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notable for variations in tempo or different solos. Though some of these tracks were issued as alternate takes in a previous expanded edition, here they're arranged in a way that sheds light on how Mingus worked with his musicians, shaping motifs in the songs, humming parts to the horn players, until every nuance was exactly as he wanted it. *Tijuana Moods* was obviously a very personal statement reflecting Mingus's roots—he was born in Nogales, Arizona, and died in Cuernavaca, Mexico—and that emotional commitment is reflected in his instructions to the band as it develops the motifs that make up this beautiful suite. Hearing the themes recapitulated and exfoliated over the course of the two discs gives the work a more symphonic scope that mirrors the big-picture soundscape that Mingus always worked toward.

Mingus's widow, Sue Graham Mingus, is critical of the additional inclusions in her liner notes, and I agree that we could do without the castanets rehearsal for "Ysabel's Table Dance." But I don't think you can argue with the beauty of such passages as the main theme of that same composition, "Dizzy Moods" and the gorgeous breakdown of "Flamingo" being heard as refrains. The horn charts for this augmented sextet are magnificent, Jimmy Knepper's trombone playing is miraculous in all its variations, Danny Richmond's powerful and pointillist drumming keeps everything swinging and propulsive, and Mingus sways and nudges the currents of these passages with effortless grace and deep soul.

It's also revealing to hear the expansive *Epitaph* alongside works that Mingus created during his life. *Epitaph* is the ultimate tribute to Mingus the composer: a monster assemblage of Mingus themes played by a 31-piece orchestra under the direction of Gunther Schuller, who described the work as "the *Götterdämmerung* of Jazz."

The box also contains "Revelations," a through-composed Mingus work with no improvisation, and "Non-Secretarian Blues," a duet with pianist Dave Brubeck. —John Swenson



### KENNY WHEELER BIG BAND *The Long Waiting*

Kenny Wheeler, flugelhorn; Pete Churchill, conductor; Diana Torto, vocals; Duncan Lamont, Ray Warleigh, alto saxophone; Julian Siegel, Stan Sulzmann, tenor saxophone; Julian Argüelles, baritone saxophone; Tony Fisher, Henry Lowther, Nick Smart, Derek Watkins, trumpet; Barnaby Dickinson, Dave Horler, Mark Nightingale, trombone; Dave Stewart, bass trombone; John Parricelli, guitar; John Taylor, piano; Chris Laurence, bass; Martin France, drums  
CAM Jazz CAM 5044 (CD). 2012. Ermanno Basso, artistic prod.; Niall John Acott, eng. DDD?  
TT: 68:33

PERFORMANCE ★★★★★  
SONICS ★★★★★

Although trumpeter Kenny Wheeler has devoted much time to small groups, his large-ensemble work dates back to the 1960s. This new document involves 19 players—and a conductor—drawn from Wheeler's London environs, including tenor saxophonist and longtime colleague Stan Sulzmann, one of the first solo voices we hear in the first track, "Canter N. 6." In "Four, Five, Six" it's baritone saxophonist Julian Argüelles, an intriguing leader in his own right, who burns over bossa-rooted rhythm and soaring changes. Pianist John Taylor, almost as much an architect of the Wheeler sound as Wheeler himself, does marvelous work in "Enowena" and "Upwards." Diana Torto is poised and precise in her wordless vocals, although a little goes a long way—she's a bit too prevalent in every arrangement.

At 82, Wheeler still has his round, swooping, legato tone, with pitch fluctuations that give his melodies and solos a kind of astral bluesiness (here he plays only flugelhorn). His harmonic language is all the more regal and expansive with a big band, and this recording does it justice: hushed trio passages and full-band crescendos come through with clarity. "Canter N. 1/Old Ballad" proves an inspired medley, the former strongly evoking John Coltrane's "Like Sonny," with rich solos from guitarist John Parricelli and tenorist Julian Siegel. —David R. Adler

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