

# JAZZ & BLUES MUSIC

## JAZZ-FUSION

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**JZ-FS1** Germany 1987

### **BAT DANCE**

JZ – Arab – Modern – Instrumental

**Comp:** Rabih ABOU-KHALIL

**Arr:** The musicians

**Perf:** Rabih **ABOU-KHAHIL** (oud)

Charlie Mariano (alto sax)

Glen Moore (bass)

Glen Velez (Middle Eastern frame  
drums & percussion)

Ramesh Shotham (mouth harp  
& percussion)

**Prod:** Rabih Abou-Khalil

**Prod. Co:** Enja Records; Munich, Germany

**Rec. Co:** Tonstudio Bauer; Ludwigsburg

**Liner Notes:** (Uncredited)

**Time:** 5:32

1. **LP:** BETWEEN DUSK AND DAWN

MMP MMP 170886

12" 33rpm (Sd 1 – Bd 2)

2. **CD:** BETWEEN DUSK AND DAWN (1993)

Enja MMP 170886 2 (Tk 2)

**Notes:** This Arab jazz piece by a Lebanese oud player is preceded on the album by "Dusk" and followed by another piece called, "Nightfall," so it is quite clear that the title refers to the nocturnal mammal and nothing else that might be suggested by the word "bat."

A skittish theme on alto back by a choppy rhythm sets the mood and creates the image of the bat's erratic flight. The percussion and mouth harp solos are in the same vein. Sharp, rapid clusters of drumbeats are especially effective in conveying the bat's irregular dance in the night sky.

The oud is the most widely used instrument in the Arab world. The modern oud looks like a European lute but has a shorter neck with no frets. Through Arab Spain the oud found its way to the rest of Europe in the 11<sup>th</sup> century, where it developed into the lute and then into the guitar. (Liner notes)

**Ref:** Rabih Abou-Khahil, Bio, [Wikipedia](#)

Rabih Abou-Khahil, Between Dusk & Dawn CD, [Allmusic](#) (◀AUDIO SAMPLE)

Rabih Abou-Khahil, Between Dusk & Dawn CD, [CDUniverse](#) (◀AUDIO SAMPLE)

Rabih Abou-Khahil, Between Dusk & Dawn LP & CD, [Discogs](#)



Photo by Klaus Federa

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**JZ-FS2** United States 2005

### **BLUEBERRY CAVE**

JZ – Funk – Fusion – Instrumental

**Comp:** Eric LEVY

**Perf: GARAJ MAHAL**

Eric Levy (keyboards)  
Alan Hertz (keyboards & sampling)  
Fareed Haque (guitar)  
Kai Eckhardt (bass)

**Prod. Co:** (?)

**Rec. Date:** July 2004

**Time:** 7:04

**CD:** BLUEBERRY CAVE

Harmonized 23 (Tk 3)

**Notes:** A “modern instrumental jam band movement.” (Slawecko 2005) Harowitz wrote – “Garaj Mahal raises its already high musical bar in ‘Blueberry Cave’ and sets a new standard for innovative jazz/rock/prog/world music that few, if any, other bands are technically accomplished enough to meet.” (Harowitz 2014)

One 30-second audio clip presented low register chords jamming while high-pitched beacon beeps come in and out behind and the other starts with the beacon beeps then goes to the tuneful chords.

**Ref:** Garaj Mahal, Bio, [Wikipedia](#)

Garaj Mahal, Blueberry Cave CD, Review, [CDUniverse](#) (◀AUDIO SAMPLE)

Harowitz, Hal 2014, Garaj Mahal, Blueberry Cave CD, Review, [Allmusic](#) (◀AUDIO SAMPLE)

Slawecko, Chris M. 2005, Garaj Mahal, Blueberry Cave CD, Review, [allaboutjazz](#)



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**JZ-FS3** Australia 1999

**THE CAVERN**

JZ – Fusion – Modern – Instrumental

**Comp:** Colin HOORWEG

**Perf:** Colin HOORWEG (percussions)

**Prod. Co:** Muzair Productions

**Rec. Co:** Cyren Studios; Melbourne

**Rec. Date:** Dec. 1, 1998

**Liner Notes:** (Booklet) Colin Hoorweg

**Time:** 4:40

**CD:** COEXISTENCE

Muzair MUZ 001 (Tk 14)

**Notes:** Colin Hoorweg is a respected and highly regarded as one of Australia's finest Jazz drummers and Jazz Educators. He plays various percussion instruments including African, djembé & Indian clay drums, berimbaos, mbira, bamboo guitar, Tibetan temple & Indian bells, Zimbabwean marimba & Egyptian darabuka. It is not known which percussion instruments he used on this piece.

The liner notes tells us – “The sounds on this disc were made on a collection of instruments that I have gathered over a period of thirty years. They gradually arranged themselves into various combinations and suggested their own stories and rhythms. The electronic possibilities of the studio have been kept to a minimum and were mainly utilised (sic) to enhance the inherent acoustic qualities of the instruments used.”

**Ref:** Colin Hoorweg, Bio, [zoominfo](#)

Colin Hoorweg, Coexistence CD, National Library of Australia, [nla.gov.au](#)



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**JZ-FS4** Canada 1973

**CAVERN OF THE MOUNTAIN TROLLS**

JZ – Classical – Rock – Jazz Fusion – Instrumental

**Comp:** Morris KOFFMAN & Doug RILEY

**Arr:** Doug Riley (From Edouard GRIEG's PEER GYNT –  
“Hall of the Mountain King”)

**Rts:** Herblar Music (BMI) & Dr. Music Publ & Tarana Music (CAPAC)

**Perf:** Moe **KOFFMAN** (flute)

Doug Riley (organ)

Don Thompson (bass)

Terry Clarke (drums)

**Prod:** Doug Riley

**Prod. Co:** GRT of Canada Ltd.

**Rec. Co:** Toronto Sound Studios

**Time:** (LP) 5:22; (CD) 5:27

1. **LP:** MASTER SESSION

GRT 92301041

12" 33rpm (Sd 1 – Bd 3)

2. Reissue on Compilation **LP:** THE BEST OF MOE KOFFMAN  
(1983)

Anthem ANR 1 639

12" 33rpm (Sd 2 – Bd 3)

3. Reissue on Compilation **CD:** THE BEST OF MOE KOFFMAN – VOL. 1 & 2 (1989)

Anthem 1057 (Tk 7)

**Notes:** A jazz fusion arrangement for flute and organ of Edouard Grieg's "Hall of the Mountain King," incidental classical music for the stage play, "Peer Gynt." Koffman did several of his own arrangements of works by classical composers including Mozart, Bach, and Vivaldi.

One blogger had this to say – "there are also duds like "Cavern of the Mountain Trolls," an ill-conceived mish-mash of hackneyed progrock idioms." (Ceeba 2009)

Beginning with a slowed-down taped section where the flute plays the opening bars of the familiar theme, sounding like a distorted bass flute, followed by the slowed-down organ then back to the flute. The whole band kicks in at normal speed sounding much like a psychedelic rock band of the sixties. The organ goes wild then the flute solos, soars, and screams, improvising for a few bars. The ensemble returns for the closing section to the fade.

This Canadian jazz flutist scored a big hit in 1957 with his "Swinging Shepherd Blues." But this piece sounds more like psychedelic rock than jazz.

**Ref:** Ceeba 2009, Moe Koffman, Master Session LP, [soundological](#)

Moe Koffman, The Best of Moe Koffman LP, [soundological](#)

Moe Koffman, Bio, [canadianbands](#)

Moe Koffman, Bio, [thecanadianencyclopedia](#)

Moe Koffman, Cavern of the Mountain Trolls, (5:22), [YouTube](#) (◀COMPLETE AUDIO SAMPLE)

Moe Koffman, Master Session LP, [Discogs](#)

Moe Kaufman, The Best of Moe Kaufman – Vol. 1 & 2 CD, [Allmusic](#) (◀AUDIO SAMPLE)



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**JZ-FS5** Canada 1973

## CAVERN OF THE MOUNTAIN TROLLS

JZ – Rock – Jazz Fusion – Instrumental

**Comp:** Morris KOFFMAN & Doug RILEY

**Arr:** Doug Riley (From Edouard GRIEG's  
PEER GYNT – "Hall of the Mountain King")

**Rts:** Herblar Music (BMI) & Dr. Music Publ  
& Tarana Music (CAPAC)

**Perf:** Moe **KOFFMAN** (flute)

Doug Riley (organ)

Don Thompson (bass)

Terry Clarke (drums)

**Prod:** Doug Riley

**Prod. Co:** GRT of Canada Ltd.

**Time:** 3:08

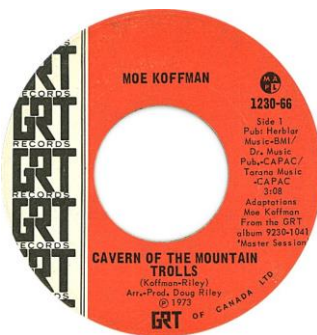
Single **45:** GRT 1230-66

**Flip Sd:** Suite Fantastique Reveries

7" 45rpm







**Notes:** A shorter, adapted mix of the jazz-fusion arrangement for flute and organ of Edouard Grieg’s “Hall of the Mountain King,” that Moe Koffman and his group first released on the GRT LP album, “Master Session.”

Beginning with a slowed-down taped section where the flute plays the opening bars of the familiar theme, sounding like a distorted bass flute, followed by the slowed-down organ then back to the flute. The whole band kicks in at normal speed sounding much like a psychedelic rock band of the sixties. The organ goes wild then the flute solos, soars, and screams, improvising for a few bars. The ensemble returns for the closing section.

**Ref:** Moe Koffman, Bio, [Wikipedia](#)

Moe Koffman, Cavern of the Mountain Trolls 45 single, [45cat](#)

JZ-FS6 United Kingdom 2005

## LA COVA \*

JZ – Fusion – Funk – Instrumental

**Comp:** Eddie ROBERTS, Pete SHAND, Bob BIRCH, & Simon ALLEN

**Rts:** Big World Publ. (MCPS)

**Perf:** **THE NEW MASTERSOUNDS**

Eddie Roberts (guitar)  
Bob Birch (organ)  
Pete Shand (bass)  
Simon Allen (drums)

**Prod:** Eddie Roberts

**Prod. Co:** One Note Records

**Rec. Co:** Hall Place Studios; Leeds

**Time:** 2:52

A. British Releases:

1. **LP:** THIS IS WHAT WE DO  
One Note ONRLP003  
12" 33rpm (Sd 2 – Bd 4)

2. **CD:** THIS IS WHAT WE DO  
One Note ONRCD 003 (Tk 10)

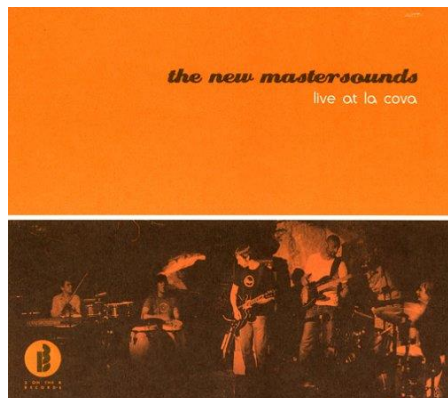
B. American **CD:** THIS IS WHAT WE DO (2005)

3 on the B 3BRCD 003

**Notes:** Based in Leeds, England, a “proto-funk” fusion jazz quartet that evokes the popular jazz of the sixties. This piece was inspired by the discotheque club “La Cova” (the Catalan word for cave), which occupies a natural cave in the cliffs along the southern coast of Minorca in the Balearic Islands, Spain. The cave, Cova d’en Xoroi, near Porter, located halfway down the sheer littoral cliffs, is reached by a stairway. It consists of several rooms, two of which have dance floors. The photo shows the dance floor on the left and the bar on the right. The disk jockey’s booth is against the wall in the middle.



Photo by D. Brison



A year later this group released a CD album, *Live at La Cova*, which had been “recorded on multi-track in the Summer of 2005 in Menorca, Spain inside the intimate La Cova.” (Anon. 2014) The album includes a live version of this piece, “La Cova” (Tk 8), a sample of which can be heard at [CDBaby](#).

For this piece, a funky guitar repeats a short rising and falling 4-bar theme backed by a deep bass, snares, and faint metallic, shuffling chords on the organ. At two places during this totally repetitious performance, lacking any improvisation, the music stops, there are

4 seconds of silence, and then everything picks up again with the identical funky guitar theme and backup.

**Ref:** Anon. 2014, The New Mastersounds, Live at La Cova CD, Product Description, [Amazon](#)

The New Mastersounds, Bio, [Wikipedia](#)

The New Mastersounds, This Is What We Do LP & CD, [Discogs](#)

**JZ-FS7** United States 1983

## LA COVA BOSSA NOVA

JZ – Bossa Nova – Instrumental

**Comp:** John ANELLO Jr. & Susan Marie WINKLER

**Perf:** John ANELLO Jr. (guitar)

Alan Palmer (tenor sax)

Don Angello (alto sax)

Valerie Clemente (bass)

Raymond Genovese (drums)

**Prod. Co:** Cexton Records; Rancho Santa Margarita, CA

**Prod:** John Anello Jr.

**Time:** 3:32

1. **LP:** FOR A DANCER

Cexton CR 711

12" 33rpm (Sd 2 – Bd 4)

2. Sampler **CD:** SWING & SAMBA, BLUES & BOSSA (1991)

Cexton AC-9999 (Tk 10)

3. **CD:** FASHION JAZZ (1996)

Cexton 7777 (Tk 3)

**Notes:** Anello's acoustic guitar plays a "mellow, pretty bossa nova melody." (Anon. 2013) "Cova" is a Catalan word for cave.

The 30-second sample had an unexciting, bouncy bossa nova guitar theme.

Cexton Records was launched by John Anello Jr. in 1984.

**Ref:** Anon. 2013, American eBay posting

Bossa nova, Brazilian music style, [Wikipedia](#)

John Anello Jr., Fashion Jazz CD, [Allmusic](#) (◀AUDIO SAMPLE)

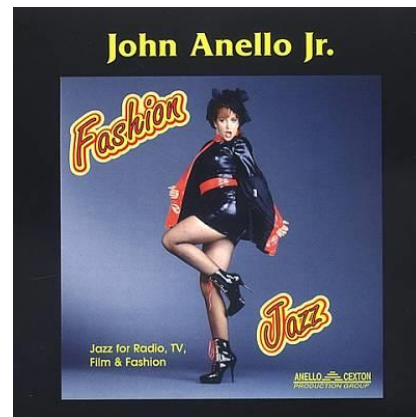
John Anello Jr., For a Dancer LP, [Discogs](#)

John Anello Jr., Swing & Samba, Blues & Bossa CD, [Allmusic](#) (◀AUDIO SAMPLE)

John Anello Jr., Swing & Samba, Blues & Bossa CD, [CDUniverse](#) (◀AUDIO SAMPLE)

Yanow, Scott 2014, John Anello Jr., Artist Biography, [Allmusic](#)

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**JZ-FS8** United States 1994

## EN LA CUEVA

JZ – Flamenco – Instrumental

**Comp:** Stefan SCHYGA

**Rts:** Bro 'n Sis Music Inc. (BMI)

**Perf:** LA VIENTA

Stefan Schyga (guitar)

Mario Otero (guitar)

Skip Konte (piano)

Ruben Gutierrez (keyboards)

Jon Crosse (woodwinds)

Jimmy Johnson or Ken Wild (bass)

Luis Conte (percussion)

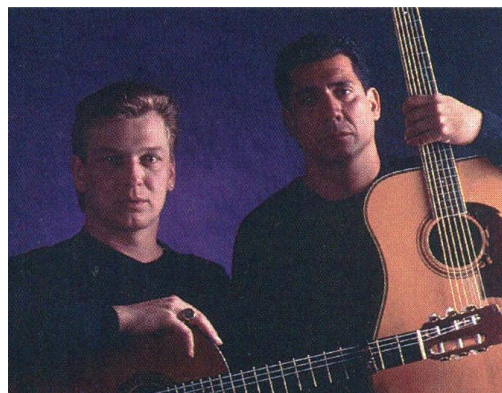
John Ferraro (drums)

**Prod:** Paul Freeman

**Prod. Co:** Telarc International Corp.; Cleveland, OH

**Liner Notes:** Mario Otero & Stefan Schyga

**Time:** 5:06



S. SCHYGA & M. OTERO

**CD: NIGHT DANCE**

Telarc CD-83359 (Tk 10)

**Notes:** A group that originated in El Paso, Texas. The guitarists tell us that – “Our songs are impressions of our home, the desert Southwest... The open space and the sunshine of the desert let us create without the conflicts from the outside world.” (Liner notes)

This is a jazzy flamenco theme on guitars with rhythm backup and occasional ringing chords on keyboards. A slower quiet bridge is on woodwinds (oboe?) and guitar followed by a return to the flamenco theme and a guitar solo.

The three samples provided here are all from different portions of the piece.

No relation to the piece by Manuel de Falla (see under Contemporary Art Music – En la cueva) or the world music piece by the Cuadro Flamenco (see under World Music – Spain – Flamenco).

**Ref:** Kliebhan, Bernd 1998, Spelão Musik, (Unpublished list of recorded cave music], p. 3

La Vienta, Night Dance CD, [Allmusic](#) (◀AUDIO SAMPLE)

La Vienta, Night Dance CD, [Amazon](#) (◀AUDIO SAMPLE)

La Vienta, Night Dance CD, [CDUniverse](#) (◀AUDIO SAMPLE)

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**JZ-FS9** United States 2003

**EN LA CUEVA DE TAN**

JZ – Latin Jazz – Instrumental

**Com-p:** Angel Papo VAZQUEZ

**Perf:** **PAPO VAZQUEZ PIRATES & TROUBADOURS**

Papo Vazquez (trombone)

Edsel Gomez (piano)

Willie Williams (tenor sax)

John Benitez (bass)

Victor Jones (drums)

Juan Gutierrez, Reynaldo de Jesus,  
& Roberto Cepeda (percussions)

**Prod. Co:** Ubiquity Records

**Time:** 11:41

Papo VAZQUEZ

**CD:** CARNIVAL IN SAN JUAN

Cubop CBCD041 (Tk 7)

**Notes:** This four-part suite “goes from a feel somewhere between tango and Cuban danzon into a crazed jam loaded with twists and turns.” (Orr 2005) “ ‘En la Cueva de Tan’ is an Afro-Caribbean jazz mini suite where a danza head prefaces a driving and sonorous Afro-Rican bomba break leading to a body of deep percussive and harmonic sumptuousness.” (Quinones 2003)

“Papo feels that his four-part suite truly embodies the basic artistic conception of this album. Some zany dialogue sets up a ceremonious danza, which segues into a roiling 6/8 “bomba yuba” section which dissolves into a swinging 4/4 “bomba sica” that concludes with a frantic rumba finale. [Bomba rhythms are most traditionally played on large barrel drums (barrilles).] The high energy opening title track features a fiery rhythm section that ignites especially impassioned solos from Captain Vazquez, tenor saxophonist Willie Williams, and bassist John Benitez.” (Barkan 2003)

Nothing could be learned about the Cueva de Tan (Tan’s Cave). This could be a Latin jazz venue in Puerto Rico.

**Ref:** Barkan, Todd 2003, Papo Vazquez, Carnival in San Juan CD, [ubiquityrecords](#)

Orr, Tom 2003, Papo Vazquez, Carnival in San Juan CD, Roots World, [rootsworld](#)

Papo Vazquez, Bio, Official site, [papovazquez](#)

Papo Vazquez Pirates, Carnival in San Juan CD, [Allmusic](#) (◀AUDIO SAMPLE)

Quinones, Javier 2003, Papo Vazquez Pirates Troubadours, *Jazz Times*, Dec. 2003, [jazztimes](#)

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**JZ-FS10** United States 1995

**ETUDE ON A THEME BY MENDELSSOHN (FINGAL'S CAVE)**



JZ – Classical – Fusion – Instrumental

**Comp:** Francisco TÁRREGA (1852-1909)

**Edited:** Carlos Barbosa-Lima

**Rts:** Mel Bay Publications Inc.

**Perf:** Carlos **BARBOSA-LIMA** (guitar)

**Prod:** Carlos Barbosa-Lima

**Prod. Co:** Concord Jazz; Concord, CA

**Rec. Co:** PER; Hayward, CA

**Liner Notes:** Colin Cooper

**Time:** 1:23

**CD:** TWILIGHT IN RIO

Concord Concerto CCD-42017 (Tk 5)

**Notes:** In the later part of the 19<sup>th</sup> century, the Spanish guitarist and composer, Francisco Tárrega “spent much of his creative energy in bringing the standard classics to the guitar repertory.” The short “storm” theme from Mendelssohn’s overture was interpreted and arranged by him, and then edited and rearranged by Barbosa-Lima for the jazz guitar. The liner notes comment that, “Fingal’s Cave, on the rocky coast of a Scottish island, is about as far from the tropical warmth of Rio as you can get, but a theme from Mendelssohn’s romantic orchestral overture *The Hebrides* lends itself to Tárrega’s treatment for solo guitar in a way that is surprising only if you are not already aware of the guitar’s tremendous versatility.”

Barbosa-Lima plays a vigorous rendition of this theme from Mendelssohn’s work with a few jazz licks here and there, but the presence of the original is strongly felt throughout.

**Ref:** Carlos Barbosa-Lima, Bio, [Wikipedia](#)

Carlos Barbosa-Lima, Twilight in Rio CD, [Allmusic](#)

Carlos Barbosa-Lima, Twilight in Rio CD, [CDUniverse](#) (◀AUDIO SAMPLE)

Tárrega, Francisco 1924, *Pascual Roch – A Modern Method for the Guitar – Vol. III*, G. Schirmer Inc., New York,

Fingal’s Cave (Mendelssohn) – Score for guitar, p. 20-21, [delcamp](#)



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JZ-FS11 Sweden 1996

## GROTTAN

JZ –Traditional – Polka –Folk Rock – Instrumental

**Comp:** (Traditional Järvelä)

**Arr:** Bosse Lindberg

**Perf:** **HOVEN DROVEN**

Gustav Hylén (trumpet)

Kjell-Erik Eriksson (fiddle)

Bosse “Bo” Lindberg (guitar)

Pedro Blom (bass)

Björn Höglund (drums)

**Prod:** Hoven Drogen

**Prod. Co:** Xource

**Time:** 3:58

A. **CD:** GROV

Xource 114 (Tk 8)

B. Reissue on American Compilation **CD:** GROOVE (1997)

Northside NSD 6002 (Tk 13)

**Notes:** “Grottan” means cave. This is a polska (polka) jazz arrangement, which “originates from Bosse’s ‘dark period’ where he used to tune his guitar low in order to create a more brutal sound (and complicate things for Kjell-Erik, since a low tone register is hard to accompany if you’re a violin player).” (Anon. 1, n.d.) Hoven Drogen (meaning “helter skelter”) is a Swedish folk rock band specializing in instrumental, hard rock arrangements of old Swedish folk tunes.” (Anon. 2, n.d.)

The MP3Shake audio sample has a jazzy brass ensemble plugging away at this folk tune. Whereas the Amazon audio sample provides a hard driving jazzy piece with bluesy blasting on a fine trumpet solo.

**Ref:** Anon. 1 n.d., Hoven Drogen Groove Notes, Grottan (The Cave), [noside](#)



BLOM - COMÉN - HÖGLUND - ERIKSSOHN - LINDBERG

Anon. 2 n.d., Hoven Drogen, [Wikipedia](#)  
Hoven Drogen, Biography, [noside](#)  
Hoven Drogen, Grov, [AllMusic](#)  
Hoven Drogen, Grov, Grottan, [MP3Shake](#) (◀AUDIO SAMPLE)  
Hoven Drogen, Groove (1997), [Amazon](#) (◀AUDIO SAMPLE)

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**JZ-FS12** Spain 2001

## LA GRUTA NACIONAL

JZ – Fusion – Modern – Instrumental

**Comp:** Pucho ESCALANTE

**Perf:** Leonardo **TIMOR & HIS CUBAN JAZZ BAND**

Leonardo Timor (trumpet)  
Guajiro Mirabel (trumpet)  
Luis Escalante (trumpet)  
Paquito D’Rivera (alto sax)  
Juan Castro (piano)  
Fernando Vivar (bass)  
Luisito Palau (drums)

**Prod. Co:** Fresh Sound Records; Barcelona

**Rec. Date:** 1963

**Time:** 2:41

**CD:** LEONARDO TIMOR AND HIS CUBAN JAZZ BAND

Fresh Sound FSR-CD 315 (Tk 6)

**Notes:** This could possibly be inspired by a Cuban jazz club with that name.

The audio sample had a fairly aggressive Latin-flavored brass ensemble leading to a short trumpet solo.

**Ref:** Leonardo Timor & his Cuban Jazz Band, Guajiro CD, [Amazon.fr](#) (◀AUDIO SAMPLE)

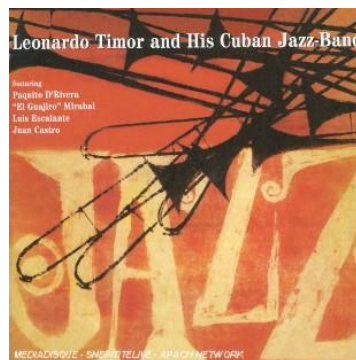
Leonardo Timor & his Cuban Jazz Band, Guajiro CD, [deezer](#) (◀AUDIO SAMPLE)

Leonardo Timor & his Cuban Jazz Band CD, [lamediatheque.be](#)

Leonardo Timor & his Cuban Jazz Band, Guajiro CD, [rdm-video.fr](#)

Leonardo Timor & his Cuban Jazz Band, Guajiro CD, [freshsoundrecords](#)

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**JZ-FS13** United States 1998

## IN THE GROTTO

JZ – Indian Jazz Fusion – Instrumental

**Comp:** George BROOKS

**Rts:** Earth Mother Music (BMI)

**Perf:** George **BROOKS** (tenor sax)

Aashish **KHAN** (sarod)

Jack Perla (piano)

David Belove (bass)

Zakir Hussain (tabla)

David Rokeach (drums)

**Prod:** George Brooks & Zakir Hussain

**Prod. Co:** Moment Records

**Rec. Date:** Oct.-Nov. 1997

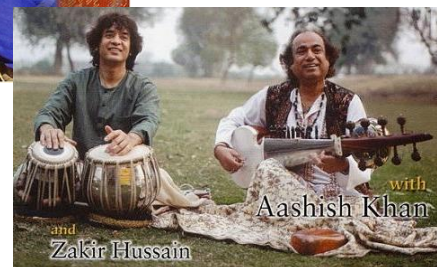
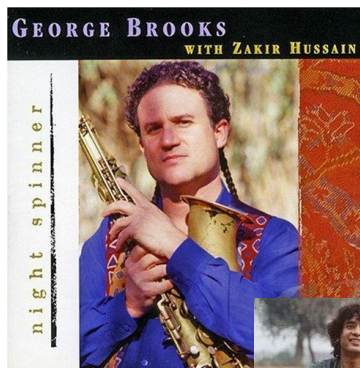
**Liner Notes:** George Brooks

**Time:** 9:44

**CD:** NIGHT SPINNER

Moment 1018 (Tk 14)

**Notes:** “Saxophonist George Brooks is an eclectic and genre-crossing instrumentalist with a bent toward mixing jazz fusion and Indian classical music... Beginning in the 1980s, Brooks developed an interest in





Indian classical music and even traveled several times to study with master Hindustani vocalist and teacher Pandit Pran Nath.” (Anon. 2014)

The 30-second audio sample provides an Indian-flavored haunting solo with much charm played on the sarod, a 25-string lute-like instrument that can sound a bit like a sitar. Neither George Brooks’ tenor nor the other members of his group were head on this sample.

This piece could have been inspired by a jazz club somewhere.

**Ref:** Anon. 2014, George Brooks, Night Spinner (with Zakir Hussain), Bio, [apple](#)

Aashish Khan, Bio, [Wikipedia](#)

George Brooks, Bio, [georgebrooks](#)

George Brooks, In the Grotto, Sample, [deezer](#)

George Brooks, Night Spinner CD, [Allmusic](#) (◀AUDIO SAMPLE)

George Brooks, Night Spinner CD, [CDUniverse](#) (◀AUDIO SAMPLE)

George Brooks, Night Spinner CD, Personnel, [Amazon.fr](#) (◀AUDIO SAMPLE)

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**JZ-FS14** United States 2002

## **MAMMOTH CAVE \***

JZ – World Fusion – Experimental – Instrumental

**Comp:** Michael CENTIMOLE

**Rts:** Mullethead Tunes (BMI)

**Perf:** **Deen COLLIER &**

### **THE ALL NATURAL RHYTHM BAND**

**Prod:** Dean Collier

**Prod. Co:** Polydor Records

**Time:** 2:13

**CD:** OUT OF TIME

(?) 1030 (Tk 11)

**Notes:** Very difficult to classify this music; could be world or jazz or contemporary. Some call it – “Acoustic World Beat, New Age music featuring a wide array of percussion instruments including flutes and mbriras.” (Anon.a n.d.) But, given that Deen Collier is a native of Bowling Green, Kentucky, it’s safe to say that this piece was directly inspired by nearby Mammoth Cave.

“This Bowling Green native has done and achieved more by his mid-20s than most musicians do in a lifetime. Since he has worked in world beat, rock, country, and jazz genres, many who know of Collier may be aware only of a facet or two of his musicality... the industrious Collier has amassed a relatively sizeable catalog of his own releases in original world beat and new age music.” (Thomason 2007)

“Deen Collier’s drumming with a variety of bands with whom he has played. The cover art shows the Bowling Green’s patriotic water tower on Reservoir Hill, an iconic landmark of the town. He also works and records with the All Natural Rhythm Band. The group formed in 1996 as Drummer’s of Space and Time.” (Anon.b n.d.)

**Ref:** Anon.a n.d., Deen Collier & The All Natural Rhythm Band, Out of Time CD, [CDBaby](#) (◀AUDIO SAMPLE)

Anon.b n.d., Deen Collier, Drummer for Sale CD, Western Kentucky University, [wku.edu](#)

Deen Collier, Out of Time CD, [Allmusic](#)

Dean Collier & The All Natural Rhythm Band, Out of Time CD, [CDBaby](#) (◀AUDIO SAMPLE)

Thomason, Don 2007, Deen Collier, Bio, [bgamplifier](#)

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**JZ-FS15** United States 2003

## **MURCIÉLAGO**

JZ – Latin – Salsa – Big Band – Vocal & Instrumental

**Comp. & Arr:** Abraham GOMEZ-DELGADO

**Perf:** **ZEMOG**

Abraham Gomez-Delgado (vocal & percussion)

Glancarlo Buscaglia (vocal & guitar)

Jim Messbauer (trombone)

Taylor Ho-Bynum (cornet)



Tim Shanko (baritone sax)  
José Ayala (guitar)  
Santiago Greco (bass)  
Luis Eduardo Blanco (timbales)

**Prod:** Abraham Gomez-Delgado

**Prod. Co:** Aagoo Records

**Rec. Co:** Q Division Studios; Somerville, MA

**Time:** 4:20

**CD:** EL GALLO BUENO

Aagoo 1 (Tk 3)

**Notes:** The name of this salsa jazz band comes from “Gomez” spelt backwards. “Zemog El Gallo Bueno plays 21st Century Latin music, reflecting all of the contradictions and cultural tensions of what it means to be Latin in America. Bandleader Abraham Gomez-Delgado, of Peruvian descent, left his native Puerto Rico as a child and relocated to the US, and as a result Zemog's music incorporates everything from Bomba and Plena to Sun Ra and Van Halen in an uncategorizable, unique sound.” (Gomez-Delgado 2011)

The 30-second audio clip shows this as an upbeat salsa number where the word “mucielago” (bat) is not heard.

One critic wrote – “ ‘Murcielago’ stays within more familiar territory, although the trombone solo has more to do with vintage soul music than salsa.” (Nickson, n.d.)

**Ref:** Gomez-Delgado, Abraham 2011, Zemog, El gallo Bueno CD, [abrahamgomez-delgado](#)

Nickson, Chris, Zemog, El Gallo Bueno CD, [Allmusic](#) ( ◀AUDIO SAMPLE)

Howell, Dave 2006, Zemog, El Gallo Bueno, Rambles, [rambles](#)

Zemog, El Gallo Bueno CD, [CDUniverse](#) ( ◀AUDIO SAMPLE)

Zemog, El Gallo Bueno CD, [Discogs](#)

**JZ-FS16** Italy 2003

## PIPISTRELLI

JZ – Fusion – Big Band – Instrumental

**Comp:** (?)

**Perf:** PRATOMAGNO SOCIAL CLUB

Orio Odori (clarinet)

Stefano Bartolini (sax)

Gabriele Baratto (bagpipe)

Maurizio Pasqui (trombone)

Arlo Bigazzi (bass)

Paolo Corsi (drums)

**Prod. Co:** Materiali Sonori; San Giovanni Valdarno

**Rec. Date:** July 2002

**Time:** 4:45

**CD:** LA BANDA IMPROVVISA

Materiali Sonori MASO CD 90133 (Tk 10)

**Notes:** Protamagno is a town in the province of Arizzo at the base of Protamagno, the “mountain” of Valdarno, southeast of Florence. This big band consists of 80 musicians, mostly brass and woodwind. It is not known exactly all those who were performing on this piece.

The audio sample had the brass ensemble going at it full force.

**Ref:** La Banda Improvvisa, Bio (in Italian), [Wikipedia](#)

Pratomagno Social Club, La Banda Improvvisa CD, [Amazon.fr](#) ( ◀AUDIO SAMPLE)

Pratomagno Social Club, La Banda Improvvisa CD, [Discogs](#)



Gabriel Bajo, flauto	Davide Donati, clarinetto	Dania Ballantini, s. sax
Benedetta Baroni, flauto	Giacomo Donati, clarinetto	Rita Bazzini, s. sax
Michela Bazzini, flauto	Valentina Ermini, clarinetto	Maria Rita Casamenti, s. sax
Cristina Bilibiani, flauto	Nicola Gaugreschi, clarinetto	Andrea Ghisli, s. sax
Chiara Casamenti, flauto	Gianluca Giordano, clarinetto	
Lucia Fontana, flauto	Romina Giordano, clarinetto	
Michela Fregona, flauto	Gessica Gori, clarinetto	
Serena Liggi, flauto	Bernardo Lupi, clarinetto	
Flavia Luglioli, flauto	Cesare Nantini, clarinetto	
Maria Rossi, flauto	Daniela Nocentini, clarinetto	
Blaine L. Reisinger, violino	Orio Odori, clarinetto	
Rosaria Bazzini, piccolo in F#	Ugo Rossinelli, clarinetto	
Angela Boninsegni, clarinetto	Claudia Tassanai, clarinetto	
Giulia Brogi, clarinetto	Laura Turini, clarinetto	
Mario Casacci, clarinetto	Valeria Valdez, clarinetto	
Valentina Casagolda, clarinetto	Giuliano Vianini, clarinetto	
Lorenzo Chiarabini, clarinetto	Gabriele Baratto, cornamusa	
Serena Chiari, clarinetto	Massimo Giuntini, cornamusa, bombardino	
Duccio Del Lungo, clarinetto	Giugliola Casucci, s. sax	

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