

## Jazz Festival

# Drummers Lead Well-Rounded Bills

By ROBERT PALMER

Jazz groups led or dominated by famous drummers used to tend to get by on percussive flash and muscle. But at the Jazz Festival on Friday, bands led by three drummers — Max Roach, Andrew Cyrille and Sunny Murray — and an all-star group that featured the drummer Elvin Jones confounded any expectations that were based on this particular jazz cliché. All these groups played well-rounded programs. There were drum solos, but for the most part they were concise as well as inventive.

Mr. Roach introduced his new Double Quartet at Avery Fisher Hall. It consisted of his regular jazz quartet, which has been together for several years now, plus an amplified string quartet that performs regularly on its own as the Uptown String Quartet. Mr. Roach can always be counted on to present music of substance. But he also allows his horn players to take longer solos than they can comfortably handle.

Cecil Bridgewater, his trumpeter, has learned to pace and build his solos and to stop when he has said his piece, but Mr. Roach's tenor saxophonist,

Odean Pope, tends to play long-winded improvisations that do not offer enough ideas or enough structural ingenuity to really sustain interest.

The addition of the string quartet didn't solve this problem, but it certainly made everyone's improvising, including the bassist Calvin Hill's and Mr. Roach's, more interesting and more colorful. On Mr. Roach's composition "Little Booker," the strings kept up a continuing dialogue with the soloists, and Mr. Roach took advantage of the situation by turning in a superb, splashing cymbal solo.

A composition by Mr. Bridgewater gave the strings coursing be-bop lines to play, and they carried them off with more bite and panache than this listener has ever heard from a string quartet.

The Great Quartet, which shared Fisher Hall with Mr. Roach, consisted of Mr. Jones, the bassist Ron Carter, the pianist McCoy Tyner and the trumpeter Freddie Hubbard. One of the most exciting things about the festival in recent years has been the chances it gives Mr. Hubbard to play substantial

jazz, as opposed to the more commercial music he favors on records. His trumpet and flugelhorn solos with the Great Quarter were positively riveting — full of daring interval jumps, smeared phrasing that lent his flugelhorn in particular a sound like a reed instrument. Mr. Tyner played sensitively, avoiding the thunder he frequently unleashes with his own bands, and much the same could be said of Mr. Jones. Mr. Carter was the quartet's power house, and his solos projected an unaffected but unmistakable authority.

At the Floating Foundation for Photography's barge on the Hudson River, where Soundscape has been presenting its summer concert series and is showcasing a number of jazz groups in cooperation with the festival, Andrew Cyrille offered the evening's wittiest, most creative drum solo. His sparse, telegraphic style is exciting without being overbearing, and he had put together an interesting program of compositions by Leroy Jenkins, John Stubblefield and other first-rate writers whose tunes are too infrequently heard.