Mazzon, AC) | 3:43 | |
| 8/ Cjant #1 (excerpt) | (AC Mitteleuropa) | 2:41 | |
| 9/ Improvisation #1 | (D. Ballou, R. Zorzi) | 4:23 | |
| 10/ Chirimia | (AC Mitteleuropa) | 5:55 | |
| 11/ Second Winter Duet | (A. Succi, Centazzo) | 2:43 | |
| 12/ Back To The Future #1 | (Coleman, Cappeli, AC) | | 4:39 |
| 13/ Improvisation #3 | (Smith, Williams, AC) | 4:39 | |
| 14/ Improvisation #4 | (Schiaffini, Centazzo) | 2:40 | |
| 15/ Improvisation #7 | (Stowe, Ellis, Groder) | 4:16 | |
| 16/ Snowplow #1 | (Sharp, Centazzo) | 3:12 | |
| 17/ Improvisation #6 | (G. Robair, Centazzo) | 3:24 | |
| 18/ Improvisation #2 | (Lacy, Carter, Centazzo) | 6:01 | |

Recording year for the unreleased tracks:

- (2) recorded in 2009
- (3) recorded in 1977
- (9) recorded in 2011
- (10) recorded in 1980
- (13) recorded in 1989
- (14) recorded in 1978
- (15) recorded in 2011
- (17) recorded in 2012
- (18) recorded in Milan, Italy in April 1977

Andrea Centazzo (1-3,5-8,10-18); Henry Kaiser (1); John Giardullo (2); Derek Bailey (3); Poznan Strings (4); John Zorn (5); Perry Robinson (6); Nobu Stowe (6,15); Andrew Cyrille (7); Guido Mazzon (7); Andrea Centazzo Mitteleuropa (8,10); Dave Ballou (9); Roberto Zorzi (9); Achille Succi (11); Anthony Coleman (12); Marco Cappelli (12); Ladonna Smith (13); Davey Williams (13); Giancarlo Schiaffini (14); Lisle Ellis (15); Brian Groder (15); Elliott Sharp (16); Gino Robair (17); Steve Lacy (18); Kent Carter (18).

2012 - Ictus (USA), ICTUS 160 (CD)

Note: the tracks (2,3,9,10,13-15,17,18) are unreleased ones.

See ICTUS 152 for further references on (1).
 See ICTUS 307 for further references on (4).
 See ICTUS 127 for further references on (5).
 See ICTUS 141 for further references on (6).
 See ICTUS 147 for further references on (7).
 See ICTUS 134 for further references on (8).
 See ICTUS 153 for further references on (11).
 See ICTUS 130 for further references on (12).
 See ICTUS 154 for further references on (16).

391 - LIKE A TREE: Kirk Knuffke, Jesse Stacken

- | | |
|--------------------------|--------------------|
| 1/ No Baby | (Steve Lacy) |
| 2/ Olhos De Gato | |
| 3/ Peace | |
| 4/ Hypochristmutreefuzz | (Misha Mengelberg) |
| 5/ Art | (Steve Lacy) |
| 6/ Saturn | (John Coltrane) |
| 7/ The Crust | (Steve Lacy) |
| 8/ The Painter | |
| 9/ And Now The Queen | |
| 10/ Free | |
| 11/ A Man Is Like A Tree | (Albert Ayler) |
| 12/ Jesue Maria | |

Recorded in February 2011

Kirk Knuffke: cornet; Jesse Stacken: piano; Kenny Wollesen: drums.

2012 - Steeplechase (Denmark), SCCD31739 (CD)

Note: Steve Lacy does not play on this record.

392 - LOST IN JUNE: Steve Lacy

1/ Coastline	(Lacy)	12:17
2/ Underline	(Lacy)	6:35
3/ Deadline	(Lacy)	
13:43		
4/ Outline	(Lacy)	
9:00		
5/ Stamps	(Lacy)	
5:21		
6/ The Crust	(Lacy)	14:39
7/ The Duck	(Lacy)	
9:29		

Recorded at Teatro Lirico, Milano (Italy) on June 4, 1977

Produced by Andrea Centazzo

Steve Lacy: soprano; Kent Carter: bass; Andrea Centazo: drums, percussion.

2012 - Ictus (USA), 161 (CD)

Note: this is a limited edition of only 300 copies.

393 - THE COMPLETE REMASTERED RECORDINGS ON BLACK SAINT & SOUL NOTE: George Lewis

This 5xCD set contains remastered reissues SHADOGRAPH, 5 (SEXTET) (TBD), JILA - SAVE! MON. - THE IMAGINARY SUITE (TBD), HOMAGE TO CHARLES PARKER (1979), CHANGE OF SEASON (1985), and DUTCH MASTERS (1991).

2012 - Black Saint/Soul Note/CAM Jazz (Italy), BXS 1022 (5xCD)

See CHANGE OF SEASON (1985) and DUTCH MASTERS (1991) for further references.

394 - THE WHAMMIES PLAY THE MUSIC OF STEVE LACY: The Whammies

1/ Bone	(Steve Lacy)	8:49
2/ As Usual	(Steve Lacy)	
5:41		
3/ The Wire	(Steve Lacy)	
3:47		
4/ Ducks	(Steve Lacy)	
4:17		
5/ Dutch Masters	(Steve Lacy)	7:57
6/ I Feel A Draft	(Steve Lacy)	4:48
7/ The Whammies!	(Steve Lacy)	4:02

8/ Locomotive

7:16

Recorded at Wellspring Sound, Acton (USA) on February 2, 2012

The Whammies: Jorrit Dijkstra (alto, lyricon), Pandelis Karayorgis (piano),
Jeb Bishop (trombone), Mary Oliver: violin, viola; Nate McBride (bass), Han
Bennink (drums).

2012 - Driff Records (USA), 01 (CD)

Note: Steve Lacy does not play on this record.

395 - GIL EVANS: FOUR CLASSIC ALBUMS: Gil Evans

This 2xCD set contains NEW BOTTLE OLD WINE (1958), GREAT JAZZ STANDARDS
(1959), OUT OF THE COOL (1961), and INTO THE HOT (1962).

2013 - Avid Jazz (UK), EMSC1077 (2xCD)

396 - THE REST: Steve Lacy, Joe McPhee

1/ The Rest

19:13

Recorded live at restaurant Zer alte Schmitti, Basel (Switzerland) on June
9, 1977

Steve Lacy: soprano; Joe McPhee: soprano.

2013 - Roaratorio (USA), 028 (1-sided LP)

397 - SEVEN CLASSIC ALBUMS: Cecil Taylor

This 4xCD set features JAZZ ADVANCE (1956), AT NEWPORT (1958), LOOKING AHEAD
(1958), HARD DRIVING JAZZ (1959), LOVE FOR SALE (1959), THE WORLD OF CECIL
TAYLOR (1961), and NEW YORK CITY R&B (1971).

2013 - Real Gone Jazz (EEC), ??? (4xCD)

See JAZZ ADVANCE (1956), AT NEWPORT (1958), and NEW YORK CITY R&B (1971) for
further references.

398 - THE WHAMMIES PLAY THE MUSIC OF STEVE LACY: VOL. #2: The Whammies

1/ Skirts

(Steve Lacy)

6:20

2/ Pregnant Virgin

(Steve Lacy)

5:17

3/ Lumps	(Steve Lacy)	
3:47		
4/ Art	(Steve Lacy)	6:10
5/ Somebody Special	(Steve Lacy)	6:04
6/ The Oil	(Steve Lacy)	
4:35		
7/ Feline	(Steve Lacy)	
3:19		
8/ Saxovision	(Steve Lacy)	4:06
9/ Threads	(Steve Lacy)	
6:03		
10/ Hanky-Panky	(Steve Lacy)	4:44
11/ Wickets	(Steve Lacy)	2:47
12/ Shuffle Boil	(Thelonious Monk)	4:43

Recorded at Firehouse 12, New Haven (USA) on January 21 and March 19, 2013

The Whammies: Jorrit Dijkstra (alto, lyricon), Pandelis Karayorgis (piano),
Jeb Bishop (trombone), Mary Oliver: violin, viola; Nate McBride (bass), Han
Bennink (drums).

2013 - Driff Records (USA), 1303 (CD)

Note: Steve Lacy does not play on this record.

399 - MONK'S MOOD: Wolfgang Schmidtke Orchestra

1/ Blinks	(Lacy)
2/ Esteem	(Lacy)
3/ Flakes	(Lacy)
4/ The Crust	(Lacy)
5/ Thelonious	(Thelonious Monk)
6/ Introspection	(Thelonious Monk)
7/ Skippy	(Thelonious Monk)

(1-4) recorded in Wuppertal, Germany on June 12, 1999

(5-7) recorded in Wuppertal, Germany on December 22, 2001

Steve Lacy (1-4): soprano; Alexander Von Schlippenbach (5-7): piano;
Wolfgang Schmidtke Orchestra: Wolfgang Schmidtke (conductor, soprano, tenor,
bass clarinet), Klaus Bernatzki (reeds), Dirk Grezius (reeds), Frank Lauber
(reeds), Frank Timpe (reeds), Annette Gadatsch (flute), Ilona Haberkamp
(flute), Olaf Krüger (trumpet), Volker Götze (trumpet), Frank Engel (trum-
pet), Dietrich Geese (trumpet, tuba), Thorsten Heitzmann (trombone), Holger
Heines (trombone), Ludwig Goetz (trombone), Frank Wunsch (piano), Harro
Eller (bass), Kurt Billker (drums).

2013 - Jazzwerkstatt (Germany), JW 136 (CD)

Note: (2) and (3) are interveted.

400 - JAZZ LEGEND: SONGS FROM HIS CLASSIC ALBUMS: Gil Evans

- 1/ St. Louis Blues
- 2/ Lester Leaps In
- 3/ Bird Feathers
- 4/ Joy Spring
- 5/ Ballads Of The Sad Young Men
- 6/ King Porter Stomp
- 7/ Willow Tree
- 8/ Struttin' With Some Barbecue
- 9/ Round Midnight
- 10/ Django
- 11/ Chant Of The Weed
- 12/ Theme (La Nevada)
- 13/ Manteca
- 14/ Barry's Tune
- 15/ Straight, No Chaser
- 16/ Davenport Blues

2013 - Disky (EEC), HX 906613 (CD)

See GREAT JAZZ STANDARD (1959) for further references on (4,5,10-12,15,16).

401 - APICES: Lacy, Togashi, Satoh

- | | | | |
|-------------------|-------------------|-------|-------|
| 1/ Epistrophy | (Thelonious Monk) | 9:04 | |
| 2/ Tina's Tune | (Lacy) | | 12:35 |
| 3/ Unbalance | (Togashi) | 11:00 | |
| 4/ Flakes | (Lacy) | | |
| 11:31 | | | |
| 5/ In The Pot | (Togashi) | 9:05 | |
| 6/ Blinks | (Lacy) | | |
| 8:52 | | | |
| 7/ Blues For Aida | (Lacy) | | 5:59 |

Recorded live at Hall Egg Farm, Fukaya (Japan) on October 15, 2000
Produced by Masahiko Satoh

Steve Lacy: soprano; Masahiko Satoh: piano; Masahiko Togashi: percussion.

2014 - Studio Songs (Japan), YZSO-10037 (CD)

402 - AVIGNON AND AFTER - VOLUME 2: Steve Lacy

- | | | | |
|-----------------------|-------------------|------|------|
| 1/ Johnny Come Lately | (Billy Strayhorn) | 2:45 | |
| 2/ Lush Life | (Billy Strayhorn) | 3:07 | |
| 3/ Ummg | (Billy Strayhorn) | | 1:56 |
| 4/ Moms | (Lacy) | | |
| 5:32 | | | |
| 5/ Pops | (Lacy) | | 4:57 |
| 6/ The Dumps | (Lacy) | | 4:05 |
| 7/ Slabs | (Lacy) | 5:40 | |

8/ The Wool	(Lacy)	
5:53		
9/ Torments	(Lacy)	
8:32		
10/ Moma Duck	(Lacy)	6:10
11/ Coastline	(Lacy)	6:14
12/ Hooky	(Lacy)	
8:08		
13/ Snips	(Lacy)	
11:18		

(1-3) recorded at Théâtre du Chêne Noir, Avignon (France) on August 7, 1972

(4-6) recorded at Théâtre du Chêne Noir, Avignon (France) on August 5, 1974

(7-10) recorded at Musée d'Art Moderne, Paris on March 5, 1975

(11-12) recorded at Captain's Cabin, Edmonton on March 21, 1976

(13) recorded at Beginner Studio, Köln (Germany) on December 16, 1977

Steve Lacy: soprano.

2014 - Emanem (Spain), 5031 (CD)

403 - BEATING THE TEENS (SONGS OF STEVE LACY): Ideal Bread

Disc 1:			
1/ Three Pieces From Tao - I	(Lacy)		2:47
2/ Obituary		(Lacy)	
2:01			
3/ The Precipitation Suite (I Feel A Draft/Cloudy/Rain)		(Lacy)	
3:52			
4/ Wish	(Lacy)		3:14
5/ Lesson		(Lacy)	
3:59			
6/ The Wire		(Lacy)	
2:46			
7/ Paris Rip-Off	(Lacy)		2:48
8/ Cryptosphere(s)	(Lacy)		2:40
9/ Scraps		(Lacy)	
5:16			
10/ The Highway	(Lacy)		4:17
11/ The Wane	(Lacy)		8:53
12/ Dreams		(Lacy)	
5:11			
13/ Somebody Special	(Lacy)		4:49
14/ Name		(Lacy)	
5:53			
15/ Three Pieces From Tao - II	(Lacy)		1:54
Disc 2:			
16/ Three Pieces From Tao - III	(Lacy)		1:50
17/ The Owl		(Lacy)	
2:28			

18/ Spell	(Lacy)	
6:24		
19/ Crops	(Lacy)	
4:17		
20/ Pearl Street	(Lacy)	3:11
21/ Ladies	(Lacy)	
4:13		
22/ Blinks	(Lacy)	
3:44		
23/ Cryptosphere	(Lacy)	3:00
24/ Lapis	(Lacy)	
4:12		
25/ The Uh Uh Uh	(Lacy)	5:24
26/ Torments	(Lacy)	4:54
27/ The Oil	(Lacy)	
3:25		
28/ Notre Vie	(Lacy)	5:54
29/ Roba	(Lacy)	
7:10		
30/ Three Pieces From Tao - IV	(Lacy)	1:48

Recorded at Vibromonk Studios, Brooklyn (USA) on August 16-19, 2013
Produced by Josh Sinton and Tyler Wood

Josh Sinton: baritone saxophone; Kirk Knuffke: cornet; Adam Hopkins: bass;
Tomas Fujiwara: drums.

2014 - Cuneiform (USA), rune 386 (2xCD)

Note: Steve Lacy does not play on this record.

404 - SIX CLASSIC ALBUMS: Gil Evans

This 4xCD set contains GIL EVANS PLUS TEN (1957), NEW BOTTLE OLD WINE (1958), GREAT JAZZ STANDARDS (1959), OUT OF THE COOL (1961), INTO THE HOT (1962), and Helen Merrill's DREAM OF YOU (1957).

2014 - Real Gone Jazz (EEC), RGJCD455 (4xCD)

405 - THE COMPLETE COLLECTION 1956-1962: Cecil Taylor

This 5xCD set features JAZZ ADVANCE (1956), AT NEWPORT (1958), LOOKING AHEAD! (1958), HARD DRIVING JAZZ (1959), LOVE FOR SALE (1959), THE WORLD OF CECIL TAYLOR (1961), NEW YORK CITY R&B (1971), INTO THE HOT (1962), and LIVE AT THE CAFE MONTMARTRE (1962).

Disc 1: JAZZ ADVANCE/AT NEWPORT

Disc 2: LOOKING AHEAD!/HARD DRIVING JAZZ

Disc 3: LOVE FOR SALE/NEW YORK CITY R&B

Disc 4: THE WORLD OF CECIL TAYLOR/INTO THE HOT

Disc 5: LIVE AT THE CAFE MONTMARTRE

2014 - Enlightenment (EEC), ENSCD9018 (5xCD)

See JAZZ ADVANCE (1956), AT NEWPORT (1958), and NEW YORK CITY R&B (1971) for further references.

406 - PLAY THE MUSIC OF STEVE LACY: VOL. 3, LIVE: The Whammies

1/ Bumprs		(Lacy)
2/ Snorts/Papa's Midnight Hop	(Lacy)	
3/ Letter/Palermo-Orgosolo	(Lacy?)	
4/ Stations		(Lacy)
5/ The Kiss		(Lacy)
6/ Revolutionary Suicide	(Lacy)	
7/ Sublimation	(Lacy)	
8/ Hornin' In	(Thelonious Monk)	

The Whammies: Jorrit Dijkstra (alto, lyricon), Pandelis Karayorgis (piano), Jeb Bishop (trombone), Mary Oliver (violin, viola), Jason Roebke (bass), Han Bennink (drums).

2014 - Driff Records (USA), 1401 (CD)

Note: Steve Lacy does not play on this record.

407 - CYCLES: Steve Lacy

Disc 1:		
1-8/ Shots	(Lacy)	
1/ Moms		
7:52		
2/ Pops		
6:11		
3/ The Kiss		9:35
4/ Tots		10:42
5/ The Ladder		5:37
6/ Fruits		11:55
7/ Coots		7:36
8/ The Wire		4:52
9/ Follies	(Lacy)	
6:45		
10/ Thought	(Lacy)	6:20
Disc 2:		
11/ Wickets	(Lacy)	7:22
12/ Swoops	(Lacy)	
4:30		
Sands	(Lacy)	
13/ Stand		7:44
14/ Jump		
6:55		
15/ Fall		
6:12		
Hedges	(Lacy)	

16/ Hedges	7:03
17/ Squirrel	7:00
18/ Fox	
9:52	
19/ Rabbit	8:10
20/ Shambles	4:36

(1-3,5-7) recorded at Teatro Alberico, Rome (Italy) on November 14, 1977
 (4) recorded at Beginner Studio, Köln (Germany) on December 16, 1977
 (8) recorded at Centre Culturel du Marais, Paris on November 19, 1976
 (9-20) recorded at L'Ancienne Église des Jésuites, Porrentruy (France) on December 18, 1980

Steve Lacy: soprano; Pierre Droulers (16-20): dance.

2014 - Emanem (Spain), 5205 (CD)

Note: (16-20) were originally released on BALLETS (1982).

408 - QUARTET QUINTET SEXTET OCTET - THE COMPLETE REMASTERED RECORDINGS:
 Steve
 Lacy

This 10xCD set contains remastered reissues of TRICKLES (1976), REVENUE (1995), TROUBLES (1979), REGENERATION (1983), CHANGE OF SEASON (1985), DUTCH MASTERS (1991), THE CONDOR (1986), THE CRY (1999), and VESPERS (1993).

2014 - Black Saint/Soul Note/CAM Jazz (Italy), BXS 1033 (10xCD)

409 - FORGOTTEN MATCHES. THE WORLDS OF STEVE LACY (1934-2004): Roberto Ottaviano

Disc 1: Quartet

1/ Trickleles	(Steve Lacy)
2/ Gay Paree Bop	(Steve Lacy)
3/ The Rent	(Steve Lacy)
4/ Blues For Aida	(Steve Lacy)
5/ Cette Fois	(Steve Lacy)
6/ Herbe De L'Oubli	(Steve Lacy)
7/ Clichés	(Steve Lacy)
8/ We Dont	(Steve Lacy)
9/ The Crust	(Steve Lacy)
10/ Utah	(Steve Lacy)
11/ Bookioni	(Steve Lacy)
12/ That's For JJ (Dedicated to the late Jean Jacques Avenel)	

(Ottaviano)

Disc 2: Duo

13/ Flakes	(Steve Lacy)
14/ What It Is	(Mal Waldron)
15/ A.H.	
16/ Hemline	(Steve Lacy)
17/ Angels Friends Neighbours	

- 18/ The Seagulls Of Kristiansund (Mal Waldron)
 19/ Wickets (Steve Lacy)
 20/ Una Specie Di Roba Mista Poly Free Independent
 21/ Agenda (Steve Lacy)
 22/ Orange Grove
 23/ That s for Gilles (Dedicated to the late Gilles Laheurte)
 (Ottaviano)

Roberto Ottaviano: soprano; Glenn Ferris (1-12): trombone; Giovanni Maier (1-12): bass; Cristiano Calcagnile (1-12): drums; Alexander Hawkins (13-23): piano.

2014 - Dodicilune (Italy), ED334 (2xCD)

Note: Steve Lacy does not play on this record.

410 - A HEART THAT RESPONDS TO SCHOOLING: Alessandro Bosetti, Chris Abrahams

?/ Esteem (Steve Lacy, Bosetti)

Recorded in Berlin, Germany in November 2013

Alessandro Bosetti: electronics, vocals; Chris Abrahams: piano.

2015 - Unsounds (Netherlands), U50 (CD)

Note: Steve Lacy does not play on this record.

411 - OCTOBER WIND VOL. 1: Steve Lacy Trio

Recorded in 1977 (?)

Steve Lacy: soprano; Kent Carter: bass; Andrea Centazzo: drums, percussion.

2015 - Ictus (USA), 175 (CD)

412 - OCTOBER WIND VOL. 2: Steve Lacy Trio

Recorded in 1977 (?)

Steve Lacy: soprano; Kent Carter: bass; Andrea Centazzo: drums, percussion.

2015 - Ictus (USA), 176 (CD)

413 - STEVE LACY ICTUS COLLECTION: Steve Lacy

This 6xCD box set features CLANGS (1977), LIVE (1977), TAO (2006), LOST IN JUNE (2012), OCTOBER WIND 1 (2015), and OCTOBER WIND 2 (2015).

2015 - Ictus (USA), 514 (6xCD)

Note: limited edition of 100 box sets.

414 - TWICE, AT LEAST: Uwe Oberg

1/ Chant II/Kelvin	(Oberg)		11:58
2/ Touching	(Annette Peacock)	7:08	
3/ Enzym And Eros (Variations)	(Oberg)		6:22
4/ Magnetic Wood/Blues	(Oberg/Steve Lacy)	10:55	
5/ King Korn	(Carla Bley)		5:38
6/ Brilliant Corners/Twiyed Place	(Thelonious Monk/Oberg)		9:29
7/ Pannonica	(Thelonious Monk)	5:07	

(1-5) recorded live at WMK, Wiesbaden (Germany) on December 7, 2012

(6-7) recorded live at Musikbibliothek, Wiesbaden (Germany) on March 3, 2015

Uwe Oberg: piano.

2015 - Leo Records (UK), CD LR 733 (CD)

Note: Steve Lacy does not play on this record.

415 - LAST TOUR: Steve Lacy Quintet

1/ The Bath		11:38
2/ Morning Joy		11:11
3/ As Usual		10:33
4/ Naked Lunch		9:44
5/ Baghdad		
	12:04	
6/ Train Going By		5:44
7/ Blinks		
	11:16	
8/ In The Pocket		6:42

Recorded at ICA, Boston (USA) on March 12, 2004

Steve Lacy: soprano, voice; Irène Aebi (2-4,6,8): vocals; George Lewis: trombone; Jean-Jacques Avenel: bass; John Betsch: drums.

2015 - Emanem (Spain), 5039 (CD)

416 - LIVE COLLECTION: Paolo Pellegatti

- 1/ Conjecture
- 2/ Autumn Leaves
- 3/ Body And Soul(feat. Eddie"Lockjaw"Davis)

4/ Bossallegro	
5/ Willow Weep For Me	
6/ Softly As In The Morning Sunrise	
7/ Minority	
8/ 12 Bars Suite	
9/ Sonny's Blues	
10/ Untitled [The Gaze?]	2:41
11/ Round'bout Midnight	
12/ Rose Selavy	
13/ Medley: Hello Like Before/Let's Stay Together	

Paolo Pellegatti: drums; Sal Nistico (1): tenor; Allan Praskin: alto; Larry Porter: piano; Marc Abrams: bass; Steve Grossman (2): tenor; Stefano Majore: bass; Eddie 'Lockjaw' Davis (3): tenor; Riccardo Zegna: piano; Dodo Goya: bass; Pepper Adams (4): baritone saxophone; Harry 'Sweet' Edison (5): trumpet; Fabrizio Bernasconi: piano; Riccardo Fioravanti: bass; Antonio Faraò: electric piano; Michele Tacchi: bass; Gigi Gryce (7): John Surman (8): baritone saxophone; Pietro Tonolo: tenor; Claudio Fasoli: soprano; Marco Vaggi: bass; Massimo Urbani (9): alto; Maurizio Gianmarco: tenor; Luigi Bonafede: piano; Piero Leveratto: bass; Steve Lacy (10): soprano; Art Farmer (11): trumpet; Enrico Pierannunzi: piano; Gikp Pavan: bass; Enrico Rava (12): trumpet; Franco D'Andrea: piano; Furio Di Castri: bass; Carl Anderson: vocals; Andrea Tofanelli: trumpet; Dario Faiella: guitar; Lucio Terzano: bass.

2015 (?) - Ultra Sound Records (?), US-CD 135/S (CD)

417 - KNUCKLE SANDWICH: Invisible Guy

1/ 1 Through 8	7:07
2/ 9=2	0:15
3/ Hocus Pocus	(Steve Lacy) 3:32
4/ Citizen's Arrest	7:45
5/ Prelude To A Prelude	2:42
6/ Travels	
2:40	
7/ Happy Little Trees	1:47
8/ Cold Weather	7:31
9/ AMR	3:08
10/ 9 + 5	
5:30	

Recorded at Figure Eight Studios, Brooklyn (USA)

Ben Goldberg: clarinet; Michael Coleman: piano, keyboards; Hamir Atwal: drums.

2016 - Bag Production Records (USA), 011 (CD)

Note: Steve Lacy does not play on this record.

418 - LES FEMMES SARAVAH DU 18 EME: various artists

8/ Obituary

(Steve Lacy)

This record features Dominique Barouh (1), Marva Broome and Art Ensemble of Chicago (2), Nicole Croisille (3), Carole Laure & Lewis Furey (4), Françoise Hardy (5), Michel Maurice & Groupe des Instruments Anciens (6), Brigitte Fontaine (7), Irène Aebi & Steve Lacy Sextet (8), Beatrice Arnac (9), Maurane (10), Monique & Louis Aldebert (11), Martine Baujoud (12), Bia (13), Françoise Kucheida (14), Anita Vallejo (15), Carole Laure (16), Brigitte Fontaine & Jacques Higelin (17), Dominique & Pierre Barouh (18), Maïa Barouh (19), Maïa Barouh & Pierre Barouh.

2016 - Saravah/Core Port (Japan), RPOP-10012 (CD)

See SCRAPS (1974) for further references on (8).

 419 - FOUR CLASSIC ALBUMS: Steve Lacy

This set contains SOPRANO SAX (1958), REFLECTIONS (1959), THE STRAIGHT HORN OF STEVE LACY (1961), and EVIDENCE (1962).

2016 - Avid Jazz (UK), EMSC 1187 (2xCD)

 420 - THE COMPLETE REMASTERED RECORDINGS ON BLACK SAINT & SOUL NOTE, VOLUME 2:
 Mal Waldron

This 11xCD set contains remastered reissues of UP AND DOWN (?), UPDATE (?), SOMETIMES I'M BLUE (?), SEMPRE AMORE (1987), DEDICATION (?), OUR COLLINE'S A TREASURE (?), I'LL BE AROUND (?), SIX MONK'S COMPOSITIONS (?), COMMUNIQUÉ (1997), RIDING A ZEPHYR (?), and REMEMBERING MAL (?).

2016 - Black Saint/Soul Note/CAM Jazz (Italy), BXS 1043 (11xCD)

See SEMPRE AMORE (1987) and COMMUNIQUÉ (1997) for further references on tracks featuring Steve Lacy.

 421 - THE CLASSIC ALBUMS 1956-1963: Gil Evans

This 4xCD set contains GIL EVANS PLUS TEN (1957), GREAT JAZZ STANDARDS (1959), THE INDIVIDUALISM OF GIL EVANS (1964), etc.

2017 - Enlightenment (?), 9113 (4xCD)

 422 - LACY POOL 2: Uwe Oberg, Rudi Mahall, Michael Griener

1/ Deadline
 2/ Cliches
 4:27

(Steve Lacy)
 (Steve Lacy)

4:29

3/ Trickle	(Steve Lacy)	7:11
4/ Field (Spring)	(Oberg)	4:08
5/ Blues For Aida	(Steve Lacy)	4:58
6/ Ladies	(Steve Lacy)	
7:49		
7/ Jazz Ab 40	(Oberg)	4:41
8/ Dreams	(Steve Lacy)	
5:55		
9/ Troubles	(Steve Lacy)	4:36

Recorded at Klangraum, in Mainz (Germany) on March 17, 2016

Uwe Oberg: piano; Rudi Mahall: clarinets; Michael Griener: drums.

2017 - Leo Records (UK), LR 792 (CD)

Note: Steve Lacy does not play on this record.

423 - WITHOUT BORDERS: Barry Guy, Maya Homburger, Zlatko Kaucic

9/ Art	(Steve Lacy)	5:25
--------	--------------	------

Recorded in Cankarjev Dom, Ljubljana (Slovenia) on March 29, 2016

Barry Guy: bass; Maya Homburger: violin; Zlatko Kaucic: drums, zither, etc.

2017 - Fundacja Sluchaj! (Poland), FSR05 (CD)

Note: Steve Lacy does not play on this record.

424 - SAXOPHONE SPECIAL REVISITED: Rova Saxophone Quartet, Henry Kaiser, Kyle Bruckmann

1/ Staples	(Steve Lacy)	
9:39		
2/ Swishes	(Steve Lacy)	
6:01		
3/ Sops	(Steve Lacy)	5:46
4/ Snaps	(Steve Lacy)	6:56
5/ Dreams	(Steve Lacy)	
13:21		
6/ Clichés	(Steve Lacy)	
7:37		
7/ Sidelines	(Steve Lacy)	10:56

Recorded at Fantasy Studios, Berkeley (USA) on September 19, 2015

Produced by Henry Kaiser

Rova Saxophone Quartet: Bruce Ackley (soprano), Steve Adams (alto, soprano), Larry Ochs (tenor, soprano), Jon Raskin (baritone saxophone, alto, soprano); Kyle Bruckmann: analog synthesizers; Henry Kaiser: guitar.

2017 - Clean Feed (Portugal), CF 415 (CD)

Note: Steve Lacy does not play on this record.

425 - SIX CLASSIC ALBUMS: Steve Lacy

2017 - Real Gone Jazz (EEC), RGJCD536 (4xCD)

426 - FREE FOR A MINUTE: Steve Lacy

2017 - Emanem (Spain), 5210 (2xCD)

427 - AVANTGARDE THE NEW THING - MILESTONES OF LEGENDS: various artists

This set features complete albums by John Coltrane (COLTRANE, AFRICA BRASS), Ornette Coleman (SOMETHING ELSE!!!!), Eric Dolphy (FAR CRY), Jimmy Giuffre (WESTERN SUITE), Teddy Charles (TENTET), Johnny Griffin (CHANGE OF PACE), Charles Mingus (BLUES & ROOTS), Steve Lacy (EVIDENCE), George Russell Sextet (EZZ-THEICS), Gil Evans (INTO THE HOT), John Lewis (JAZZ ABSTRACTIONS), Sun Ra (JAZZ IN SILHOUETTE), Albert Ayler (FIRST RECORDINGS), and Cecil Taylor (HARD DRIVING JAZZ, JAZZ ADVANCE)

2017 - Intense Media (EEC), 600334 (10xCD)

See EVIDENCE (1962) and JAZZ ADVANCE (1956) for further references.

428 - PRACTITIONER: Ben Goldberg, Michael Coleman

2018 - Bag (USA), 014 (CD)

Note: Steve Lacy does not play on this record.

429 - PRAYER: Pipeline 8

Giancarlo Locatelli: clarinets; Gabriele Mitelli: trumpet; Sebi Tramontana: trombone; Gianmaria Aprile: guitar; Luca Tilli: cello; Alberto Braida: piano; Andrea Grossi: bass; Cristiano Calcagnile: drums.

2018 - We Insist! (Italy), Wein 002 (CD)

2018 - We Insist! (Italy), Wein 001 (LP)

Note: Steve Lacy does not play on this record.

430 - SITUATIONS: Giancarlo Locatelli

1/ Situations (take 2)	(Steve Lacy)	4:17
2/ Esteem	(Steve Lacy)	
5:04		
3/ The Dumps	(Steve Lacy)	4:01
4/ Absence	(Steve Lacy)	
3:55		
5/ Blues For Aida	(Steve Lacy)	4:44
6/ Cette Fois	(Steve Lacy)	3:14
7/ No Baby	(Steve Lacy)	
3:38		
8/ Trickle	(Steve Lacy)	
3:37		
9/ Morning Joy	(Steve Lacy)	6:24
10/ Situations (take 1)	(Steve Lacy)	5:02
11/ The Crust	(Steve Lacy)	2:12
12/ Blues For Aida	(Steve Lacy)	3:32

(11,12) recorded live at CPRF Rai Roma, Italy on January 28, 2011

Giancarlo Locatelli: clarinet, bass clarinet.

2018 - We Insist! (Italy), Wein 003 (CD)

2018 - We Insist! (Italy), Wein 004 (LP)

Note: (11,12) are only available on the CD pressing.

Note: Steve Lacy does not play on this record.

431 - UNEXPECTED TWINS: Bruce Ackley, Fred Frith, Henry Kaiser, Aram Shelton

1/ The Shreeve	(Eugene Chadbourne)	3:02
2/ Bound	(Steve Lacy)	
6:03		
3/ Emit Time	(Bruce Ackley)	7:20
4/ Court Music	(Henry Kaiser)	16:10
5/ This Reminds Me		
6:52		
6/ Long Story Short		4:14
7/ Curling	(John Zorn)	
20:01		
8/ Quads		
7:27		
9/ A Special Hell For Shreeves		5:02

Recorded in November 2016

Bruce Ackley: soprano; Fred Frith: guitar, piano; Henry Kaiser: guitars;
Aram Shelton: alto.

2019 - Relative Pitch (USA), RPR1079 (CD)

Note: Steve Lacy does not play on this record.

432 - THREE IN PARIS: Jeremy Udden

1/ Roland Alphonso	(Don Cherry)	
5:40		
2/ Lazy Afternoon	(Latouche, Moross)	4:54
3/ Who Needs It?	(Steve Lacy)	4:11
4/ Hope	(Udden)	3:55
5/ Azure	(Duke Ellington)	5:17
6/ Prayer	(Steve Lacy)	
5:06		
7/ The Crust	(Steve Lacy)	4:09
8/ Bone	(Steve Lacy)	
4:23		
9/ Folk Song 2	(Udden)	5:35
10/ One For Us	(JU,NM,JB)	2:45

Jeremy Udden: alto, soprano; Nicolas Moreaux: bass; John Betsch: drums.

2019 - Sunnyside (USA), SSC1545 (CD)

Note: Steve Lacy does not play on this record.

433 - SOMEBODY SPECIAL: Jean Derome

1/ Art	(Lacy, Herman Melville)	6:25
2/ Herbe De L'Oubli	(Lacy)	
4:48		
3/ Somebody Special	(Lacy, Brion Gysin)	7:57
4/ Nowhere Street	(Lacy, Brion Gysin)	4:56
5/ Blue Baboon	(Lacy, Brion Gysin)	6:29
6/ The Gleam	(Lacy, Po Kiu-Yi)	7:48
7/ Name	(Lacy, Laozi)	3:12
8/ Retreat	(Lacy, T. Gainsborough)	
6:21		
9/ Joy	(Lacy, Judith Malina)	4:47

Jean Derome: alto, bass flute, vocals; Karen Young (1-6,8,9): vocals;
 Alexandre Grogg (1-6,8,9): piano; Normand Guilbeault: bass; Pierre Tanguay
 (1-6,8,9): drums;

2019 - Ambiances Magnetiques (Canada), AM 249 (CD)

Note: Steve Lacy does not play on this record.

434 - COMPANY 1981: various artists

- 1/ Come On And Hear
- 2/ Pass
- 3/ Trio
- 4/ Quartet
- 5/ Trackle

6/ Cackle
7/ Heptarchy

Recorded at ICA, London (UK) on May 19-23, 1981

Derek Bailey (1-3,6,7): guitar; David Toop (1,2,6): flute, bells, small instruments; Toshinori Kondo (1,2,6): trumpet; Christine Jeffrey (1,5,6): vocals; Charlie Morrow (1,5,6): trumpet, voice, horn; Tristan Honsinger (1,5,6): cello, vocals; Maarten Altena (3,7): bass; Georgie Born (3,7): cello; Jamie Muir (4,7): percussion; Radu Malfatti (4,7): trombone; Lindsay Cooper (4,7): bassoon; Steve Lacy (4,7): soprano.

2019 - Honest Jons Records (UK), HJR 210 (2xLP)

*** - LUGANO 1984 LIVE: Steve Lacy Trio

Recorded during the Oggi-Musica-Festival, Lugano (Switzerland) on September 24, 1984

Steve Lacy: soprano; Barry Wedgle: guitar; Jean-Jacques Avenel

2017 - Hat Hut (Switzerland), hatOLOGY 700 (CD)

Note: not released yet.

*** - AVIGNON AND AFTER - VOLUME 3: Steve Lacy

201? - Emanem (Spain), ??? (CD)

Note: never released.

*** - LIVE AT PARAMOUNT: Glimpses

1/ Introduction
2/ Need
3/ Rainbow
4/ No Name
5/ Eternity
6/ Eventuality
7/ [band presentation]

Recorded live at the Paramount Theatre, Wellington (New Zealand) on September 29, 1999

Steve Lacy: soprano; Angeline Conaghan: vocals; Jeff Henderson: alto; Noel Clayton: guitar; Nick van Dijk: trombone; Paul Dyne: bass; Chris O'Connor: drums; John Bell: vibes.

2014 (?) - Emanem (Spain), ??? (CD)

Note: not released (will ever be?).

*** - MOSTLY MONK: Steve Lacy, Mal Waldron

2013 (?) - Hat Hut (Switzerland), hatOLOGY 664 (CD)

Note: not released yet (will ever be?).

*** - ORIGINALS: Steve Lacy, Mal Waldron

2013 (?) - Hat Hut (Switzerland), hatOLOGY 676 (CD)

Note: not released yet (will ever be?).

*** - ????: Danilo Perez, Steve Lacy

2001 (?) - Universal (?), ??? (CD)

Note: never released.

*** - TREIZE REGARDS: Steve Lacy

Steve Lacy: soprano; Irène Aebi: vocals; Petia Kaufman: harpsichord.

???? - no label, ??? (CD)

*** - EUROPEAN TOUR JULY 1978: Gil Evans

1/ Improvisation

2/ Improvisation

Gil Evans: electric piano, piano; Steve Lacy: soprano; Arthur Blythe: alto; Lew Soloff: trumpet, flugelhorn; Earl McIntyre: trombone; Peter Levin: synthesizer, clarinet, flugelhorn; Donald Pate: bass; Sue Evans: drums, percussion.

???? - no label, no number (??)

Note: bootleg recording.

*** - BAOBAB: 15-cassette set featuring various artists

These tapes feature Henry Chopin, Laurie Anderson, Bob Downes, Klaus Groh, Kurt Schwitters, Arthur Petronio, Gertrude Stein, Camille Bryen, James

Joyce, Glan Ruggero Manzoni, Fernand Divoire, Arrigo Lora-Totino, Lily Greenham, Katalin Ladik, Eugenio Miccini, Franco Verdi, Vittore Baroni, Enzo Minarelli, Gerald Bisinger, Irma Blank, Altagor, P. Clive Fencott, Paul Vangelisti, Julien Blaine, Charles Dreyfus, Luciana Arbizzani, B.A. Arcand, Ilse Garnier, Dario Clemente, Adriano Spatola, Franco Beltrametti, Philip Corner, Marcello Zuffa, Peter Kowald, Bernard Heidsieck, Giovanni Fontana, Steve Lacy, Paolo Trocchi, Nat Russo, etc.

1981-1988 - Baobab (?), 5-17/19/20 (15xCT)

Note: don't know on which tape Steve Lacy appears.
