

JAZZ & BLUES MUSIC

CONTEMPORARY & PROGRESSIVE

JZ-CP1 West Germany 1980

THE BAT

JZ – Contemporary – Instrumental

Comp: Pat METHENY

Rts: Pat-Meth Music Corp. (BMI)

Perf: Pat **METHENY** (electric guitar)

Dewey Redman (tenor sax)

Mike Brecker (tenor Sax)

Charlie Haden (bass)

Jack De Johnette (drums)

Prod: Manfred Eicher

Prod. Co: ECM Records GmbH.; Munich

Rec. Co: Talent Studios; Oslo, Norway

Rec. Date: May 1980

Liner Notes: (No. C) (4-page booklet)

Time: 5:58

A. German Releases:

1. **LP:** 80/81

ECM 1180/81 & ECM 2301 180 & 181

12" 33rpm (2XLPs) (Disc 1 – Sd 2 – Bd 2)

2. Reissue on **CD:** 80/81 (1984)

ECM 815 579-2 (Tk 5)

B. American Releases:

1. **LP:** 80/81

ECM (S)1180/81

12" 33rpm (2XLPs) (Disc 1 – Sd 2 – Bd 2)

2. 12" Vinyl Single **45:**

ECM 7-29888

3. **CD:** 80/81 (1991)

ECM 2-1180/81 (2XCDs) (CD 1 – Tk 3)

C. French Sampler Boxed Set **LP:** GUITAR MUSIC FROM ECM (1981)

ECM 6685.143

12" 33rpm (3XLPs) (Disc 2 – Sd 2 – Bd 3)

D. Brazilian **LP:** 80/81 (1985)

ECM 2641 180

12" 33rpm (2XLPs) (Disc 1 – Sd 2 – Bd 2)

Notes: It would be interesting to know the story behind the inspiration for this slow-paced jazz ballad. The two saxes introduce the piece and Metheny states the theme on guitar. He takes a long solo, occasionally playing ringing chords, and then the bass solos. The saxes return to wrap it up backed by brushes on cymbals.

This was one of Pat Metheny's early albums.

The photo by Dag Alveng shows (l. to r.) D. Redman, J. De Johnette, P. Metheny, C. Haden, & M. Brecker.



Two years later Pat Metheny did a contemporary art music arrangement on synclavier guitar with Lyle Mays on synclavier. See under Contemporary Art Music – Electronic – *The Bat (Part II)*.

Then at a live music concert (also in 1982) at Montreal he performed *The Bat Part II* with Lyle Mays and the remarkable assistance of the Brazilian jazz percussionist Naná Vasconcelos playing the berimbau, which can sound very much like the flittering sounds of bat wings.

Ref: Guitar Music from ECM LP, [Discogs](#)

Pat Metheny, Bio, [Wikipedia](#)

Pat Metheny, 80/81 LP & other releases, [Discogs](#)

Pat Metheny Trio, The Bat, Sheet music, [musicnotes](#)

JZ-CP2 United States 2000

THE BAT (LIVE)

JZ – Contemporary – Instrumental

Comp: Pat METHENY

Rts: Pat Meth Music Corp. (BMI)

Perf: Pat METHENY (acoustic guitar)

Larry Grenadier (bass)

Bill Stewart (drums)

Prod: Pat Metheny & Steve Rodby

Prod. Co: Metheny Group Productions

Rec. Date: 1999 or 2000

Time: 7:28 (with end applause 0:08)

American **CD:** PAT METHENY TRIO – LIVE

Warner Bros. 9-47907-2 (Disc 1 of 2 – Tk 6)

European **CD:** PAT METHENY TRIO → LIVE

Warner Bros. 9362-47907-2 (Disc 1 of 2 – Tk 6)

Notes: A long, easy-going, lyrical ballad where Metheny improvises on a theme creating a favorable image of a lackadaisical bat.

This is a live recording made during a 1999 and 2000 tour in Europe, Japan, and the United States. At one spot in the middle a short applause unpleasantly interrupts the flow of Metheny's composition.

One Critic wrote – “The trio slows things down with a lovely version of Metheny's ballad "The Bat," originally written for the album 80/81 and played beautifully on that date by the great saxophonist Dewey Redman. For all of the "density" that Metheny involves in his recent playing, something he attributes to the more urban lifestyle he has lived in relation to his early years, he is still capable of leaving some of the most profound spaces in modern improvising. As on his classic recent recording with Charlie Haden, we find a Metheny here on "The Bat" who is simply one of the best ballad players of the era. Again, Grenadier and Stewart impress with their understated yet fully supportive and understanding accompaniment.” (Santos 2000)

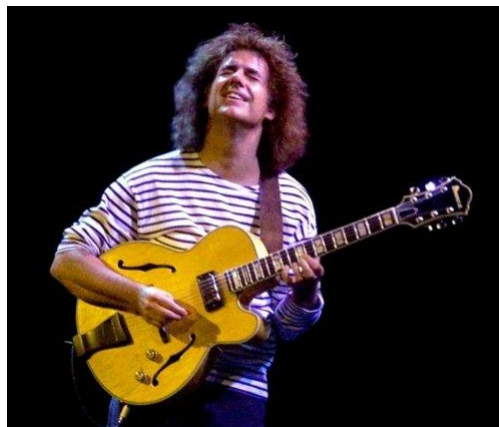
Ref: Pat Metheny, Bio, [Wikipedia](#)

Pat Metheny Trio → Live, [Allmusic](#) (◀AUDIO SAMPLE)

Pat Metheny Trio → Live, [Amazon](#) (◀AUDIO SAMPLE)

Pat Metheny Trio → Live, [Discogs](#)

Santos, Gary 2000, Pat Metheny Trio – Live, [patmetheny](#)



JZ-CP3 Netherlands 1996

THE BAT

JZ – Contemporary – Instrumental

Comp: Pat METHENY

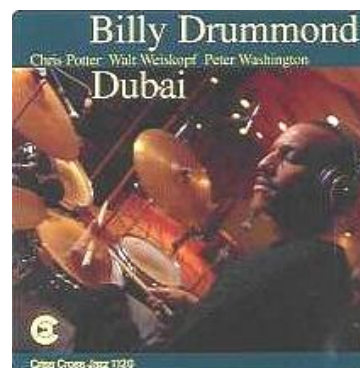
Rts: Pat Meth Music Corp. (BMI)

Perf: BILLY DRUMMOND QUARTET

Walt Weiskopf (tenor sax)

Chris Potter (tenor sax)

Peter Washington (bass)



Billy Drummond (drums)
rod: Gerry Teekens
Prod. Co: Criss Cross Jazz; Enschede, Holland
Rec. Date: Dec. 15, 1995; New York, NY
Time: 4:44
CD: DUBAI

Criss Cross Jazz 1120 (Tk 3)
Notes: On this treatment of the Pat Metheny piece the tenor floats around the phrases sometimes soaring backed by the second tenor sax.
Ref: Billy Drummond, Bio, [Wikipedia](#)
Billy Drummond Quartet, Dubai CD, [CDUniverse](#) (◀AUDIO SAMPLE)
Billy Drummond Quartet, Dubai CD, [crisscrossjazz](#) (◀AUDIO SAMPLE)
Billy Drummond Quartet, Dubai CD, [Discogs](#)
MusicStrands & other Web sites

JZ-CP5 United Kingdom 1968

THE CAVE OF MONTESINOS *

JZ – Contemporary – Instrumental

Comp: Kenny WHEELER

Perf: JOHN DANKWORTH ORCHESTRA

Kenny Wheeler (flugelhorn)
John Dankworth Ray Swinfield, Tony Coe,
& Tony Roberts (saxes)
Derek Watkins, Henry Shaw, Henry Lowther,
& Les Condon (trumpet)
Chris Pyne & Mike Gibbs (trombone)
Alf Reece & Dick Hart (tuba)
John McLaughlin (guitar)
Alan Branscombe & Bob Cornford (piano)
Dave Holland (bass)
Tristan Fry (percussion)
John Spooner (drums)

Prod. Co: Fontana Records Ltd.

Rec. Date: March 1968

Liner Notes: (CD) Alyn Shipton

Time: 4:42

1. **LP:** WINDMILL TILTER: THE STORY OF DON QUIXOTE

Fontana STL 5494

12" 33rpm (Sd 2 – Bd 1)

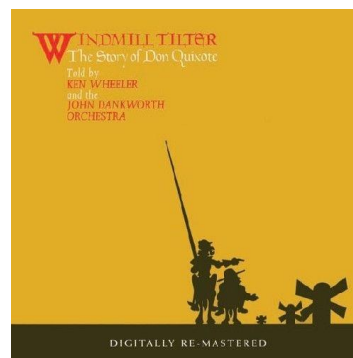
2. Reissue on **CD:** WINDMILL TILTER: THE STORY OF DON QUIXOTE (2010)

BGO BGOCD 944 (Tk 6)

Notes: A contemporary post bop album entirely inspired by the celebrated tale of *Don Quixote* by Miguel de Cervantes. This track is inspired by the incident in that novel where Don Quixote explores the Montesinos Cave.

Don Quixote de la Mancha is lowered into the cave on a 100-fathom (600-foot) rope by Sancho Panza and his guide. He stops his descent to rest in a recess about 75 feet down where he falls asleep and dreams that he continues descending and finds below a crystal palace and the white-bearded guardian, Montesinos, after whom the cave is named. He is shown the body of the dead Knight Durandarte whose heart, Montesinos, in keeping with a promise, had cut out, after the knight's death in battle, to give to his lady Belerma. Then he sees Lady Belerma, carrying Durandarte's heart, in procession with her damsels. All are under a spell cast by Merlin, the enchanter. Later, Montesinos points out three peasant lasses in the meadows in the cave, one of whom is the Don's ideal love, the peerless Dulcinea.

"The use of the cave by Cervantes signals something very important. In this case, the cave symbolizes a mystical realm in the unconscious mind of Don Quixote where he can come in contact with the souls of his fallen brethren and chivalric heroes from the age regrettably now past." (Abraham 1992)



The Cueva de Montesinos is located southeast of Ruidera, near the Ruidera Lakes (resurgences & travertine falls) in the Campo de Montiel region of Albacete. A large passage slopes steeply down to cave pools. (See ancient map of cave at [jorgeledo](#))



The liner notes give a little more information – “The Cave of Montesinos’ depicts some of the most powerful writing by Cervantes in the original novel. Montesinos leads Quixote to ‘a crystalline palace, where in an exceedingly cool chamber on the ground floor constructed entirely of alabaster there was a marble sculpture of the finest craftsmanship.’ On it lies a noble knight who at first glance seems to be a funerary monument, but in reality turns out to be made of real flesh and blood.

“The full orchestra is used by Kenny to create the cool, smooth, yet spooky atmosphere of the cave, and Dankworth’s instrumentation, which (unusually for the time) always included a tuba helps give depth to the ensemble sound, before the clatter of hooves takes us on.” (Shipton 2010)

A somewhat brooding composition with lots of brass and a nice flugelhorn solo.

See also under Contemporary Art Music – Orchestral – Don Quixote – The Cave of Montesinos.

Ref: Abraham, James T. 1992, Symbolism in the Cave of Montesinos, *Transactions of the Wisconsin Academy of Sciences, Arts, & Letters*, v. 80, 1992, p. 51-56, [wisc.edu](#)

Anon. 2013, Don Quixote Book II Summary and Analysis, [gradesaver](#)

Hughes, Gethin 1977, Cave of Montesinos: Don Quixote’s Interpretation and Dulcinea’s Disenchantment, *Bulletin of Hispanic Studies*, v. 54, Issue 2, 1977, p. 107-113, [tandfonline](#)

John Dankworth Orchestra, Windmill Tilter: The Story of Don Quixote, [Allmusic](#) (◀AUDIO SAMPLE)

John Dankworth Orchestra, Windmill Tilter: The Story of Don Quixote LP, [CDUniverse](#) (◀AUDIO SAMPLE)

Kenny Wheeler, Bio, [Wikipedia](#)

Kenny Wheeler & John Dankworth Orchestra, Windmill Tilter: The Story of Don Quixote LP, [Discogs](#)

de Sancha, Gabriel 1797, Planos de la Cueva de Montesinos, (in Spanish), [jorgeledo](#)

Víctor, 2011, Text & photos of Cueva de Montesinos, (in Spanish), [blogspot.fr](#)

JZ-CP6 Germany 2000

CAVES

JZ – Contemporary – Instrumental

Comp. & Arr: Andre NENDZA

Scr: Paul AUSTER

Perf: **ANDRE NENDZA SEPTET**

Oliver Leicht (clarinet)
 George Tjong (sax)
 Stephen Meinberg (trumpet)
 Henning Berg (trombone)
 Martin Speight (piano)
 André Nendza (bass)
 Christoph Hillmann (drums)

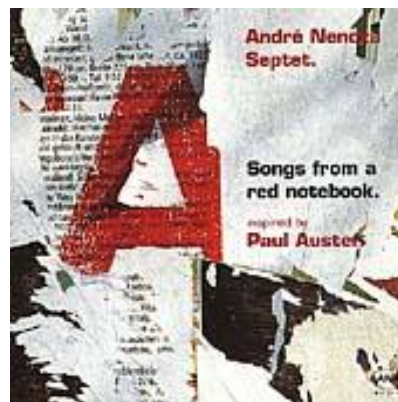
Andre NENDZA



Nar: Douglas Stevenson
Prod. Co: Basart World Entertainment
Rec. Date: August 1997
Time: 14:07

CD: SONGS FROM THE RED NOTEBOOK
ANA/ Musikwelt 1004 (Tk 2)

Notes: *The Red Notebook* is a collection of short, true-life stories by Paul Auster consisting of a several extreme situations and outlandish circumstances. On this album André Nendza takes literary fragments of Paul Auster and adds his own music. (Kurz 1998) One of the stories in this collection, *Moon Palace*, has two different people living in two different caves. "Marco Fogg in 'Moon Palace' is forced to leave his room and abandon it, he adopts the cave in Central Park." (Nikolic n.d.) "In *Moon Palace*, when Marco lives in Central Park, he jots down his observations in a notebook and Effing, while confined in his cave in the Utah desert, records his thoughts in a notebook too." (Plékan 2001)



This easy-going jazz number was based on a folk melody that Nendza heard on his youth. In a radio interview with Markus Kurz he says – " 'Caves' basiert auf einer folkloristischen Melodie, die mich irgendwie an die Gesänge der Indianer erinnert, die ich in meiner Kindheit gehört habe." (Kurz 1998) ["Caves" is based on a folkloric melody, which reminds me somehow of the singing of the Indians, whom I heard in my childhood.]

The short sample has strident, other-worldly sounds and slow beat introduce the narrator who says – "He worked on this second cycle of landscapes with even greater sensitivity than the first." Nothing further is known about this piece.

Ref: André Nendza, Bio, (in German), amicidellarte.de

André Nendza Septet, Songs from the Red Notebook CD, CDUniverse (◀AUDIO SAMPLE)

André Nendza Septet, Songs from the Red Notebook CD, fishpond

Kurz, Markus 1998, André Nendza Septet, Songs from the Red Notebook CD, Radio Dreyeckland Freiburg, (in German), margs

Nikolic, Dragana n.d., Paul Auster's Postmodernist Fiction: Deconstructing Aristotle's "Poetics," Thesis, bluecricket

Paul Auster, The Red Notebook: True Stories, google.fr

Plékan, Alexis 2001, Confinement in Paul Auster's Moon Palace and the New York Trilogy, Thesis, memoireonline

JZ-CP7 United States 1999

CAVE SLEEPERS

JZ – Contemporary – Instrumental

Comp: (?)

Perf: THE TONE SHARKS

Tom Bergeron (alto sax)

Brent Heyne (trombone)

Steve Willis (guitar)

Page Hundemer (electric bass)

Dave Storrs (drums)

Prod. Co: Louie Records

Time: 4:52

CD: CAVE SLEEPERS

Louie 13 (Tk 13)

Notes: The inspiration for this Avant-garde jazz number is closely linked to the name of this combo in that the title, "Cave Sleepers," refers directly to the caves where some sharks habitually go to "sleep." The Tone "Sharks are cave sleepers – they don't have to move all the time." (Anon. n.d.) The band photo here shows six people, but the woman (second from left) is not a member.

The subject of sleeping sharks in the underwater caves of the Yucatan Peninsula in Mexico was treated in an article in the National Geographic Magazine and also by a 1975 television documentary on



the NBC-TV series, "The Undersea World of Jacques Cousteau." These caves are at the Isla Mujeres off the northeastern tip of the Yucatan, where it was found that the water has below-normal salinity because fresh water wells up in the sandy floors of the caves. The water inside the caves also tested for higher oxygen and carbon dioxide content, which may contribute to tranquilizing the sharks. (Clark 1975) Shark photo in cave by David Doubilet.

One critic wrote that this number has "slow, slightly New Orleans-ish rhythms" and "is filled with warm, jazzy textures and skillfully spun melody lines." (Anderson, 2014)

Beginning with bass and soft drums working around each other with a slow, funky beat and sparse cymbal crashes. The alto arrives interweaving with trombone and guitar, followed by guitar variations and more intertwined sax and trombone 'til all slowly fades.

Ref: Anderson, Rick 2014, The Tone Sharks, Cave Sleepers CD, [Allmusic](#) (◀AUDIO SAMPLE)

Anon. n.d., The Tone Sharks, Cave Sleepers CD, [peak](#)

Clark, Eugenie, Into the Lairs of "Sleeping" Sharks, *National Geographic*, v. 147, n. 4, Apr. 1975, p. 570-584

The Tone Sharks, Bio, [peak](#)

The Tone Sharks, Cave Sleepers CD, (0:57), [northpacificmusic](#) (◀AUDIO SAMPLE)

JZ-CP8 Germany 1995

HÖHLEN

JZ – Contemporary – Instrumental

Comp: Claus STÖTTER

Perf: STÖTTER'S NEVERTHELESS



Claus Stötter (trumpet)
Dizzy Krisch (vibraphone)
Mathias Erlewein (sax)
Yves Torchinsky (bass)
François Laizeau (drums)



Claus STÖTTER – Photo by Thomas Schloemann

Prod: Claus Stötter

Prod. Co: L & R Records (Bellaphon); Frankfurt

Rec. Co: MTS Studio Albstadt

Rec. Date: August 30 or 31, 1994

Liner Notes: Claus Stötter & (in English) Kerstin Goeman

Time: 1:40

CD: BUT, WHERE IS THE EXIT?

L & R Music CDLR 45099 (Tk 1)

Notes: Claus Stötter studied classical trumpet at the Staatliche Hochschule für Musik und Darstellende Kunst Stuttgart (National Conservatory of Music at Stuttgart) and in 1990 he formed his German-French jazz quintet. (Anon. 2007)

On the 30-second sample the trumpet plays the theme with the ensemble over paradiddle drums.

It is not known what cave, real or artificial, inspired this short piece.

Ref: Anon. 2007, Claus Stötter Quintet, Nevertheless, Jazz-Club de Dunkerque, (in French), [jazzdunkerque.fr](#)

Schlage, Jessica 2011, Interview mit NDR Bigband Trompeter Claus Stötter (in German), [ndr.de](#)

Stötter's Nevertheless, But, Where Is the Exit CD, [CDUniverse](#) (◀AUDIO SAMPLE)

Stötter's Nevertheless, But, Where Is the Exit? CD, [Discogs](#)

Stötter's Nevertheless, But, Where Is the Exit? CD, [gobuz](#) (◀AUDIO SAMPLE)

JZ-CP9 United Kingdom 2002

IN THE CAVE

JZ – Contemporary – Instrumental & Spoken Word

Comp: (?)

Nar: Edwin Morgan (poetry reader)

Perf: Tommy SMITH (sax & synthesizer)

Groven Myhren (soprano vocal)

Kenny Barron (piano)



Steve Hamilton (synth)
James Genus or Aidan O'Donnell (bass)
Clarence Penn (drums)
John Blease (drums & gongs)

Prod. Co: Spartacus Records Ltd.

Time: 5:00

CD: ALONE AT LAST

Spartacus STS 004 (Tk 8)

Notes: Many of the selections on this album are related to Scotland – “Robert Burns,” “Loch Ness Monster Song,” etc. Some of the pieces blend music and poetry, and this one apparently does too. In what cave and where is not known.

This album features the poetry of Edwin Morgan, but the verses of this piece were not heard. The 30-second audio clip only provided a slow beat, high wails joined by spirits of wailing sax followed by low register burps on sax.

Ref: Tommy Smith, Alone at Last CD, [Allmusic](#)

Tommy Smith, Alone at Last CD, [Amazon](#) (◀AUDIO SAMPLE)

Tommy Smith, Alone at Last CD, [CDUniverse](#) (◀AUDIO SAMPLE)

Tommy Smith (Saxophonist), Bio, [Wikipedia](#)

Tommy Smith – Spartacus Records, [tommy-smith.co.uk](#)

JZ-CP10 United States 1979

THE LIGHT AT THE END OF THE CAVE

JZ – Contemporary – Instrumental

Comp: Jim McNEELY

Rts: Wu Wei Music (BMI)

Perf: Jim McNEELY (piano)

Jon Burr (bass)

Billy Hart (drums)

Prod: David Feinman

Prod. Co: Gatemouth Recording Co.; Island Park, NY

Rec. Date: May 4 or June 27, 1979

Liner Notes: Leslie Ladd & David Feinman

Time: 3:16

1. **LP:** THE PLOT THICKENS

Gatemouth 1001

12' 33rpm (Sd 1 – Bd 2)

2. Reissue on **CD:** THE PLOT THICKENS (1989)

Muse 5378 (Tk 2)

Notes: A great title. The piano starts with a light theme with occasional high notes. Hesitant searching passages follow, backed by bass. The drums rap and the piano changes to more melodic ramblings then returns in the end to the opening theme.

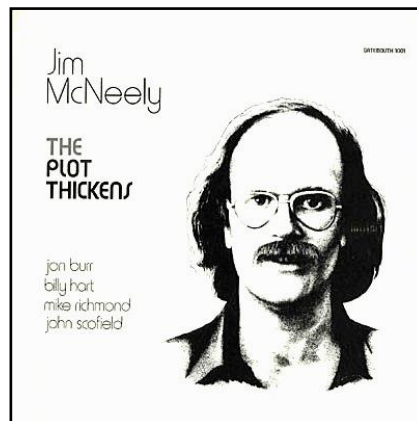
This album was a solo effort while he was working as a sideman. In 1978 Jim McNeely “joined the Thad Jones/ Mel Lewis Big Band. He spent six years as a featured soloist with that band and its successor, Mel Lewis and the Jazz Orchestra.” (Anon. 2014) See the modern jazz section for the Mel Lewis Sextet piece, *Charlie's Cavern* – JZ-MD6.

Ref: Anon. 2014, Jim McNeely, Bio, [Wikipedia](#)

Camier, M., *Jazz Magazine*, n. 293, Jav. 1981, Paris, p. 51

Jim McNeely, Bio, Home site, [jim-mcneely](#)

Jim McNeely, The Plot Thickens LP, [Discogs](#)



JZ-CP11 Germany 1999

OUT OF THE TAB CAVE

JZ – Contemporary – Acid Jazz – Instrumental

Comp: Hellmut HATTLER

Rts: (BIEM)

Perf: **TAB TWO**

Hellmut Hattler (bass)

Dave Wilczewski (sax)

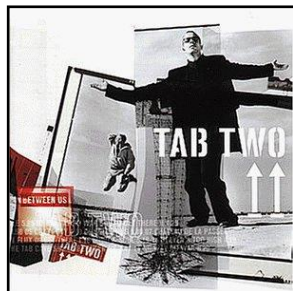
Joo Kraus (trumpet)

Jürgen Schlachter (cymbal)

Prod: Tab Two

Prod. Co: Polydor GmbH; Hamburg

Rec. Co: Toontown Studio; Ulm



Time: 5:52

CD: BETWEEN US

Polydor 559 768-2 (Tk 12)

Notes: Tab Two was one of the pioneers of acid jazz in Germany. The title of this piece must relate in some way to the name of this band. A 30-second sample had sax and trumpet followed by a choppy drum solo.

Ref: Hellmut Hattler, Tab Two, [Wikipedia](#)

Nickolas K 2014, Tab Two, Between Us, Review (in French), [fonkadelica](#)

Tab Two, Between Us, [Discogs](#)

Tab Two, Between Us, [universalmusic](#) (◀AUDIO SAMPLE)

JZ-CP12 United States 2004

STALAGMITE

JZ – Contemporary – Funk – Instrumental

Comp: Craig TABORN

Rts: (BMI)

Perf: **Aaron STEWART** (tenor sax)

Craig Taborn (keyboards)

David King (drums)

Prod: Craig Taborn

Prod. Co: Thirsty Ear Recordings Inc.

Rec. Co: Brooklyn Recording; Brooklyn, NY

Time: 1:09

CD: JUNK MAGIC

Thirsty Ear THI 571442 (Tk 6)

Notes: One critic wrote – “ ‘Stalagmite’ is an over the top exercise in abstract electronic jazz that ‘swings’ with teetering, clattering, industrial strength by the ensemble, though not, admittedly one that would be recognized within conventional (again, yawn) perception.” (Jurek 2014)

The first word of the album title sort of spells it out: this is junk jazz. Funky percussions and synthetic hand-clapping introduce the tenor sax, which goes around and around for a few choruses, followed by a dash of a few blipping sounds on synthesizer, back to the tenor, then the percussions end it abruptly.

Ref: Aaron Stewart, Bio, [pirecordings](#)

Craig Taborn, Junk Magic CD, [CDUniverse](#) (◀AUDIO SAMPLE)

Jurek, Thom 2014, Craig Taborn, Junk Magic CD, [Allmusic](#) (◀AUDIO SAMPLE)



Photo by Alan Nahigian

JZ-CP13 Spain 2005

TO THE CAVE

JZ – Contemporary – Instrumental – Cave Pic Cover

Comp: Matt RENZI

Rts: Renzmac Music (BMI)

Perf: Matt **RENZI** (clarinet)
David Ambrosio (bass)
Russell Meissner (drums)

Prod: Matt Renzi

Prod. Co: Fresh sound Records

Rec. Co: The Studio; New York, NY

Rec. Date: Sept. 2003

Time: 7:59 (7:54)

CD: THE CAVE

Fresh Sound New Talent FSNT 226 (Tk 7)

Notes: In the short liner notes Renzi mentions that the music on this album “represents a four-year span of experiences living in Japan, Italy, New York, and India.” So the cave that inspired this piece was most likely either in Italy or Japan.

One critic said, “ ‘To the Cave’ features Renzi’s clarinet in a spiritual adventure that treads slowly and deliberately with visions of our ancestors in focus. Nothing stands in his way as he and his musical partners parade over ancient pathways in search of life’s next adventure.” (Santella 2005) And another said that Renzi brings a more definitive groove to – “the hypnotic, Indian-inflected ‘To the Cave,’ which feels like a calmer version of John Zorn’s Masada Quartet.” (Anon. 2011)

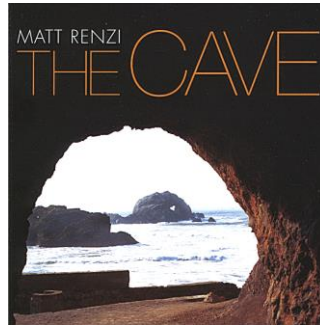
The bass sets down a very slow beat and the clarinet starts a long exploration of various interlinked passages. The drums come rolling in and the intensity picks up as the clarinet climbs. Then the bowed double bass solos with its own interwoven, contorted ideas eventually descending to the lowest register. The clarinet plods back on the scene and continues to weave more of the same.

Ref: Anon. 2011, Matt Renzi, The Cave CD, [freshsoundrecords](http://freshsoundrecords.com)

Matt Renzi, Bio, [mattrenzi](http://mattrenzi.com)

Matt Renzi, The Cave CD, [CDUniverse](http://CDUniverse.com) (◀AUDIO SAMPLE)

Santella, Jim 2005, CD Track Review, Matt Renzi, The Cave, [allaboutjazz](http://allaboutjazz.com)



caveinspiredmusic.com