Uri Caine and His Jewishly Influenced Music

by

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Abstract of the Dissertation
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The Introduction to Uri Caine and His Jewishly Influenced Music contains brief reviews of Mike Gerber's Jazz Jews and Jeffrey Melnick's A Right to Sing the Blues, and a definition of Jewishly influenced music. Part I is a detailed biography of Caine's life as described by Caine in interviews. Part II seeks to understand Caine's work through his roles as leader, composer, sideman, arranger, collaborator and keyboardist, and it looks at a few examples of his Jewishly influenced music. Caine has won the Down Beat Talent Deserving Wider Recognition award for the Jazz Artist and Electric Keyboardist categories, the International Composers' Hit award for Best Mahler CD and he was the first jazz artist to be named the artistic director of the musical segment of the Venice Biennial. Caine's early JMT and recent Winter & Winter recordings are discussed in the Leader section. Caine's breadth and compositional process is described in the Composer section. Caine's fellow musicians praise his humility and talent in the Sideman section. Caine blurs the line as an Arranger/Collaborator with his composing and interpreting prowess. Caine discusses his familiarity with the Korg organ, the Fender Rhodes and the piano while outlining his practice routines in the Keyboardist section. Finally, this Master's thesis presents an analysis of three of Caine's Mahler-inspired works, and it shows how those pieces are Jewishly influenced.

Caine, born and raised in Philadelphia, is known as a jazz pianist who played with the great Bootsie Barnes, Hank Mobley, Philly Joe Jones and others. But Caine's desire to push the
musical envelope has led him to work with John Zorn, the Radical Jewish Culture series (on the Tzadik label), the Downtown music scene in New York, the more commercially successful Grover Washington Jr. and a plethora of classical musicians. Caine has reworked, arranged, composed in the style of and/or interpreted Mahler, Beethoven, Bach, Mozart, Schumann and Schoenberg. Uri Caine is an extraordinary musician who cannot be defined in one box, one pigeon hole, one genre or one style. Uri Caine is a creative and prolific leader, composer, sideman, arranger, collaborator and keyboardist.
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I would like to thank everyone who has encouraged me and helped me through my musical journey. I would especially like to thank my family and the Rutgers-Newark Jazz History and Research faculty for their support and insight.
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Introduction

Did you know that Willie the Lion Smith and Slim Gaillard claimed to be half Jewish?¹ Did you know that Cab Calloway recorded a version of the popular Yiddish tune "Ot Azoy Neyt a Shnyader"?² Did you know that Herbie Hancock, Ron Carter, Thad Jones, Jerome Richardson and Grady Tate played a jazz arrangement of Jewish devotional music with Hebrew readings in 1968?³ Mike Gerber's book Jazz Jews is a collective history of important Jews in the world of jazz.⁴ Jeffrey Melnick's book A Right to Sing the Blues discusses the history of Black-Jewish relations as it relates to American popular song.⁵ My thesis looks at Uri Caine and his Jewishly influenced music. "Jewishly influenced music" refers to any aural, oral or written characteristic which leads one to logically infer a connection to Jewish tradition. Since it is crucial to understand the roles that Jews have played in jazz in the past in order to evaluate better and to write effectively about Uri Caine and his music today, I have read and analyzed excerpts from these two books. First, this brief introduction will discuss Gerber's Jazz Jews – its overall goals, its writing style strengths, a discussion on each of the three parts, the one mention of Uri Caine in the text and, finally, the conclusion of the book.⁶ Second, there is an explanation of the thesis, an evaluation of the writing style weaknesses and conclusions.

¹ Michael Gerber, Jazz Jews (Nottingham, UK: Five Leaves, 2009), 561.
² Michael Gerber, Jazz Jews, 561.
³ Michael Gerber, Jazz Jews, 562.
⁴ Michael Gerber, Jazz Jews, 5.
⁶ Gerber, Jazz Jews, 568.
of Melnick's *A Right to Sing the Blues*. Finally, this introduction will briefly illustrate how these two books have influenced the way I will integrate identity politics into a thesis which focuses on the Jewish and/or Jewishly-influenced music of pianist and composer Uri Caine.

Gerber's *Jazz Jews*, published in 2009 in the UK, has quickly become a must-have book for both scholars and fans of Jewish jazz musicians. The book is over 600 pages; it paints with a wide brushstroke while also pinpointing several important figures. While it is no secret that Jews have been influential in jazz in many ways, this book gives a consolidated view of Jewish jazz history peppered with short portraits, anecdotes and quotes.

In addition to general reading, scholarly research and interviews, Gerber utilizes his Jewish heritage and journalistic tendencies and relates an easy-to-read story. The style makes it enjoyable, makes it more accessible to the general public and makes readers forgive the few but useful footnotes at the end of each chapter. The preface relates how Gerber's first contact could not understand why he wanted to write about Jews and jazz. Some Jews, just like representatives of other ethnic, cultural and/or racial groups, have immediate, instinctual and indescribable attractions to the art form of jazz. So why bother writing about it? Gerber explains:

> Of course, that doesn't stop books being published every year along the lines of *Great American Golfers*, or even, for all I know, *Great Scandinavian Bird Spotters*. Books of this type, unless they're chauvinist, are pretty harmless and if

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7 Melnick, *A Right to Sing the Blues*, 1.
there's a public out there that wants to read them, what right does anyone have to deny them?\(^9\)

As a student in the Jazz History and Research program at Rutgers-Newark, I have always assumed that Gerber wrote this book out of a consuming passion for the topic. But Gerber admits to writing the book against the advice of Jim Godbolt, the editor of *Jazz at Ronnie Scott's*, and despite the skepticism of the great Artie Shaw. Gerber's international, journalistic perspective results in a broader, and perhaps less traditional, view of jazz as it relates to Jews.

Gerber divides his book into three distinct sections which he labels Part 1: The USA, Part 2: Worldwide and Part 3: Fusions and Conclusion.\(^10\) There is also a comprehensive bibliography and an index. The first section is a history of jazz with relevant and significant contributions by Jewish musicians and others. The second section highlights Germany, Soviet Europe, Britain and Israel. The third section gives a brief overview of Klezmer, an art form which novices often mistakenly labeled as "Jewish jazz". It continues by tracing the evolution of the current fusions of Jewish music and Jewishly influenced music. There is even the story (that may be more myth than truth) about Louis Armstrong. Interspersed among Armstrong oral histories is the following anecdote: Armstrong passed the open door of a synagogue, he saw the men rocking back and forth while praying (*shockling*), and he heard tunes with repeated syllables rather than lyrics (*nigunim*). That inspired Armstrong to start scat singing.\(^11\)

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In addition to the fact that it is a current and international guide to Jews and jazz, my specific interest in the Gerber book is to see what it illuminates about Uri Caine. Gerber only name-drops Caine in the section that addresses the John Zorn label Tzadik and the Radical Jewish Culture series (the Downtown scene as it relates to Jewish music).\(^\text{12}\) Within a discussion distinguishing between Jewish music fused directly with other music and music that is Jewishly inspired, Gerber writes his single comment.

"[P]ianist Uri Caine's *Zohar/Keter* album is a profound religious statement."\(^\text{13}\) This album is nowhere to be found in the Tom Lord Jazz Discography or on Caine's Website but, upon further research, it looks like it was released on either (or both) Knitting Factory Records (KFR-236) or the Jewish Alternative Movement label.\(^\text{14}\)

I am disappointed not to have found more specifics to insert into this Master's thesis. Even so, Gerber's book is a definite cover-to-cover read for me. One of my favorite parts of the book is his metaphor for jazz. Gerber writes:

One way of looking at jazz is that it is a coat of many colours, the dominant thread of which is black. That does not diminish the essential truth about jazz, that until comparatively recently the contribution by the foremost black musicians has outweighed that of any other group.\(^\text{15}\)

This finally makes me comfortable as a White Jewish Male with a passion for jazz. And at the end of the book, Gerber humbly states:

So that's my book, it is not the Torah on Jews and jazz. . . . Whether it is the musicians, facilitators, or just the punters who have bought the records and

\(^{12}\) Gerber, *Jazz Jews*, 570-583.

\(^{13}\) Gerber, *Jazz Jews*, 568.

\(^{14}\) http://www.discogs.com/Zohar-Keter/release/1826167

attended the concerts, Jews have been among the major contributors to, and supports of, jazz. The anti-Semites were right; jazz and Jews are closely tied. Long may the connection continue.\(^\text{16}\)

I hardly agree.

The second major historical book that I am excerpting since it is relevant to this Master's thesis is Jeffrey Melnick's *A Right to Sing the Blues*. Melnick is not afraid to expose his views about the difficulties between Jews and Blacks throughout American history. Melnick theorizes:

My central contention is that Jews in the music business used their privileged positions to make a number of clear arguments about their status as Jews, and did so particularly by situating themselves at the center of what most people understood to be 'Black' music.\(^\text{17}\)

Melnick explores the cultural, sociological, and economic history of the Black-Jewish relationship as it relates to American popular music. Melnick looks at the bad in the relationship as well as the good. Melnick states "Jews, in the music business, in particular, drew connections between themselves and African Americans in order to create a narrative about the ethnic origins of the music which became operational as national mythology".\(^\text{18}\) In other words, Melnick says that most Jews are no different than others; Jews appropriate "Blackness" to their own advantage with little regard for the

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\(^\text{16}\) Gerber, *Jazz Jews*, 628.

\(^\text{17}\) Melnick, *A Right to Sing the Blues*, 14.

thoughts, ideas, or creativity that stem from their African American counterparts.
Melnick claims that the "shared oppression" metaphor that Jews use to link themselves
and Blacks is dominated by Jews. Melnick writes, "the beginning premise here is that
'Black-Jewish relations' is a language spoken by many – but most frequently and most
powerfully by Jews." Jews, Melnick says, have created a construct that links them to
African Americans, particularly in the entertainment industry. Melnick explains how this
is especially true of Jews as they were first admitted into publishing, owning performance
venues, and Hollywood. (He also specifies that this construct only deals with straight
men, not women and gay men). Melnick argues that for every visible successful
Gershwin-Vodery-like partnership, there are many unseen, unsuccessful, unequal Jewish-
Black partnerships.

While a lot of this ugly "truth" is hard to stomach, Melnick makes it even harder.
The writing style is jargon filled, extra comma-ed, and long winded. While I understand
that Black-Jewish Relations is a relatively new field, I am unconvinced that the use of
meta-language makes Melnick's thesis more impressive or the points any clearer. If
anything, Melnick's repetitiveness makes his book, which is significantly thinner than
Gerber's, seem twice as long and tiresomely pretentious. Melnick does not have to do
this; his voluminous research and helpful footnote annotations reveal the depth of
knowledge.

At the end of his book, Melnick comes to a surprisingly concise conclusion. He
writes:

19 Melnick, A Right to Sing the Blues, 4.
20 Melnick, A Right to Sing the Blues, 4.
21 Melnick, A Right to Sing the Blues, 30,32.
22 Melnick, A Right to Sing the Blues, 55-59.
Scholarship is rarely prophetic and then usually only by accident. Even so, I want to open this epilogue with a very modest bit of speculation. Searching for a governing metaphor to convey aptly the complex history of Black-Jewish relations, the current generation of commentators will turn to "marriage" and "divorce." 23

Frankly, I am ready for a divorce.

I read books like Gerber's and Melnick's because I always struggle with the issue of identity politics in jazz. Specifically, I wonder about the relative importance of Whites, Jews and Americans in the history of jazz. Gerber believes that the story is enhanced by an international, multicultural scope. Melnick reminds us that, in many ways, Black contributions to jazz have been minimized. Melnick argues that the partnership between African Americans and all others within the history of jazz is sometimes a serene marriage, sometimes a complicated separation and sometimes a painful divorce. The two histories, in my opinion, complement each other.

After studying jazz history for many years, completing the jazz historiography sequence and reading hand-picked scholarly jazz literature for a whole semester, I have yet to find a definition of jazz that truly satisfies me. So I have come up with one of my own. I see jazz as a fabric where the vertical threads are the types of music that have been fused: classical music, ring shouts, blues, field hollers, ragtime, marches, funeral music and 2nd lines, folk tunes and more. And I see the horizontal threads as the people and

23 Melnick, *A Right to Sing the Blues*, 197.
their heritages, cultures, ethnicities, customs and traditions; Creole, African, Caribbean, French, Spanish, American, German, Jewish, Black, Scandinavian, British, Gypsy, Japanese and more. We weave these all together and we get fusion (in the literal sense of the word), an eclectic combination of sound.

By the late twentieth century, jazz is influenced by new generations, new ideas, new concepts of music, new instruments and new creative ideas. International jazz is packaged so that it can be valued, sold and evaluated. Gerber teaches us that Jewish heritage, culture, traditions, and customs have been there from the beginning. The most prominent and successful example of this type of music is often released on John Zorn's Tzadik label.

A significant subset of the Tzadik label is the Radical Jewish Culture (RJC) series that, at this point, has more than 150 CDs to its name. Zorn writes:

Tradition, history and the past have always played a strong role in the life of the Jews but it is also important to think about the future. As we grow as a people, it seems natural that our culture should grow along with us. Just as jazz music has progressed from Dixieland to free jazz and beyond in a few short decades, and classical music went from tonality to chromaticism, noise and back again, it has occurred to me that the same kind of growth should be possible—and is perhaps essential—for Jewish music.”

Gerber, Zorn and I agree that, throughout history, Jewish music is so influential that it attracts both Blacks and non-Jews to play or to compose it.

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One of Zorn's earliest projects is Masada:

"Named after the first century AD hill fortress where Jewish Warriors committed suicide rather than surrender to Roman Conquerors, Masada [first assembled in 1993 comprises] Zorn [Alto], Dave Douglas (trumpet), Greg Cohen (bass), Joey Baron (drums). All are Jews [except] Douglas. ... [Zorn] has done this by composing more than two hundred tunes for Masada as a basis for improvisation. The first hundred were composed in a big-bang burst of creativity before Masada was formed. ... Zorn intended that his compositions prove adaptable for any type of ensemble, and various Masada offshoots have borne this out in practice."26 If you search for "Masada" on Tzadik.com, you will now see (the original) Masada, Electric Masada, the Masada Quintet, the Masada Sextet, Masada songbook, and the Masada String Trio.27

According to Gerber's interview with Greg Cohen, "over the years [Masada] became very successful and fun to play and all of a sudden the audience was there. Dave Douglas's career has blossomed – because of that he's not as available as before, Joey Baron too."28 Douglas's first CD as a leader, as seen on the Tom Lord Jazz Discography, features Mark Feldman (violin), who Douglas works with on other Jewish projects (like the Mickey Katz CD by Don Byron).29 Douglas first used Uri Caine (who was also on the Katz CD) as sideman in 1994, only one year after Masada. Douglas uses Caine again in

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26 Gerber, Jazz Jews, 572-573.
28 Gerber, Jazz Jews, 573.
1996, 1999, 2001, 2002, 2003, 2006 and 2009.\textsuperscript{30} Caine records \textit{Moloch} on the Tzadik label in 2006.\textsuperscript{31} In 2008, Mark Feldman records \textit{Secrets} with Caine, Cohen and Baron, the same lineup was used in 2009 with Daniel Zamir instead of Feldman.\textsuperscript{32} Then Caine records with Masada in 2009.\textsuperscript{33} Caine uses Douglas on two of his CDs. The connections among these great musicians is due directly to John Zorn's leadership – as an organizer of festivals, as a producer of the Tzadik label and as an independent artist.

Returning to Gerber's metaphor of jazz as a textile, I would like to suggest an extension. I propose that Jewish music is the imaginative decoration on certain jazz garments. As my Master's thesis about Uri Caine and his Jewishly influenced music evolves, I wrestle with many questions: Why write about a Jew in jazz? Why write about Uri Caine? Why concentrate on the Jewish part of Caine's music? How do I balance the fact that Uri Caine is White and Jewish rather than Christian and African American?

I will tell you why. I see Uri Caine as a role model for people like me – White, Jewish, American jazz musicians – who want to be confident that they can make a contribution to jazz.

Uri Caine was born in Philadelphia on June 8th, 1956. He is the oldest of three siblings, his parents gave him a Hebrew name, he recalls hearing Moroccan folk tunes as a kid, his parents spoke Hebrew to him as a kid and he recalls visiting Israel as a child

with his siblings.\(^{34}\) I, too, was born in America. I'm the oldest child. I have a Hebrew name. I chanted the Moroccan Torah trope at my Bar Mitzvah. I was, at one point, fluent in Hebrew and was able to speak to my father in his native tongue. I lived in Israel for the year when I was nine.

Caine began studying piano at age seven. By age 13, Caine was under the tutelage of Bernard Peiffer and was encouraged to compose. He played with many musicians in the Philly scene like Philly Jo Jones, Hank Mobley and Grover Washington Jr.\(^{35}\) He received a Bachelor of Arts from University of Pennsylvania where he studied composition with George Rochberg and George Crumb.\(^{36}\) I began studying piano at an early age, entered a composition contest in middle school, played with Columbus, Ohio musicians Gene Walker, Jim Masters and Jim Rupp, and once performed as a guest soloist with the Columbus Jazz Orchestra. When I went to The Ohio State University, I studied jazz piano performance and continued to enter composition competitions.

But I am not an amazing pianist and composer like Uri Caine. I aspire for my thread in the tapestry of jazz history to be to educate people about jazz, sometimes about the significant contributions of modern Jewish music to the international art form of jazz. Like Gerber, I can illustrate the proud contribution of Jews in jazz. I can counteract

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Melnick's hostile interpretation of the role of Jews in jazz. I can start with Uri Caine and reveal the individual genius of contemporary Jewish artists towards the future of jazz.

So let's begin with Uri Caine. This Master's thesis seeks to show what I've come to learn about the amazing Uri Caine through countless hours of reading, three hours of interviews with the man himself, transcriptions of segments of selected compositions, days of listening to recordings and watching performances on YouTube, and animated discussions with my classmates, professors and family.

Enjoy!
Part I: Early Life and Biography

Uri Caine, born June 8th, 1956, is the oldest of three children born to Burton and Shulamith Wechter Caine. Burton Caine is a lawyer and law professor who was once head of the American Civil Liberties Union of Philadelphia. Shulamith Caine is a poet and English professor. Growing up in Bala-Cynwyd Pennsylvania, Caine recalls:

There's a picture of me sitting in a football uniform [at the piano]. ... I tried to be in the Little League. ... There [were] a lot of kids on our street and we...would play sports. There was a park near our house where we [would] go and play.¹

Caine went to Solomon Schechter day school and Akiva high school, private schools where he studied Jewish and state required curricula:

I went to high school until 11th grade because, in Pennsylvania, you only needed four years of English, so I took a summer school course to get that. I spent the year I should have been in 12th grade just practicing and working. ... But I practiced a lot that year and...was working with a composition teacher then too.²

Caine remembers growing up in a Zionist household:

We grew up speaking Hebrew. ... We would sit around the table Friday night and listen to Jewish folk music to learn [it].³ ... We did go to Israel as kids, and I

¹ Uri Caine, interview by Jeff Benatar, October 4, 2012.
² Uri Caine, interview by Jeff Benatar, October 4, 2012.
remember our friends and relatives there laughing at the way we spoke, this Shakespearean Hebrew. I knew the Hebrew word for every instrument in the orchestra, but in Israel people would just use the English word. I was on the road this summer with [trumpeter] Avishai Cohen and, when we spoke Hebrew, he was like, ‘Man, incredible, some of the words you use’ When I Skyped my parents, I’d bring Avishai into the room to talk to them—what a trip. It’s this strange thing.

Caine was exposed to many different types of music at home. His parents listened to classical music, opera, and Israeli music of any kind. His mom had a particular love for Aretha Franklin and the Beatles. In fact, Caine's parents left him and his siblings at home with his grandmother and went to Woodstock. "They were going up there to hear some music. ... I don't think they expected it to be what it was but it made a strong impression. ... It was sort of a political thing; they were interested in seeing what was going on". It was Caine's extended family that introduced him to jazz. "I don't think [my parents] understood jazz or R & B,' Caine said. 'But they heard it. My uncle gave me Miles Davis and John Coltrane records. That's when I started to listen to jazz.'"

Because his parents were such music lovers, Uri and his siblings all took piano lessons. Caine recounts:

The first teacher that I had was a teacher that lived in our neighborhood. ... Then, as I got a little bit older, [there was a] teacher who was...actually a younger guy who was studying music at Temple who was a really good pianist. And I enjoyed studying with him. [The] piano teachers that I had, they were good. ... They were

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4 David R. Adler, "Citizen Caine," *JazzTimes*, February 2012.
5 Uri Caine, interview by Jeff Benatar, September 12, 2012.
teaching us very basic, classical music pieces and scales and stuff like that. It wasn't...terribly rigorous; it was...something I enjoyed doing.\(^7\)

When he was around 13 years old, Caine's mother arranged for him to study with one of Philadelphia's premiere piano teachers, Bernard Peiffer. Through Caine's association with Peiffer and the other musicians in Peiffer's circle, Caine learned the necessary components of musicianship: attitude, practicing, and ear training. This was especially important because the Jewish private schools that Caine attended did not have significant music programs.

Peiffer taught Caine to be serious, open-minded and persistent about his music studies:

Bernard told me that if I really wanted to improve, I'd have to get intense on every level. ... I'd have to practice and investigate and start reading and start thinking. I'd have to start playing with musicians my age and older, listen to them and try to move into what they do, even if I don't accept it all.\(^8\)

Peiffer also taught Caine that practicing was crucial to one's musical development:

I started practicing when I was with Bernard. 'Cause I saw immediately that if you didn't practice then he would just sort of say 'ok, that's it, I'm done'... And I knew that he had done that with other people.\(^9\)

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\(^7\) Uri Caine, interview by Jeff Benatar, October 4, 2012.
\(^8\) Uri Caine, interview by Jeff Benatar, October 4, 2012.
\(^9\) Uri Caine, interview by Jeff Benatar, October 4, 2012.
In addition, Peiffer also introduced Caine to aural training and music theory:

He turned me on to some ear training exercises or just like trying to hear the difference between intervals and how chords were built up. ... He was the one who was really instrumental in getting me started and looking at music in a way of getting a lot of skills together.\(^\text{10}\)

Peiffer's mentorship and introduction to musicians' circles provided Caine with real world experience. Caine recalled one of his first groups:

We were underage. We started to play things like Bar Mitzvahs, parties for people, school music night. ... Your name gets out there and then you start to meet other musicians in the city, and one thing goes to another.\(^\text{11}\)

When Caine was 14 years old he started playing gigs that paid the door:

We played this place in Philadelphia called "Together In Town." ... That was original music. That was our version of what we thought jazz was. ... I didn't really look at it as a way to make money...it was just, the opportunity started to present itself. ... So it started to dawn on me, you know there's a lot of different opportunities here.\(^\text{12}\)

\(^{10}\) Uri Caine, interview by Jeff Benatar, October 4, 2012.
\(^{11}\) Uri Caine, interview by Jeff Benatar, October 4, 2012.
\(^{12}\) Uri Caine, interview by Jeff Benatar, October 4, 2012.
During his high school years, concurrent with Peiffer's mentorship, Caine tried to take advantage of all the opportunities available in Philadelphia. Caine recalls being the piano player for his ninth grade musical. "It was like the first time I actually had the chance to learn to read stuff that was performed, rehearsing, rehearsal pianist and all that stuff."13

When Caine was about 15 or 16, he started taking composition lessons:

I started studying with a contemporary music composer and I got into contemporary music. And so I got interested in a lot of Stravinsky, Schoenberg, Boulez, Perez, and composers like that. I remember he was writing a lot of music for string quartet and he had a great string quartet playing his music. So I'd go to his house...and then these guys would come and play. Check[ing] out how they worked with music was a revelation. I remember turning pages for their recording session...in the studio. How they did it. How they took takes. You know, that made an impression on me. ... But at the same time I was sort of falling into this group of people that [composed]...a guy who had gotten a gig through a cartoonist was doing a lot of gigs for Sesame Street. So we used to go in there and play little arrangements that he had written.14

When Caine got interested in a particular artist, he would start his research at the record store:

13 Uri Caine, interview by Jeff Benatar, October 11, 2012
14 Uri Caine, interview by Jeff Benatar, October 4, 2012.
There was this very good music store in Philadelphia, record store, called 30th Street Jazz. ... A lot of people would hang around, jazz musicians. That was the thing to do on Saturday mornings. To buy records, but also exchanging information. You get to know other musicians. They would say, "hey, check this out." So it was a natural learning experience. Again, absorbing what you're attracted to and trying to find out more about what you didn't know.\footnote{Uri Caine, interview by Jeff Benatar, October 4, 2012.}

When his parents weren't using the radio, or weren't home, Caine also recalls listening to WRTI, the jazz station in Philadelphia:

It's sort of become much blander now. But back in the day...I started listening to the radio because I knew there were certain guys on the radio that would play things that were really interesting. Also they made a connection between [the radio audience and the Philadelphia jazz scene]. ... They would say, "there's going to be this concert. This night. These guys are coming up to town to play" and that's how people would find out what was going on. ... And there were many other clubs besides that in Philadelphia. ... But these were places that were very important, not just for hearing jazz musicians, but I heard Joni Mitchell there. I heard BB Wonder Bread. ... And many of the musicians would come down from New York to play there so that was another thing that presented great variety.\footnote{Uri Caine, interview by Jeff Benatar, October 4, 2012.}

During Caine's gap year, when he would have been in 12th grade, Caine began to study with a woman named Armene DeConteres who was recommended to him by his cousin:
[She] emphasized technique, or making technical exercises out of pieces of classical music that showed different types of touch. ... And also I was studying [composition], still with George Rochberg. I was trying to practice a lot and also spend a lot of time writing music and studying. ... During that whole period I was getting more and more into playing, around town. ... I just remember that being a really constructive year mostly because I could really work every day. ... I could see that certain things were improving.17

Caine recalls a memorable transcription lesson:

[There] was a man named Andrew White who's a saxophone player from Washington D.C. who transcribed all of Coltrane's solos. ... I remember he came to Philadelphia to speak in either a music school or a music store or something like that. .. [White explained that transcription] is this almost emotional exercise. And I got a Superscope tape recorder which slowed down the music by an octave lower.18

Caine's years at the University of Pennsylvania were important to his musical development. Caine received a Bachelor of Arts and he studied composition with George Rochberg and George Crumb.19 From those years, Caine fondly recalls a seminar by composer Ralph Shapey, the drop the needle test required to graduate, and the gigging:

17 Uri Caine, interview by Jeff Benatar, October 11, 2012
18 Uri Caine, interview by Jeff Benatar, October 4, 2012.
One of the best [compositional] experiences I had at Penn was when Ralph Shapey came, who was a composer from University of Chicago, and one thing that he stressed, especially because the kids were writing such complicated music, he would sort of have a seminar on how to tap it out, how to really hear what those things were. ... Another thing that I did a lot that was more informal was playing four hands piano with a guy that I knew in Philadelphia. And we used to get together and... try to sight read that way.\textsuperscript{20}

To graduate from the music department of University of Pennsylvania, Caine was required to pass a comprehensive drop the needle exam:

They would take 20 records from medieval music to contemporary music that you...could listen to like maybe 30 seconds of it and you had to write down what you thought it was. And then they would give you scores...and you would have to identify what it was. Even if you didn't get it totally right...they expected you to go through that. So the process of studying for that [test] turned into a real thing for me because I saw that the proper way to study is to actually...make a list of the supposed masterworks and just start listening to them. Trying to see what is it that makes them tick and all that. So one thing I got into doing is I would take out like 100 records [and listen to them for about] 30 seconds [each]. ... It was like this constant overload of all these types of music and I actually sort of learned about a lot of different music and how to identify it for whatever it's worth. Thinking about why it's being identified in that way. Why is it that that makes it so distinctive, for whatever reason? ... It was just this thing we had to do to get out of

\textsuperscript{20} Uri Caine, interview by Jeff Benatar, October 11, 2012.
school, but it was [a]...really fun experience for me. It made me sort of bear down and try to listen to a lot of repertoire that maybe I wouldn't normally have [listened to]. ... It's something I even try to do even today, kind of keep up with different things. ... That was an important experience for me, really studying for that test.  

During college, Caine played a lot on the Philadelphia scene. He remembers that “we got gigs that would start at two in the afternoon, and you’d just play all day. I was lucky, man. I was essentially supporting myself as a musician when I was in college. I thought that was normal.”  

Once in a while, even a run-of-the-mill gig turned into a unique musical opportunity:

The most memorable Philly Joe encounter might have been at a “transcription” gig in the early ’80s. “These were the jobs that the musicians’ union gave out,” says Caine, “and if you were low on the totem pole you’d get the housing project in North Philly. So we had a gig there. It was with a bass player named Ed Crockett—I played with him a lot—and with [drummer] J.R. Mitchell, who was living in New York. Well, we were talking outside and all of a sudden this big Cadillac pulls up and it’s Philly Joe…and Jaco Pastorius. Philly heard we were playing and he wanted to play. So we played. I’m not sure that the people at that place knew who Jaco was. Philly Joe sort of knew who he was. He was a younger guy to them. Unbelievably, Caine wound up playing trio that day with Pastorius and Jones (he might well be the only pianist in the world who can say this). “We

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21 Uri Caine, interview by Jeff Benatar, October 4, 2012.  
22 David R. Adler, "Citizen Caine," JazzTimes, February 2012.
played ‘Stella by Starlight,’” he says, matter-of-factly. Was it happening? “Oh, totally! I have to say, it was about Jaco completely respecting Philly Joe.”

Caine played in the club scene in Tel Aviv, Israel and in the Caribbean before moving to New York in the 1980s:

I had to go through a big transition, because I was working a lot in Philly and I had to start all over. Luckily I saved some money. But it was sort of scary. I was doing gigs in New York I never had to do in Philly, never. Dressing up as a clown and playing in some salad bar, looking in the mirror and going, ‘Oh, man.’

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Part II

It is incomplete to label Uri Caine as only a pianist or a composer. It is naive to label Uri Caine as only a Jewish artist or a jazz artist. It is simplistic to label Uri Caine as only a Mahler-interpreter or a modernist. Since labeling Caine at any level is hard to do, a better way to explore the genius of his music is to analyze his roles in the music. The second part of this thesis is broken into several sections. First, I will discuss Caine's contributions as a leader, composer, sideman, arranger and collaborator, and keyboardist. Second, I will elaborate on Caine's awards. Third, I will elucidate the components of Caine's Jewishly influenced music.
Leader

One way to measure Caine's genius is through his prolific work as a leader. This section will look briefly at Caine's first album *Sphere Music*, Caine as portrayed in Spotify and *The Philadelphia Experiment*, Caine's second album *Toys*, Caine's most recently released CDs *Siren* and *Twelve Caprices*, and Caine's opinions as a leader of these projects. As a leader on JMT and Winter & Winter, Caine has released more than 20 recordings.

Caine's debut album, *Sphere Music*, came out through JMT. (JMT later became Winter & Winter which has reissued JMT recordings.) 

"For one decade – from 1985 to 1995 – JMT [made] 81 recordings including the landmark debut by Cassandra Wilson, Steve Coleman and Uri Caine as well as over ten milestone recordings by Paul Motian and the unexpected come back by John McLaughlin."

Reviewed in 1995, by Bill Milkowski in *Jazz Times, Sphere Music* (which came out in 1992) displays Caine's wittiness from the beginning. One track is titled "Mr. B.C." for Caine's father Burton Caine – a pun on John Coltrane's "Mr. P.C.". But Caine remains humble dedicating this record to his first mentor, Bernard Peiffer, who was known as "a technically dazzling player who emulated Art Tatum early in his career before arriving in the States". Caine does this by mixing and matching genres, styles, musicians, originals, and standards to their fullest potential. On Caine's website about this debut album, Heather Phares writes, "Uri Caine's debut, 1992's *Sphere Music*, introduces

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his kaleidoscopic take on jazz, coloring it with classical and Yiddish influences".\(^4\) As a writer for the allmusic blog, editor since 1999, and a writer for ROVI (a digital entertainment company) Phares has reviewed much of Caine's music. Phares's brief biography of Caine on Spotify reads:

> Jazz pianist/composer Uri Caine brings an eclectic array of disciplines and influences to his music. His own Jewish heritage, his classical and jazz training, and his interest in electronics combine in ambitious hybrids that are often challenging but always inventive.\(^5\)

Ironically, the picture Spotify uses for Caine's bio is from the *Philadelphia Experiment* CD with Christian McBride and Questlove (or Ahmir Thompson). While it certainly displays his Philadelphian roots with the title and McBride's Phillies shirt, it is a CD that is only designed to be marketable. It's big names (Questlove, McBride, and Pat Martino), shorter solos, a drummer that struggles to swing, and its obligatory tribute tune (the popular "Mister Magic") to Grover Washington Jr. for all the smooth jazz fans (although Caine did work with Washington Jr.) make it one of the weaker albums by many opinions.\(^6\)

Caine's second CD, also originally on JMT, is called *Toys* and is often cited as a tribute to Thelonious Monk and Herbie Hancock:

> I was definitely more aware of coming out of that tradition. I was trying to continue harmonic and rhythmic things that both [Hancock and Monk] have that

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\(^6\) David R. Adler, "Citizen Caine," *JazzTimes*, February 2012.
are so distinctive. ... Being a jazz musician doesn't limit me to jazz. I'm interested in all different types of music and relating them to improvised music. ... To me, jazz is a way of looking at things.\footnote{Kirby Kean "Tradin' Fours. Uri Caine - Beginning to See His Light", \textit{Down Beat}, October 1996.}

Caine's view on all music is unique. For this reason, it was important during the interviews to try and get Caine's perspective on his projects. When asked what his favorite project is (that was released by JMT or Winter & Winter) Caine explains:

Well, that's a hard question to answer. I think a lot of musicians would say it's like trying to pick among your children. I mean some of the CDs I've done [took] a lot of work. I think I enjoyed working on the art music CDs like the \textit{Twelve Caprices} because it was a new situation. And we really had a lot of fun making the record. And it was a different [improvisational challenge] for me. But then again I also liked the record I made called \textit{Siren} [even though it was not really a new situation].\footnote{Uri Caine, interview by Jeff Benatar, October 4, 2012.}

At first glance \textit{Siren} (his newest trio album with Ben Perowsky and John Hébert) and \textit{Twelve Caprices} (for string quartet and piano) were his favorites. Perhaps he's just a savvy business man. But when asked why, Caine is quick to remember his reinterpretations of Gustav Mahler that he is most famous for making. "I remember the musicians, the situations we played in. ... I enjoyed those [records]."\footnote{Uri Caine, interview by Jeff Benatar, October 4, 2012.}

But Caine, after plugging the essential new releases of \textit{Siren} and \textit{Twelve Caprices}, is more interested in creating new music then in recommending his past work. Caine, in fact, has a lot more music recorded including music for string quartet and other
"classically" oriented projects that he would like to release. He's even thinking about creating his own label for this very purpose. He notes that Winter & Winter is only interested in releasing new, marketable things for him through the label:

I did a Gershwin project for New Years in Cologne with singers and also did a version of "Rhapsody in Blue" with my group. So that might be the next project I do for [Winter]. But I also started, sort of, my own record company or a label to release music that probably wouldn't be put out by other people. ... I have either tapes or also more music, let's say, in the Twelve Caprices mode which, for various reasons, is not commercial. ... I've been working with three other groups that want to record with me the stuff I bring to them, maybe that's something I can put out myself.10

The majority of Caine's music that's discussed in the jazz magazines is related to his Mahler works or "reworks". What the magazines fail to recall is that Caine has also reworked (or composed in the style of) Bach, Beethoven, Schumann, Mozart, and most recently Schoenberg – most of which is available on CD. Even the more rock oriented magazine The Wire describes Caine in this Mahler-limited light.11

But Caine does not enjoy being pigeon-holed into this box:

'If, like me, you grew up playing funk, straight jazz, inside, outside, classical, whatever, you've learned a lot of music, and you've learned how to make the adjustments that each demands. And from the time I was growing up, I saw many

10 Uri Caine, interview by Jeff Benatar, October 4, 2012.
people who were into a lot of music. It's not just eclecticism for its own sake. People honestly do dig Stravinsky and Joe Henderson and Beethoven and Jimi Hendrix.' Caine, who has devoted most of the past four years to these efforts, became the jazz world's most active classical interpreter almost inadvertently. 'When I recorded my album *Toys* [for JMT] in 1995, the composition "Time Will Tell" had a bass line that came from Mahler's First Symphony. Listening to the playback, I joked to [producer] Stefan Winter [of Winter & Winter] that the bass line was a Mahler quote, and Stefan said "Oh, you know Mahler? I have this movie about Mahler." He was showing the film at the Knitting Factory, and asked me to create music for it. The response led to the idea for the CD which I developed over the next year.'

Caine has also led his own straight ahead trio and his "Bedrock" trio (which is more funk oriented). Caine's straight ahead trio has performed and/or recorded in prestigious jazz venues like the Village Vanguard and Ronnie Scott's while the Bedrock trio has performed at many major festivals all over the world. Further, Caine was the first jazz musician to bring a DJ (DJ Olive who is on many of his projects) to the Village Vanguard. Caine explains:

One of the traditions of jazz is innovation. It's not just about all the great masterpieces of the past. Although, jazz is certainly about that too. But jazz is so

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about the openness, embracing music from a lot of different sources. DJ culture is just as important to jazz as rediscovering Duke Ellington.¹⁴

This is a radical statement! The entire neo-bop movement, the jazz traditionalists and Jazz at Lincoln Center (perhaps the entity controlling the future of jazz music) would be outraged at Caine equating DJ music to that of the great Duke Ellington. Caine is always pushing the envelope as a leader and his most recent release through Winter & Winter is no exception. The unique instrumentation of Caine with Dutch drummer Han Bennink and no bassist is a very unusual approach. The record is aptly named Sonic Boom.

Composer

"Eclectic doesn't quite capture Caine's quicksilver style—nothing does; it's almost quick-cut hand-held video".¹ As a composer, Caine's genius is in high demand. This is especially true outside of the US. "Caine's dialectical tinkering with the tradition makes him a hot commodity on the European continent. His beautifully packaged CDs receive places of prominence in German records stores alongside the Three Tenors. ... Winter says 'Uri's music has no categorization'.²

Caine is a prolific composer. Bill Shoemaker writes that "At least two—his first Mahler program, *Urlicht/Primal Light* and *The Goldberg Variations*—have a real shot at enduring masterpiece status."³ But Caine is not a snob. He has also imagined what a jazz music video would look like:

First, musicians in the video would actually have to be playing. But you can't ignore the wizardry and sex on MTV. That's what jumps out at me. But I'm not sure how a Phil Woods video would look if a bunch of women were prancing around. Maybe some jazz artists could get away with that. You'd have to make the visuals interesting. I can imagine four minute explosions of music done by people working on computers and editing four minute visual events for film festival shorts. You could have computer animations, a burst of imaginative images and,

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¹ Fred Bouchard "Uri Caine 'Bedrock' (Winter & Winter);'Solitaire' (Winter & Winter); 'Rio' (Winter & Winter)", *Down Beat*, June 2002.
like rock and rap videos, a story portrayed that may or may not have something to do with the music itself.  

It is frustrating, both to Caine and his fans, when the mainstream music industry wants to put Caine in a box. He is a classical and a jazz and a contemporary music composer. Sometimes this causes major magazines to publish absurd headlines, for example, *Down Beat*'s "American Pimp Technicolor Swank Porn Music. Uri Caine delves into the disco side of jazz". Caine explains that "It's not just eclecticism for the sake of that. ... It's more about the contrasts of different musics. They complement each other." Yet *Down Beat* can occasionally recognize Caine's genius:

When talking about music, Caine doesn't come across as condescending, but like an encouraging, amiable college professor, with whom students love to hang around and discuss philosophy, art and politics. "Once you get into a situation in which you play different types of music and see what's required, you develop a different education. ... You learn humility, because you realize that music is deep and has a lot of art forms. For instance, if a person writes a Broadway show, you say, 'the music isn't that difficult; it's of that world.' But to write a Broadway show? Try it. I became more aware of wanting to be more of a student. ... Does humor belong in music? Yes. It adds another contrast."  

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Unfortunately, there are those who cannot appreciate the breadth of Uri Caine's talent. One Down Beat reader complains:

Caine is No Conceptualist:

John Murph's feature on Uri Caine (February '06) is a perfect example of the way in which labels can be tossed around without knowing their impact. To call Caine a "conceptualist" is a huge misnomer. Just because Caine has integrated a bunch of styles together to give himself a voice does not mean that he has a voice.\(^8\)

Lyn Horton from Worthington, Massachusetts, could not be more wrong! Caine studied with George Rochberg at the age of 17 and one of his earliest assignments was to write a piano reduction of Mahler's Fifth Symphony. Other than Mozart, I'm not sure I've heard of any other 17 year old with that level of musical ability. Further, Caine had the intelligence to see his Mahler reduction assignment as an opportunity. "I didn't want to be in the position where somehow I couldn't do what [classical composers] did. I knew they couldn't do what I did."\(^9\) Perhaps an outline of Caine's compositional process will convince Horton:

\begin{quote}
I know that I have deadlines and so certain things really have to be worked out. ... The process of writing a lot of these pieces is different. So, in a way, you have to sort of give yourself enough time to really work through all those stages. In other words, I like to sketch and sort of put it away and come back and start editing it [later]. ... Understanding that, okay, maybe this part should go over here and this maybe is the beginning and, oh, now I know what the ending should be – those
\end{quote}

\(^8\) Lyn Horton, Letter to editor, Down Beat, April 2006.

types of things [take time]. As opposed to just pure sketching where you're thinking, okay, I know I need to generate a certain amount of musical material. Or I was in the shower and I had this rhythmic motive that popped in my head. Or I really need to find music to go in this part of the piece. Or I need to work on how to develop that. ... So it's a constant process of reevaluating but also trying to keep the flow going so that there's a certain energy when ideas are coming out. Some pieces are much more...ok I got the idea, boom here it is. Other things that I've worked on have needed a lot more work.10

But all of this is relative. Caine explains:

It really depends on what type of composition you're talking about and for who. If you're working with, let's say, acoustic instruments with your own group, that's one thing. Or if you're writing for an orchestra. Or a group of improvisers. ... I would say, in general, there are certain processes you go through. ... If you're writing for a group of improvisers, then you have an added element to what you're actually composing. [You need] some kind of structure. ... You have to decide what the parameters are if you're going to be free and give suggestions. ... [Or maybe] you have a cool harmonic idea or rhythmic idea, something that is going to prompt their improvisation. And even within that world, there are different ways to do that. Like to write pieces where the structure is sort of equal to the improvisation. Or other pieces that add the aesthetic of improvisation. ... So for

10 Uri Caine, interview by Jeff Benatar, October 4, 2012.
me, I've really tried to work in a lot of those different areas. ... [And] writing for classical musicians who don't improvise...the challenge is to try to put together a coherent piece of music but also to be very aware that you have to be very specific so that it comes out the way you want for it to be played. ... For me all those different processes [are necessary].

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11 Uri Caine, interview by Jeff Benatar, September 27, 2012
Sideman

Caine's genius can also be measured by his prominence as a sideman. Caine is humble, taking on the role of sideman frequently. Caine explains:

There's a whole cultural-political side, which says certain musicians should not be playing this or that. ... But some of us feel very limited by that. For me, for instance, it's not a problem to go out as a sideman playing piano, say, for Annie Ross, like I did in London a year or so ago. Yet some people were saying to me, 'Man, you shouldn't be doing stuff like that.' I don't see it that way.¹

Even the title of a *Jazz Times* article describes Caine as having the "mind of a maestro [with the] heart of a sideman".² In this article, Dave Douglas is quoted as saying that:

It’s Uri’s flexibility that makes him so special. ... He can adapt and change in any environment and always brings something strong of his own. His priority is always to make music on the most supportive and collaborative level. He feeds the fire. [Uri] always had a deeply personal way of getting inside the music, beyond the notes. On my sextet records I was trying to get at some new and unusual ways of organizing the harmony in the rhythm section and playing through forms. Uri did a lot of homework on his own. It wasn’t something I asked him to do, or would have asked anyone to do. Over the years I’ve seen him do that in many different ways. ... Uri had come up with an entirely new style with which to play this music. [Caine] understands so many different musical

² David R. Adler, "Citizen Caine," *JazzTimes*, February 2012.
languages. It's rare to find someone with the technical knowledge to perform the Goldberg Variations, who can deal with the freedom and move in and out of the post-jazz continuum without missing a beat. Uri arranges the Goldberg or the Mahler or his own trio completely free and flexible, so everyone can go for it. I've been on the Mahler gigs where we'd have this incredible train wreck, and if I was the main leader I'd be freaking out. Uri would have a beautiful smile on his face, like, 'Here we are in the real music—now deal!'³

When comparing the jazz-like style of Dave Douglas's group to that of John Zorn's Down Town groups, Caine says:

> There are some similarities, in the sense that there's sort of a model that's given, a border or a way of playing, but it changes from night to night. I mean I think that maybe idiomatically Dave's thing is mostly coming out of jazz the whole time, although not necessarily. There's a lot of different types of jazz music. It has more of an outness and then has something that sounds Klezmer influenced or lounge music. It's much more in these sort of areas. ... [Douglas and Zorn] create the framework and then let the group go. So in that sense they're similar.⁴

This flexibility and open-mindedness is what makes Caine such as versatile sideman. Even in his description of the very different groups led by Douglas or Zorn, he does not limit the leaders to one genre or another – "it's just music with a framework."⁵:

> Another key to Caine’s temperament is his aversion to factional thinking, his refusal to make snap judgments about music, whether “in” or “out.” Recalling the

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⁴ Uri Caine, interview by Jeff Benatar, October 11, 2012.
⁵ Uri Caine, interview by Jeff Benatar, October 11, 2012.
days before his move to New York, [Caine] mentions a Philadelphia avant-garde series called Geno’s Empty Foxhole, held at St. Mary’s Church. For a kid immersed in the mainstream jazz of Philly’s populist neighborhood bars, this was a window on another world. “It was the first time I heard Cecil Taylor, the Art Ensemble of Chicago, Anthony Braxton. Even by a lot of the musicians there, that was considered some New York shit. I would say, ‘But I like that.’ And they would be like [dismissively], ‘Yeah, you know.’ I wanted to participate in a lot of these different things.” Caine also cut his teeth playing more commercial, groove-oriented music with Grover Washington Jr. “It was a learning experience,” he maintains. “It wasn’t about taking long solos, it was about being a good accompanist, staying within a role. You’d try to do that as well as you could. A lot of people who were more hardcore jazz heads would disdain that and say it’s not really adventurous. But no, actually, it’s a skill to play that way.” This is a theme with Caine: When people shut themselves off from music of whatever type, he pushes back, he questions. It’s admirable in itself, but it also comes in handy in a career premised on opening every door.6

6 David R. Adler, "Citizen Caine," JazzTimes, February 2012.
Arranger/Collaborator

Caine is a frequent arranger and collaborator of music – another testament to his high musicianship level. This is due in large part to his abilities as a sideman in so many different settings. Caine has proven himself to be proficient in classical, Klezmer, free, straight ahead, soul, funk, and commercial music settings. If you can play free jazz one day, funk the next, and the next day be composing Mahler influenced music, you're quite the musician! And this is exactly how I see Caine – comfortable in a plethora of styles and genres. (See appendix 2 for a brief analysis of Caine's "The Stomp Variation" in stride piano idiom.)

In terms of arranging, Caine is in high demand around the world for his skills in classical settings. Much of his reworking of Bach, Beethoven, Schumann, Mozart, and Mahler is "re-arranging" pieces by these composers whose works have stood the test of time. In some cases he goes further than others.

For example, a record like Gustav Mahler: Dark Flame is made up primarily of Mahler pieces, or Mahler associated music, but Caine arranges all of the selections for a variety of instruments, settings and styles. This, in and of itself, blurs the line between arranger and composer. Similarly, Caine has done records utilizing the prowess of DJ Olive and his sampling. When utilizing the skills or capabilities of a DJ, the line from composing to arranging and/or collaborating is blurred further.

In addition to his work with DJ Olive and his poet mother Shulamith Caine, Caine has arranged, composed and/or collaborated with clarinetist Don Byron, musician/producer John Zorn, and Cantor Aaron Bensoussan. In the case of "third stream" oriented music, Byron and Caine are mentioned as "frequent collaborators" and
Caine appears on Byron's debut album *Tuskegee Experiments*. In other cases, like in John Zorn's *Moloch: The Book of Angels Volume 6*, Caine is the performer while Zorn is the composer and producer. With this dynamic, the line between improviser, arranger, and interpreter is blurred even further.

Caine's most integrated projects as composer, arranger and interpreter can be seen in his many projects with John Zorn. Caine met Zorn before moving to New York and considers Zorn to be a good friend as well as "someone [that's] really important to what's going on in New York City." When discussing his role on John Zorn's CD *Moloch* (on which Caine plays solo piano), Caine explains:

> It's all John's music, but we came up with certain arrangements [together].
> Sometimes he had very strong ideas about a certain part should go this way [while] another part may be more open. ... [John] would say "okay, here is the vibe of this piece...or this has a certain energy or here's a piece where there's four, three events and then you play this." So depending on what the piece is, a lot of the music involved some type of improvisation or adding, filling up the texture. ... [John would] send me the music and [we'd get] together and I [would play] through [it] for him and he would say "wow that's good let's keep that," or other times he would say "let's try shorter; let's try to record a different way." But once I recorded all the different ways, I left it with him and he decided. ... He would say to me "okay, I think this is the best take of this. We tried this one two ways but I

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2 Uri Caine, interview by Jeff Benatar, October 11, 2012.
think this way is better” and in that way he was really the one who decided what was happening for this music.³

Caine has gone on the road with Zorn and collaborated on many projects through Zorn's Tzadik label:

[John] does a series of film works [that use] different types of music that I played keyboards on. ... I've played a duet with him although we haven't recorded that. ... Danny Zamir was an Israeli who moved back to Israel and he was one of John's protégés [and] I recorded something with him. ... There's another record, I think it's a Tzadik record called Nigunim with Frank London ... I think Ben Perowsky had a CD called Camp Songs which was on the label too, Radical Jewish label.⁴

³ Uri Caine, interview by Jeff Benatar, October 11, 2012.
⁴ Uri Caine, interview by Jeff Benatar, October 11, 2012.
As a pianist, I couldn't help but ask Uri Caine to share his insight about playing organ, Fender Rhodes and synthesizer:

I don't really consider myself [an organist]...although I do have a Korg organ with drawbars. ... A lot of the organ stuff I've done, it's not the real thing. I don't have a Hammond. I'm not a scholar of organ playing like many others are, but it's a sound that I really like. That sound, actually, is very characteristic of a lot of the bars that I grew up playing in Philadelphia.¹

Because he often went to hear organ trios as a kid, Caine was naturally curious to experiment with synthesizers:

I've dealt with that whole [sound] thing, I guess, through being a synthesizer player, but I know that's not the same thing as actually sit[ting] down with [the Hammond B3] ... I also have the experience of playing [at] a church or a place where they have organ, a classical side [and] how different the technique is. You really have to...have a different touch and a different feeling than playing the piano. So in that sense, I respectfully leave it to others to [play organ]. But if I'm playing with Bedrock, I play a lot of organ sound. It's a sound I have in my ears and I'm happy playing it.²

The concept of touch on a piano and how it compares to synthesizers is a topic discussed often among pianists. Caine gives his insight on the issue:

¹ Uri Caine, interview by Jeff Benatar, October 11, 2012.
² Uri Caine, interview by Jeff Benatar, October 11, 2012.
Well, for Fender [Rhodes] it's a very, like the bell sounds, like the real glass, the percussiveness of it all. ... It's a different type of percussiveness than the piano. The piano has a lot to do with different touch and different sound; [you can get a] different sound...by using the pedal. ... A lot of times when I'm playing organ [on a synthesizer] I have that sustain. It's also idiomatic. I mean when you hear that sound when you're playing, [or] when you're comping, it just suggests a certain sound that you've heard everything from.³

But in order to stay comfortable on both synthesizer and piano one must practice.

In between his most recent European tour, Caine explains his approach to practicing:

These days, it's not as easy to find time to fit everything in. ... As much as I can, especially because a lot of times I'm traveling around, it's harder to really get into a practice routine. Although I have gone through those [periods] of carrying around wooden pianos and all that but I don't do that now. I try to sometimes play scales, or play out of the Slonimsky [thesaurus of scales] book, or sight read classical music, or sort of make up harmonic exercises for myself [and play over them], or practice different rhythms, playing in different [meters], playing in different keys. A lot of the times....[it] realistically has to do with what is due, what is coming up. And so if I have a concert coming up (let's say I'm a sideman in somebody's group and the music is hard), then I try to get a hold of that music and start practicing it because I find that by the time the gig comes I feel much more comfortable doing it. Then there are other things which I think I'm always working on, to really get better, and those are the types of things I end up doing

³ Uri Caine, interview by Jeff Benatar, October 11, 2012.
[if I have extra time]. I've noticed when I'm not under the type of pressure where in two days you have to play this gig [those are the things I practice]. So if I had hours to do that, you know, than I would have to start thinking, okay what are my priorities today, okay what needs to be done. 4

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4 Uri Caine, interview by Jeff Benatar, October 4, 2012.
Awards

Caine has accumulated many distinguished awards over his career:

[Caine] has performed his Mahler project at an assortment of classical and alternative music venues, including the prestigious Salzburg Music Festival and a slew of Mahler festivals. Following one such appearance, a representative of the Munich Opera invited Caine to do a project with the music of Robert Schumann. Caine's response was *Love Fugue* (1999), which sandwiches Schumann's Piano Quartet, Opus 47 – performed by La Gaia Scienza Ensemble – with opus 48 ("The Poet's Love," a song cycle of 16 love poems from the composer to his wife, deploying three poets, guitarist David Gilmore, and vocalists Ledford and Moss). That followed *Wagner E Venezia* (1998), which documented a Caine-led sextet performing his arrangement of iconic Wagneriana in the cafes of St. Mark's Square that Wagner habituated a century ago. ... In 2000 the Stockholm Ballet Company made a ballet for Swedish television of *Wagner E Venezia*; May [2001], the Pennsylvania Ballet will premiere their version of his Goldbergs. [And] Koln commissioned *The Diabelli Variations*.¹

In 2002, Caine received the Talent Deserving Wider Recognition (TDWR) awards in both the Jazz Artist and Electric Keyboardist of the Year categories from *Down Beat* magazine. That same year Caine also became the first jazz artist to be named the artistic director of the musical segment for the Venice Biennial:

The multi-disciplinary cultural program – founded in 1894 as an international contemporary art exhibition – added a musical component in 1930, and was eventually expanded to include theater and dance programs. Caine joins stage director Peter Sellars and dancer-choreographer Mikhail Baryshnikov on the roster of guest curators, announced in October [of 2002]. Caine said at [the] press event, 'I'm envisioning a series of performances showcasing various stylistic streams that will primarily reflect what is going on in the U.S. in general and in New York in particular. ... Finally, I'd like to hold weekend programs for DJs working with both electronics and recordings, as well as programs in Venice's historic ghetto exploring various forms of Jewish music.'

Likewise, Caine's work on Mahler has been rewarded:

A year after its release, *Urlicht/Primal Light* won the International Composers' Hit award for the Best Mahler CD. The accolades Caine received for that album spearheaded commissioned projects from the Vienna Volkspoer, the Seattle Chamber Players, Relâche, the Beaux Arts Trio and the Basel Chamber Orchestra.

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Jewishly Influenced Music

When he is a leader, a sideman, a composer, an arranger, a collaborator and a keyboardist, Caine is always – consciously or unconsciously – drawing upon his knowledge of Jewish music; he knows it at a very deep level. Caine was educated for 11 years at a Jewish day school where the melodies and rhythms of praying (*davening*) were sung and/or heard multiple times each day. His parents listened to Moroccan folk tunes, Israeli music and other Hebrew pieces in order to immerse Caine and his two siblings in the Hebrew language. Childhood trips to Israel, and the months he lived and gigged in Israel before settling in New York, also exposed him to Jewishly influenced music. Caine has chosen or has gravitated towards musicians like Don Byron, Mark Feldman, Cantor Aaron Benssousan, John Zorn and the performers affiliated with John Zorn's label Tzadik (or its Radical Jewish Culture series). For whatever ineffable reason, Uri Caine just clicks with these musicians.

Caine has recorded a significant amount of Jewishly influenced music on his own CDs. For example, Michael Point of *Down Beat* magazine points out during his review of *The Sidewalks of New York* (Tin Pan Alley) that Caine has a "Yiddish rendition of [Berlin's] "Take Me Out to the Ball Game" that was later discovered to be a translation that Caine's father-in-law did for the recording."¹ Several short reviews of the 2000 release of *The Goldberg Variations* mention elements of Klezmer.²

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Dr. Mike Anklewicz, an expert on Klezmer music, points out that Klezmer is not Jewish jazz. Anklewicz explains that the majority of sections in Klezmer music which sound improvisational are in the form of ornamentation (much like in baroque music) rather than in the true head-solos-head form that we commonly associate with jazz. There is a clear separation of Klezmer from the jazz canon because Klezmer music is typically more conservative on the interpretation/improvisation spectrum. Since its recent revival, Klezmer is now used as an improvisational platform; it is no longer only background music for Jewish dancing and celebration.

When I listen to Caine's music, the Jewish connection is abundantly clear. To illuminate this point, I have transcribed and analyzed parts of Caine's arrangements of three Mahler-inspired works, namely "The Drummer Boy" (recorded on several CDs), "Two Blue Eyes" and "When My Sweetheart Has Her Wedding" (both from Gustav Mahler: Dark Flame from 2009). Caine recalls that, even as early as high school, he noticed that "[Mahler] would cut from a complex Wagnerian sound to, say, a Klezmer band playing a folk melody."³

Reviewers and general listeners notice the “coincidences” in which the intersection of Jewish elements into jazz and classical performances are surprisingly implied or actually heard in Caine’s music. The three Mahler-inspired pieces that I have studied have three similarities which, in my mind, make them unmistakably Jewishly influenced music.

First, Caine chooses to work with Jewish performers. All three of the recordings of my examples feature a cantor who is well versed in Sephardic, Ashkenazic, folk, and

liturgical Jewish music traditions. It was a conscious choice that Caine made to select Cantor Aaron Bensoussan. He could have picked an opera singer, a jazz singer or a gospel singer, but instead he chose a cantor. This is a clear nod to the Jewish influence in, at the very least, these three compositions.

Second, on all three of these pieces, the cantor uses nonsense syllables like yai, dai, diddle and nai (see Appendix 3 Letter A and B). These syllables are used throughout Jewish services and home observances to introduce a tune, to continue a mood when liturgical words have been completed, or even to mark time when one is not supposed to speak (for example) between ritually washing one's hands and saying the blessing on bread. Caine makes a conscious choice to use nonsense syllables for these particular songs; throughout the rest of the CD, Caine utilizes lyrics and/or poetry and/or spoken words.

Third, the Jewishly inspired modal relationships are aurally obvious. In the first example, "The Drummer Boy," Bensoussan sings a rubato section in D melodic minor. Later, when the piece goes into time, Bensoussan sings in the fifth mode of harmonic minor (in this case based on G harmonic minor – see Appendix 3 Letter C) "Two Blues Eyes" and the beginning of "When My Sweetheart Has Her Wedding" also use harmonic minor.

While it would be incorrect to state that every piece in minor, or a mode of minor, is automatically Jewishly influenced, one must admit that the use of minor (particularly the fifth mode of harmonic minor – see Appendix 3 letter C) is used plentifully in Jewish tradition. When a musician chooses to use a harmonic minor scale and/or cantorial ornamentation and/or nonsense syllables from Jewish tradition, a listener knowledgeable
about Jewish music will hear and infer a Jewish influence. This interpretation applies to at least these three examples of Uri Caine's music. Or does it?

Some listeners will say that any music which references Mahler is Jewishly inspired. Others will contend that any music that a cantor is singing is Jewish as well. I believe that both of these arguments are false. First, while I know that Mahler was Jewish and I also know that he used Jewish folk melodies as contrast or irony within his compositions, I can also cite many of Caine's reworks in which he strays far away from the originals. In fact, Caine more often inserts his own music and lots of genre-mixing in his reinterpretations of classical composers' pieces. Second, when I look at the lines that the cantor sings, I also observe that other soloists/instruments are using similar ornamentations, phrasing and modes; in other words, a Jewish connection in the solos is not unique to the cantor's parts. The most obvious example of this instrumental parallel of phrasing, ornamentation and use of the same mode is in "The Drummer Boy". The cantor, saxophonist, and violinist all utilize the fifth mode of harmonic minor in their solos.

The fifth mode of harmonic minor is used so often in Jewish music tradition that it has actually been labeled the Freygish mode (see Appendix 3 Letter C). A similar example of using harmonic minor modes is my grandfather's Torah tropes (the way one chants from the Torah, the Five Books of Moses, the first five books of the Bible) – a clearly Jewish tradition. My grandfather's family melody can be traced back to Seville, Spain in the late 1400s; this particular trope utilizes the fourth mode of harmonic minor (see Appendix 3). The use of melodic minor (often without the 6th) is common to explicitly Jewish music and the opening of Bensoussan's rubato material in Uri Caine's
"The Drummer Boy". The most common tune to "Yigdal Elochim Chai", the closing prayer of the services at most synagogues on Friday night, also uses melodic minor.

Some critics have attempted to read Caine’s reworking of Mahler into a political attempt to musically reverse Mahler’s conversion to Christianity. Caine vehemently denies that his project has any direct political motives. Caine states:

It's not that Mahler was suppressing the Jewish folklore elements in his music;'

…’They were not necessarily part of his musical or emotional thinking at the time. Though he did quote from Jewish folk music, I think he meant it ironically. Of course [from the perspective of the present] I was naturally conscious of the implications. But my motivations were primarily musical. ... From a 20th century perspective, …, cultural-political considerations cannot be laid aside completely. 'I am not really into the politicization of the music personally. ... I've talked to black musician friends about this, and they also say it can become a label, the political thing. Then no matter what you do or what your motivation, that's how it gets tagged'.

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Conclusion

I remember as a teen going to jazz concerts with my mother. Every once and a while I would smirk and my mom would whisper, "What's that Jeff?!" I would whisper back, "That was a Miles Davis quote from 'Four'" or "John Coltrane played that lick on 'Freddie Freeloader'". To this day I often squirm in my seat, do a little dance or even chuckle when I hear something I recognize. Every so often my mother and I would go see the Sunday matinee of the Columbus Jazz Orchestra at the Southern Theatre and Bobby Floyd would play organ. Almost always, it seemed to be a rendition of "Amazing Grace". My mom did not understand why he would always play the same song. Then one day it dawned on her that maybe all the church-going individuals in the audience would squirm a little bit, do a little dance or even chuckle when they heard Floyd insert a piece of a hymn they had heard earlier that day in church. As we familiarize ourselves with the musical languages like the voices of Miles Davis, John Coltrane or even the hymns we hear each week at church, we understand a little bit more about that musician's individual language – his or her unique voice.

For me, I wondered how I was going to get that unique voice. I didn't go to church and I certainly was not going to practice hymns when my grandmothers wanted to hear Hava Negilah. The musical language that I grew up with lived separately from the languages of Miles Davis and John Coltrane. That was the musical language of Judaism. At first, I let it slip. I did not think twice about learning the standard Torah tropes so that I could tutor Bar and Bat Mitzvah students and make some extra money to go the movies with my friends. Before United Synagogue Youth conventions I would think to myself, "It's good my grandfather has different Torah tropes. This way I can just sort of fake my
way through my Torah readings and everyone will just think I'm the cool kid with the neat Sephardic trope."

But when I got to college I began to realize that this was something unique that no one else knew about. I then started paying a little bit more attention to the tunes that people picked when they led services. I started to realize that different synagogues had different tunes. Different locations had accents in different parts of the phrases. Some congregations even pronounced words differently to fit the melody better.

Then I heard Uri Caine's music and it clicked. Jazz music could have a connection to Jewish music! And I could not get enough of it. This connection fueled me to look into more and more connections between Jews and jazz music. This led me to transcribing my grandfather's Torah tropes at the piano when I finished the Bill Evans solo for my jazz lesson. This led me to research Jewish history along with jazz history. This led me to Mike Gerber's book *Jazz Jews* and Jeffrey Melnick's book *A Right to Sing the Blues*. And this led me to become infatuated with the music of Uri Caine. I learned that this cross-section of Judaism and jazz was a living and breathing individual that was creating new music every day. So I made Uri Caine the topic of my Master's thesis.

I quickly came to learn that Uri Caine, in addition to being a fantastic pianist who happens to be Jewish, is an influential pianist, keyboardist, composer, leader, sideman, arranger, and collaborator who has contributed to jazz and music in general. He is a prolific musician who has done everything from funk to Mahler and jazz to Klezmer. I see Caine as a role model and a musical genius.

Through newly discovered stories from his childhood, a look at the many roles Caine plays within the music, and through an analysis of some of his Jewishly influenced
music, I have been able to see the brilliance of Uri Caine. Through a deep reading of these interviews, a genre-free lens to view his work, and a brief theoretical study, we can all see Uri Caine in a new light (or more punnily – in a Primal Light). Most importantly, we can see that Uri Caine cannot adequately be defined in one box, one pigeon hole, one genre or one style. Uri Caine is a fantastic musician. Uri Caine deserves wider recognition every day by more than just Down Beat magazine. I hope that through this thesis both musicians and non-musicians can hear and learn from Caine's prolific work as a Jew in music, not just a Jew in jazz.
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October 1996.


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Darmstadt Article Bibliography

This includes a search both on Uri Caine and Jews ("Juden" in German). The Darmstadt file begins with a list of reference books that contain his biography, and a short biography from the New Grove Dictionary of Jazz (2nd edition). I've also included my notes or copied sections from some articles for the reader's reference. Please note that these notes are informal so they may contain typos.

*=Jewish connection in title of article


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Caine, Uri (b. Philadelphia, 8. June 1956). Pianist and composer. He bagan playing the piano at the age of seven, studied with Bernard Peiffer (1970-73), and later pursued a mainly classical course at the University of Pennsylvania (BA 1981). In the late 1970s he began performing in Philadelphia with various local musicians, notably the saxophonist Bootsie Barnes, Philly Joe Jones, Hank Mobley, Jymie Merritt, Johnny Coles, Bobby Durham, Mickey Roker, and Grover Washington, Jr.; he also played with such visitors as Freddie Hubbard, Clark Terry, and Eddie "Cleanhead" Vinson. After moving to New York in 1988 he worked with, among others, Sam Rivers, Terry Gibbs, Terry Gibbs, the memorial Woody Herman Big Band under Frank Tiberi, Swing Machine, led by Terry and the baritone saxophonist Joe Sudler (recording in 1991), a quintet co-led by Rivers and Barry Altschul (1993-5), Ralph Peterson, Jr., Ravi Coltrane, and Dave Douglas (regularly from 1994). In addition he formed an important association with Don Byron. Caine has recorded with Cornell Rochester (1985, 1994), Gust William Tsilis, and the electric bass guitarist Kevin Bruce Harris (both 1994), in a group co-led by Coltrane and Gibbs's son, the drummer Gerry Gibbs (1995), and with Randy Johnston (1996). In the late 1990s he became a member of the quintet Global Theory, in which he plays alongside David Gilmore, Gene Jackson, James Genus, ranging from blues and swing piano to free improvisation and jazz-klezmer fusion, and in the mod- to late 1990s he wrote and recorded jazz arrangements of music by Gustav Mahler and Richard Wagner. [Mark Gilbert, in: The New Grove Dictionary of Jazz, 2nd edition, London 2001]

Review (beginning of half page article) of *Sphere Music* = debut as a leader on JMT (label - look into it).

Mr. B.C. = for father = Bert Caine

began piano when 7 yrs old - Peiffer ("a technically dazzling player who emulated Art Tatum early in his career before arriving in the States"). Record dedicated to Peiffer.

Moved to NY in 1987.

List of people he played with in Philly before moving found here.


Kirby Kean: Tradin' Fours. Uri Caine - Beginning to See His Light, in: Down Beat, 63/10 (Oct.1996), p. 42 (F/I)

"'With Herbie and Thelonious Monk,' the pianist says of his two MT albums that paid to the two pianists/composers, respectively, 'I was definitely more aware of coming out of that tradition. I was trying to continue harmonic and rhythmic things that both guys have that are so distinctive. With Mahler...'" column 1.

'Being a jazz musician doesn't limit me to jazz. I'm interested in all different types of music and relating them to improvised music, jazz. To me, jazz is a way of looking at things' column 2.

this discusses *Toys* (1996) and *Sphere music* (1994) and mahler compositions (combine cantor with rapper etc...)

"'Time will Tell" from *Toys* with quote from mahler's first symphony.

"'my name, Uri, means 'my light.' In German, Urlicht means 'the real light,' says Caine." column 3.


Michael Kelly: Uri Caine, in: Avant, #9 (Fall 1998), p. 19 (F/I)
"Nor can it explain the explosion of difference exemplified by New York's downtown scene, where artists like pianist Uri Caine successfully run parallel projects exploring the interfaces of contemporary classical, Jewish folklore and down-the-line jazz without any one style compromising the integrity of others"

"There are certain personalities who are down on the whole idea of eclecticism," agrees Caine in a voice a few octaves lower than Lee Marvin's, over the telephone from a Vermont hotel. "But it can be a positive thing: there's just so much stuff out there, so many musical questions to be resolved..."

"There's a whole cultural-political side, which says certain musicians should not be playing this or that," Caine continues. "But some of us feel very limited by that. For me, for instance, it's not a problem to go out as a sideman playin piano, say, for Annie Ross, like I did in London a year or so ago. Yet some people were saying to me, 'Man, you shouldn't be doing stuff like that.' I don't see it that way."

"In Caine's revision, the Jewish component of Mahler's music comes through stronger. This has prompted some critics to read into it an attempt at a musical reversal of Mahler's conversion to Christianity. Yet despite the powerful contemporary klezmatic elements shot through his versions, Caine denies his project has any directly political component. "It's not that Mahler was suppressing the Jewish folklore elements in his music," he says, "They were not necessarily part of his musical or emotional thinking at the time. Though he did quote from Jewish folk music, I think he meant it ironically."

"Of course [from the perspective of the present] I was naturally conscious of the implications. ut my motivations were primarily musical. For me it was a way of introducing folk elements into a style or emotional setting that was very Wagnerian and, in that sense, very static. In another piece I tried to evoke the feelings of nostalgia amid the much more apocalyptic elements."

"For Caine, who grew up in Philadelphia speaking Hebrew as a child, approaching Wagner was initially much more problematic. "My feelings about Wagner were very different," he recalls. "In a way I was really prejudiced. I read a lot about him: he was a terrible guy, used everybody around him. I couldn't say I loved him the way I love Mahler. And musically, the project was something else altogether. It was simply a question of taking one kind of music and transforming it for a different setting. Wagner ended up in Venice a lot because he'd participated in the 1848 rebellions in
Europe and had to leave Germany. He wrote in his diary that in the cafes around piazza San Marco, house ensembles would play arrangements of his work in honour of him when they knew he was there. The idea came up to take one of these ensembles from the cages and get the to play my arrangements, bit that didn't work out so it ended up with us bringing over our own musicians.

"I could have done a much more radical album," he claims, "and in a way I would have like to delve into a lot of problems with Wagner, the political problems, to make his music somehow comment on them. Just from a musical point of view I knew it would be very easy to really change the music just by rescoring it for a string quartet and piano, making of it a small chamber music, and the temptation was there, given the complications surrounding his character, the way he treated women and the musicians around him, his anti-semitism. But we did it pretty straight, because in the end the music is so good."

From a 20th century perspective, Caine notes, cultural-political considerations cannot be laid aside completely. "but I am not really into the politicisation of the music personally," he concludes. "I've talked to black musician friends about this, and they also say it can become a label, the political thing. Then no matter what you do or what your motivation, that's how it gets tagged".


Jim Macnie: Traditions, in: Jazziz, 16/2 (Feb.1999), p. 23 (R: "Blue Wail")


Martin Schuster: The Sidewalks of New York, in: Concerto, Oct/Nov.1999, p. 48 (F/R)

Franck Médioni: Uri Caine, in: Jazz Magazine, #498 (Nov.1999), p. 6-7 (I)


Russell Arthur Roberts: Uri Caine's Mahler Revisited at Skirball Cultural Center, in: Marge Hofacre's Jazz News, 16/105 (Fall 2000), p. I: 11 (C)


Title = Wordly Music/Don Byron & Uri Caine/By Bob Blumenthal

Reviewed a lot of "Third Stream stuff" including goldberg variations and Urlicht/Primal Light

discussion on 3rd stream and how academia has kept it seperate (classical guys swing squarely - Schuller said).
Lalo Schifrin calls ppl who can be comfortable in jazz and classical idioms "amphibians".

Byron and Caine together a lot ("frequent colaborator" - page 2, column 2 par 1).

Debut album (Byron) = *Tuskegee Experiments* has caine on it...Caine also does this "transformations of classical music".

Caine Quote "If, like me, you gre up playing funk, straight jazz, inside, outside, classical, whatever, you've learned a lot of music, and you've learned how to make the adjustments that each demands. And from the time I was growing up, I saw many people who were into a lot of music. It's not just eclecticism for its own sake. People honestly do dig Stravinsky and Joe Henderson and Beethoven and Jimi Hendrix" (pg 52 column 2 last par).

"Caine, who has devoted most of the past four years to these efforts, became the jazz world's most active classical interpreter almost inadvertently. "(caine) When I recorded my album *Toys* [for JMT] in 1995, the composition "Time Will Tell" had a bass line that came from Mahler's First symphony. Listening to the playback, I joked to [producer] Stefan Winter (winter and winter?) that the bass line was a Mahler quote, and Stefan said "Oh, you know Mahler? I have this movie about Mahler." He was showing the film at the Knitting Factory, and asked me to create music for it. The response led to the idea for the CD, which I developed over the next year." 52 col 3 par 2...more quote here.

Discussion with Byron, Caine, Schuller, etc.

Touring primarily in Europe with band that plays the mahler and Bach stuff (2001). Mahler stuff done with Cantors!!


Review on *The Sidewalks of New York* (Tin Pan Alley). "Yiddish rendition of [Berlin's] "take me out to the ball game"."

Phil Johnson: The man who remade Mahler. In 1995, Uri Caine began his brilliant reimagining of Mahler's music with the help of fellow jazzmen, a Klezmer band and some DJs, in: The Independent (London), 2.Feb.2002 (F/I) [vert.file] [digi.copy]


Angelo Leonardi: Jazz Live. Uri Caine Ensemble, in: Musica Jazz, 56/5 (May 2000), p. 81 (C)


Review. says some Klezmer on this...check out. got 5 stars.


Larry Blumenfeld: The Good Reverent Caine. Pianist Uri Caine deconstructs and rearranges the music of classical masters. Is this heresy or faith?, in: Jazziz, 18/1 (Jan.2001), p. 38-42 (F/I)

Claudio Sessa: Uri Caine Ensemble, Milano, in: Musica Jazz, 57/2 (Feb.2001), p. 9 (C)


Tom Moon: Refrain. New Philly Soul, in: Jazziz, 18/5 (May 2001), p. 82 (F)


Knitting Factory performance in late Feb (2001?) of Goldberg Variations. New reimagined version of the record. Second set was Mahler.

"If you gave the 32 chords of the Goldberg theme, it would be like a 32-bar song form. I'm dealing with it from that point of view" (42 Col1 par1).

"He [Mahler] would cut from a complex Wagnerian sound to, say, a klezmer band playing a folk melody, or break up a marching band section with blaring trumpets, or bring in the simplest heartbreaking melody. He was one of the first modern composers who juxtaposed the beautiful and the vulgar to reach a greater whole, and he referred to his own life". Caine quote too. noticed this in high school he said.

A week earlier did stint at the vangaurd with the Dave Douglas quintet.

Douglas says "Uri had come up with an entirely new style with which to play this music (talking about development over the previous stint at the vangaurd). He understands so many different musical languages. It's rare to find someone with the technical knowledge to perform the Goldberg Variations, who can deal with the freedom and move in and out of the post-jazz continuum without missing a beat. Uri Arranges the
Goldberg or the Mahler or his own trio completely free and flexible, so everyone can go for it. I've been on the Mahler gigs where we'd have this incredible train wreck, and if I was the mad leader I'd be freaking out. Uri would have a beatifit smile on his face, like, 'Here we are in the real music--now deal!'" (42 col 3 par 2).

"Caine's dialectical tinkering makes him a hot commodity on the European continent. His beautifully packaged CDs receive places of prominence in German records stores alongside the Three Tenors, and he has performed his Mahler project at an assortment of classical and alternative music venues, including the prestigious Salzburg Music Festival and a slew of Mahler festivals" (42 col 3 - writer's words). "Following one such appearnace, a representative of the Munich Opera invited Caine to do a project with the music of Robert Schumann. Caine's response was Love Fugue (1999), which sandwiches Schumann's Piano Quartet, Opus 47 --performed by La Gaia Scienza Ensemble with ravishing idiomativ specifity--with opus 48 ("The Poet's Love," a song cycle of 16 love poems from the composer to his wife, deploying three poets, guitarist David Gilmore, and vocalists Ledford and Moss). That followed Wagner E Venezia (1998), which documentted a Caine-led sextet performing his arrangement of iconic Wagneriana in the cafes of St. Mark's Square that Wagner habituated a century ago." Check discography.

"In 2000 the Stockholm Ballet Company made a ballet for Swedish television of Wagner E Venezia; this May the Pennsylvania Ballet will premiere their version of his Goldberg's." Koln commisioned Diabelli vars. Winter says "Uri's music has no categorization". col 3.

Caine "exploring the jazz prehistory from which Waller emerged while researching and preparing The Sidewalks of New York: Tin Pan Alley, a kaleidoscopic "audio film" that he dedicated to his grandfather, Edward Caine, a Russian Jew who dies in '99 at the age of 97." (pg 44 col 1 par 1).

"Bernard told me that if I really wanted to improve, I'd have to get intense on every level,' Caine says. 'I'd have to practice and investigate and start reading and start thinking. I'd have to start playing with musicians my age an older, listen to them and try to move into what they do, even if I don't accept it all. Since then I've felt that if you can play in all these different areas, you should go for it.'" (col 3 par 2). par 3 = "At 17, Caine left home to attend the University of Pennsylvania, where he became a conservatory-trained practioner of modernism under the tutelage of 12-tone composer George Rochberg, who gave Caine an early assignment to write a piano reductions of Mahler's Fifth Symphony. 'I didn't want to be in the position where somehow I couldn't do what they did,' Caine noted with some asperity. 'I knew they couldn't do what I did.'" (page 44 col 2 par3-col3.)
"In 1990 Byron invited Caine to join his successful klezmer project and continued to use the pianist in his jazz groups". (pg 45 col 1 par2).

Ron Wynn: "Philadelphia Experiment" (Ropeadope), in: Jazz Times, 31/6 (Aug.2001), p. 138-139 (R)

Another review. Author didn't like *Philadelphia Experiment* because didn't feel like the pushed any envelopes, no explosions, didn't explore enough.

Ted Panken: Rugged Individualists. One and Onlys. Some players are so singular, they must be considered on their own, in: Jazziz, 18/8 (Aug.2001), p. 70 (short F)


"The interplay between drums and Caine's electric piano may recall the combination of Herbie Hancock and Mike Clark on albums like *Thrust*.

*Kenny Mathieson: Distant Vistas. Wo is the real Uri Caine? The pianist's career path has criss crossed the jazz and classical worlds, along the way exploring the musical worlds of Mahler and Schumann as well as appearing with the cream of the 'downtown' NYC improvising scene, in: Jazzwise, #49 (Dec.2001), p. 40-42 (F/I) Mahler reference
Max Cole: Nova Caine. Last December the Uri Caine trio blazed their way across the country, stretching Miles and Monk themes across improv jams, Cage-style scrapes and noises, stopwatch-accurate funk and bluesy fusion into a hypnotic and enthralling brew, in: Straight No Chaser, 2/19 (Spring 2002), p. 62-63 (F/I)


Spin and Drift (premonition), Solitaire (W+W), Bedrock 3 and Rio. check disco. Bedrock 3 not there,

Before and After like listening thing? Yes = interview.

Says oy several times.lol

He did pretty well. Cool to hear him talk a bit longer. Seemed relatively confident and referred to a lot of his own projects (trying to plug or relating it to himself) - not sure how I feel about that...

NN: Uri Caine, in: PAN, 12/1 (Feb.2002), p. 6 (short F)

Bill Shoemaker: Uri Caine - "Bedrock" (Winter & Winter); "Solitaire" (Winter & Winter); "Rio" (Winter & Winter), in: Jazz Times, 32/5 (Jun.2002), p. 85 (R)

Review of all three records.

Fred Bouchard: Uri Caine - "Bedrock" (Winter & Winter); "Solitaire" (Winter & Winter); "Rio" (Winter & Winter), in: Down Beat, 69/6 (Jun.2002), p. 60-62 (R)

review of the above three. "Caine unmasks himself as a Wondering Jew among jazz's minstrels and jongleurs..." (61).

"Eclectic doesn't quite capture Caine's quicksilver style--nothing does; it's almost quick-cut hand-held video" (61 par 2).

Guido Fischer: Uri Caine Ensemble, Krefeld, in: Jazzthetik, 16/6 (Jun.2002), p. 87 (C)


TDWR Jazz Artist and TDWR Electric Keyboardist of the Year.(TDWR = Talent Deserving Wider Recognition award). his apt is upper westside. leader of 12 CDs beginning in 1995. 3 recordings out in 2002 (described above) and was "backlog" of stuff.


"Pianist-composer Uri Caine has become the first jazz artist to be named the artistic director of the musical segment of the Venice Biennial. The multidisciplinary cultural program--founded in 1894 as an international contemporary art exhibition--added a musical component in 1930, and was eventually expanded to include theater and dance programs. Caine joins stage director Peter Sellars and dancer-choreographer Mikhail Baryshnikov on the roster of guest curators, announced in october"

Caine said at press event "I'm envisioning a series of performances showcasing various stylistic streams that will primarily reflect what is going on in the U.S. in general and in New York in particular" (par 2). "Finally, I'd like to hold weekend programs for
DJs working with both electronics and recordings, as well as programs in Venice historic ghetto exploring various froms of Jewish music."


Review. Author doesn't think he strayed far enough from original (holding him up against his previous work on the goldberg vars).


review of it. "commissioned by the Kempen Musik Festival in 2001 and its recording at WDR in Cologne, Germany, early last year." 72).


Transcribed solo here!!! could be helpful. This is his solo from "Spring Ahead from Dave Douglas's Stargazer (Arabesque).

Dan Oullette: The Question Is... If you were booking Carnegie Hall's new 644-seat venue Zankel Hall, who would you present?, in: Down Beat, 70/9 (Sep.2003), p. 26 (F/short I with Uri Caine, Elliott Sharp, Anthony Brown) [digi.copy]

said he'd focus it by instrument and mix uptown, downtown, older younger, US world.

Dario Beretta: Uri Caine e la sindrome di Otello, in: Ritmo, #784 (Oct.2003), p. 6-7 (C)


Peter Niklas Wilson: Traumhochzeit oder Mesalliance? Alte Musik und Neuer Jazz, in: Jazzforschung / jazz research, #36 (2004), p. 107-121 (F/A: Albert Mangelsdorff, Michael Riessler, Michel Godard, Barry Guy, Joachim Kühn, Richie Beirach & Gregor Huebner / George Mraz, Uri Caine)

Ralf Dombrowski: Uri Caine. Bunter Mahler, in: Jazz Thing, #52 (Feb/Mar.2004), p. 28-29 (F/I)


Review. has lyrics. has synagogue cantor Aaron Bensoussan.


ancient strains of middle eastern (look into this). check discography. Has Poetry. Has Feldman and Byron.

Jacques Denis: Online. Uri Caine déconnecté?, in: Jazzman, #103 (Jun.2004), p. 6 (F: internet resources)


"At least two--his first Mahler program, Urlicht/Primal Light, and The Goldberg Variations--have a real shot at enduring masterpiece status."


Serge Baudot: Uri Caine. Go East!, in: Jazz Hot, #613 (Sep.2004), p. 35-37 (F/I/D)
Andrew Lindemann Malone: Uri Caine Trio - "Live at the Village Vanguard" (Winter & Winter), in: Jazz Times, 34/8 (Oct.2004), p. 77-78 (R)

Review. Some of it standard stuff like previous "live and VV" imply but still pushes boundary of trio (according to author).

Dan Oullette: The Question Is... What Would a jazz video look like?, in: Down Beat, 71/10 (Oct.2004), p. 18 (H/short I with Uri Caine, Dianne Reeves, George Wein, Al Jarreau) [digi.copy]

"First, musicians in the video would actually have to be playing. But you can't ignore the wizadry and sex on MTV. That's what jumps out at me. But I'm not sure how a Phil Woods video would look if a bunch of women were prancing around. Maybe some jazz artists could get away with that. You'd have to make the visuals interesting. I can imagine four minute explosions of music done by people workinf on computers and aditing four minute visual events for film festival shorts. You could have computer animations, a burst of imaginative images and, like rock and rap videos, a story portrayed that may or may not have something to do with the music itself" (Caine's response).


Martin Lücke: Uri Caine, Essen, Philharmonie, in: Jazz Thing, #58 (Apr/May 2005), p. 114 (C)


   Gets pretty close. But sounds like downbeat has put him in a box having both a bach and mahler piece played by jazz groups.

Sven Thielman: Othello kriegt den Blues. Uri Caines "Otello Syndroms" in der Philharmonie Essen, in: Jazz Zeitung, 30/5 (May 2005), p. 4 (C)

Andrew Lindemann Malone: Bedrock - "Shelf-Life" (Winter & Winter), in: Jazz Times, 35/10 (Dec.2005), p. 84 (R)

   Review of Bedrock (group) Shelf-Life check disco (this groups second recording)

Alex Dutilh: Uri Caine connaît ses classiques. Celui par qui le Malher est devenu un bonheur d'improvisateurs... Comment le pianiste new-yorkais en est-il arrivé à considérer toute une série d'œuvres classiques comme des standards en dérangement?, in: Jazzman, #120 (Jan.2006), p. 28 (F/I)


Alyn Shipton: Bush Fire. "There's a lot of anger, not just against the war in Iraq, specifically, but about a lot of aspects of this presidency," says pianist Uri Caine whose new work 'Code Blue' is his most overtly political work to date, in: Jazzwise, #94 (Feb.2006), p. 10 (F/I)

Outrageous title! Bedrock gig. Discusses *Shelf-Life* the second Bedrock group album. Bootsie Barnes on this album too (mentor previously).

"'It's not just eclecticism for the sake of that,' Caine, 49, said. 'It's more about the contrasts of different musics. The complement each other.'" (46). Has he had to say this more than once?

"When *Urlicht/Primal Light* dropped, though, Caine made his mark as a conceptualist, capable of juxtaposing a multitude of genres and stylistic idioms while crafting a singular artistic statement". 46

" A year after it's release, *Urlicht/Primal Light* won the International Composer's Hit award for the Best Mahler CD. The accolades Caine recieved for that album spearheaded commissioned projects from the Vienna Volkspoer, the Seattle Chamber Players, Relâche, the Beaux Arts Trio and the Basel Chamber Orchestra". 46

*Wagner In Venezia* (1997) check discography.

"When talking about music, Caine Doesn't come across as condescending, but like an encouraging, amiable college professor, with whom students love to hang around and discuss philosophy, art and politics". 46

Has central park west apt.

"'Once you get into a situation in which you play different types of music and see what's required, you develop a different education,' he said. 'You learn humility, because you realize that music is deep and has a lot of art forms. For instance, if a person writes a Broadway show, you say, 'the music isn't that difficult; it's of that world.' But to write a Broadway show? Try it. I became more aware of wanting to be more of a student.'" (46).

"His trio-mates' experience working on soundtracks for David Holmes' movies *Ocean's Eleven* and *Ocean's Twelve* informed the music as well. 'A lot of the stuff we were introduced to in terms of coming up with those soundtracks were similar to the ones we used for inspiration on *Shelf-Life*,' Danziger said. 'A lot of it is what some people would consider elevator music. With *Shelf-Life*, we were inspired by quirky, nostalgic TV music, semi-funk, semi-disco, Italian porn soundtrack stuff.

(quote continues) "Tim was in a lot of '70s porn as an actor, so I rented a lot of those movies he was in," Danziger jokingly continued. "honestly, I don't think porn soundtracks sounded as good as our music. They sounded better and worse, at the same time. Definitely, we think we've done stuff that one might interpret as porn music. Then you actually hear some of the porn music and you say, 'Nah, *Shelf-Life* isn't really like that.' But it's reminiscent." (46)
"Does humor belong in music?’ Caine asked. ‘Yes. It adds another contrast. Humor is another aspect of all these different groups.’” (46).

"Caine's knack for balancing brainy concepts with sometimes bawdy comedy traces back to his childhood years in Bala Cynwyd PA., a suburb of Philadelphia. The oldest of three children, born to a lawyer father, who was once the head of the city's ACLU, and an English professor mom. He remembers growing up consciously in a Jewish household. 'We grew up speaking hebrew, even though we were still Americans,' he said. 'We would sit around the table, Friday night, and listen to Jewish folk music to learn Hebrew. It was this revival to speak Hebrew and go back to Israel.'

His parents were also open-minded. 'They went to Woodstock and left the kids at home,' he said.

Caine's house was filled with music, and his mom had a particular love for Aretha Franklin and The Beatles. 'I don't think they understood jazz or r&b,' Caine said. 'But they heard it. My uncle gave me Miles Davis and John Coltrane records. That's when I started to listen to jazz.'

Like his younger brother and sister, Caine studied music as a kid. He began taking piano lessons from a neighbor when he was 8. Four years later, he studied with one of his first significant instructors, pianist Bernard Peiffer, how Caine describes as a 'tough teacher with a strong personality.

'He was the first to give me the idea of what it really takes to become a professional musician, in terms of practicing,' he continued. 'If I brought a piece, he could spend an hour or two just playing four chords. He had this idea of being so detailed about everything. It made a strong impression on me.'

After high school, Caine attended the University of Pennsylvania, where he studied music composition with George Rochberg and George Crumb. It was during this time that Caine began delving inside Philadelphia's jazz scene, finding another prominent mentor in Barnes, who eventually introduced him to other Philly-based jazz luminaries such as Mickey Roker, Hank Mobley, and Philly Joe Jones. 'I had [Uri] on the chitlin'-circuit of all the black clubs,' Barnes said. 'They loved him, everywhere we went. During
his solos, he always played a little different from all the other cats. He was always on the edge, trying something. I knew he was going to be great'.

'There would be these clubs [in Philadelphia] where they would bring down musicians like Joe Henderson, Phil Woods or Freddie Hubbard, and they would hire a local rhythm section,' Caine said. 'That's when I started thinking about New York.'

But Caine's move from Philadelphia to New York wasn't so direct. He first worked in the Caribbean and briefly lived in Israel. 'It made me all realize that if I was going to try to move anywhere, that it should be New York,' he said. 'I was having great experiences discovering that you could be a musician all over the world.'

So in October 1985, Caine moved to New York and began playing with musicians such as Jamaaladeen Tacuma, Calvin Weston, Gerald Veasley, and Cornell Rochester. '[New York] wasn't exactly what I had expected,' Caine said. 'The scene was much more fragmented, but in a lot of ways much more open. It made me realize that you had to get your own thing together. But at the same time, it was important to play with a lot of different musicians.'

Caine remembers his initial life in New York as happily scuffling. He eventually found an indelible kindred spirit in Don Byron, who first hired him to play on his 1993 disc, Don Byron Plays The Music Of Mickey Katz (Nonesuch), his much debated and emulated klezmer project. After that album, Caine became a regular in Byron's groups, working with his jazz quintets and classical ensembles. 'Working with Don has been a great experience,' Caine said. 'His way of looking at music and including a lot of different things was good after playing with a lot [of]my edit people who weren't as open minded.'

While Byron was becoming the critic's darling for his diverse body of work, Caine was simultaneously ascending from a gifted sideman to a leader of note. His first two albums, Sphere Music and Toys, on which he concentrated on the stylings and compositions of Thelonious Monk and Herbie Hancock, were modern jazz excursions that leaned slightly to the left. While well-recieved, they sound meek in comparison to Caine's third effort, Urlicht/Primal Light, the breakthrough disc that made him a name to watch.
In one grandiloquent sweep, *Urlicht/Primal Light* displayed one of modern jazz's most exciting facets of the late 20th century -- its increased awareness and interaction with DJ culture. 'there's nothing good or bad about having a DJ on stage,' Caine said. 'When I started doing that, it was to have this idea of having musicians playing Mahler against Mahler being manipulated by a DJ. That clash is beautiful when you start playing that way. Then it took on added implications. Everyone how has a wealth of music at their fingertips with the laptop. It doesn't mean it's going to be good music. It just means that if you combine technology with real imagination and skill, you can start grasping unbelievable things.'

That DJ culture mindset, both explicit and implied, fuels all of Caine's succeeding albums.

'One of the tradition of jazz is innovation,' he said. 'It's not just about all the great masterpieces of the past. Although, jazz is certainly about that too. But jazz is so about the openness, embracing music from a lot of different sources. DJ culture is just as important to jazz as rediscovering Duke Ellington.'" (48).

The letter (april 2006)

Caine is No Conceptualist

John Murph's feature on Uri Caine (February '06) is a perfect example of the way in which labels can be tossed around with knowing their impact. To call Caine a "conceptualist" is a huge misnomer. Just because Caine has integrated a bunch of styles together to give himself a voice does not mean that he has a voice. Lyn Horton Worthington, Mass.

Jon Turney: Uri Caine, John Surman, Queen Elizabeth Hall, London, in: Jazzwise, #94 (Feb.2006), p. 71 (C)


Martin Lücke: Uri Caine. Konventionell bis innovativ, in: Jazz Podium, 55/9 (Sep.2006), p. 42 (C)

Henning Bolte: Uri Caine. Een silistische duizendpoot, in: Jazz Nu, 30/1 (Winter 2007), p. 94-95 (F/I)

Dan Ouellette: The Question Is ... What is the worst piano you've ever played on a gig?, in: Down Beat, 74/1 (Jan.2007), p. 20 (F/short I with Kenny Barron, Steve Kuhn, Norah Jones, Uri Caine) [digi.copy]

Franck Médioni: Peut-on enseigner le jazz, in: Jazz Magazine, #577 (Jan.2007), p. 30 (short I)

Celeste Sunderland: Artist Feature. Uri Caine, in: All About Jazz, #59 (Mar.2007), p. 7 (F/I) [digi.copy]

Andrew Lindemann Malone: Uri Caine Ensemble - "Plays Mozart" (Winter & Winter), in: Jazz Times, 37/3 (Apr.2007), p. 69 (R)

  Review of Plays mozart; :klezmer in Clarinet Quintet.


Paul de Barros (& John McDonough & John Corbett & Jim Macnie): Uri Caine Ensemble - "Uri Caine Plays Mozart" (Winter & Winter 910130), in: Down Beat, 74/5 (May 2007), p. 54-55 (R: 3 1/2 stars; 3 1/2 stars; 4 stars; 3 1/2 stars)

  Muezzin's wail on "Turkish Rondo from Piano Sonata in A Major"

Dimitry Ekshtut: Dave Binney Quartet / Uri Caine Bedrock Trio. Live at the Knitting Factory, in: Jazz Improv NY, 3/10 (Apr.2008), p. 5 (C) [digi.copy]
Dimitry Ekshtut: Dave Binney Quartet / Uri Caine's Bedrock Trio, Live at the Knitting Factory, in: Jazz Improv, 3/10 (Apr.2008), p. 5 (C) [digi.copy]


Review of above.


Stéphane Ollivier: Clash sur les classiques. Uri Caine, in: Jazzman, #148 (Jul/Aug.2008), p. 50-52 (F/I)

Bill Shoemaker: Uri Caine Ensemble - "The Othello Syndrome" (Winter & Winter 910 135), in: Down Beat, 75/11 (Nov.2008), p. 72 (R: 5 stars) [digi.copy]

more of bedrock group in core of CD?


Perry Tannenbaum: Uri Caine ensemble - "The Othello Syndrome" (Winter & Winter), in: Jazz Times, 38/10 (Dec.2008), p. 81 (R)

2003, Caine was the musical director of Bienalle Festival in Venice; ironically right next to David Chevan with Hazzan Alberto Mizrahi and the Afro-Semitic Experience.
Dan Ouellette & Ted Panken: 'My Favorite Blue Note Album. As the label celebrates its 70ths anniversary, dozens of artists weigh in on the classics that form its venerable catalog, in: Down Beat, 76/3 (Mar.2009), p. 31 (short I about Herbie Hancock's album "The Prisoner") [digi.copy]


Uri Caine obituary on Bobby Durham. When Caine was 18 started playing with saxophonist Bootsie Barnes.

Ken Micallef: Artists' Perspectives on the 2000s, in: Down Beat, 77/1 (Jan.2010), p. 29 (short I) [digi.copy]

Günter Buhles: Uri Caine. Jazz aus Europa wird in den USA nicht genug gehört, in: Jazz Podium, 59/2 (Feb.2010), p. 34 (F/I)

Lloyd Sachs: Bedrock - "Plastic Temptation" (Winter & Winter 910 161), in: Down Beat, 77/5 (May 2010), p. 65 (R: 4 stars) [digi.copy]


Lots of stuff out in May each year? Third Bedrock release.


Bob Hatteau: Uri Caine Quartet, Musée d'art et d'histoire du judaïsme, in: ImproJazz, #175 (May 2011), p. 34-35 (C)


NN: Uri Caine Trio – "Siren" (Winter & Winter 910 177-2), in: [CD info], Oct.2011 (F) [digi.copy]


Albert Hosp: Musikanten in der Diaspora. Notizen zur jüdischen Musik & ausgewählte Platten, in: Concerto, Apr/May 1997, p. 16-17 (F)

Manfred Ergott: Jiddische Musik aus Wien: gojim, in: Concerto, Apr/May 1997, p. 18 (F)


Michael Alexander: Jazz-Age Jews. Arnold Rothstein, Felix Frankfurter, Al Jolson and the Jewish Imagination, New Haven 1999 [PhD thesis: Yale University], passim (F) [digi.copy]

Rita Ottens & Joel Rubin: Klezmer-Musik, Kassel 1999 [book: Bärenreiter] (F)


Leslie Gourse: The Golden Age of Jazz in Paris and Other Stories About Jazz, Philadelphia 2000 [book: Xlibris], p. 154-160 (F; chapter "Jewish Jazz Musicians Bring Their Traditions to the Jazz World")


Jim Godbolt: Personal View. Jews and Jazz, in: Jazz at Ronnie Scott's, #126 (Sep/Oct.2000), p. 7 (F)

Andrea Most: "We Know We Belong to the Land". Jews and the American Musical Theater, Waltham/MA 2001 [PhD thesis: Brandeis University], passim (F) [digi.copy]


David Chevan comments on religion side of Jewish Music. Zohar/Keter is profound - Notice it's a John Zorn piece and I'm not sure that the author realizes that.

David Chevan: Solo. Mid-East Scales Provoke Western Fears. Our group played just days after the attacks upon the World Trade Center and the Pentagon. As we performed "Shalom Aleichem," a traditional Sabath melody based upon Ahavah Rabo, an ancient synagogue scale, I noticed a number of people walking by and shaking their heads in disapproval, in: Jazz Times, 31/10 (Dec.2001), p. 32 (F)


Horst J.P. Bergmeier & Ejal Jakob Eisler & Rainer E. Lotz (eds.): Vorbei... Beyond Recall. Dokumentation jüdischen Musiklebens in Berlin 1933-1938 / A Record of Jewish

Miguel Bronfman: Blacks, Jews and Jazz, in: Planet Jazz, 6 (summer/Fall 2002), p. 8-11 (F)

Patricia Pierce Card: The Influence of Klezmer on Twentieth-Century Solo and Chamber Concert Music for Clarinet. With Three Recitals of Selected Works of Manevich, Debussy, Horovitz, Milhaud, Martino, Mozart and others, Denton/TX 2002 [PhD thesis: University of North Texas], passim (F) [digi.copy]


Jill Yvonne Gold Wright: Creating America on Stage. How Jewish Composers and Lyricists Pioneered American Musical Theater, Claremont/CA 2003 [PhD thesis: Claremont Graduate University], passim (F) [digi.copy]


Tamar Barzel: "Radical Jewish Culture". Compose Improvisers on New York City's 1990s Downtown Scene, Ann Arbor/MI 2004 [PhD thesis: University of Michigan], passim (F) [digi.copy]


Günther Huesmann: "Sanhedrin" - John Zorn’s Quartett "Masada" und die "Radical Jewish Culture", in: Jazzforschung / jazz research, #40 (2008), p. 99-112 (F)


Mike Gerber: Jazz Jews, Nottingham 2009 [book: Five Leaves Publications], passim (F)


Paul Buhle (ed.): Jews and American Popular Culture, Santa Barbara 2009 [book: Praeger], passim (F) [digi.copy]


Ed Hazell: Vital Connections, in: Jazziz, 27/9 (Fall 2010), p. 12-13 (F: Jewish influences on jazz) [digi.copy]

Max Easterman: "Jazz Jews", by Mike Gerber, in: VJM's Jazz & Blues Mart, #157 (Summer 2010), p. 28-29 (B)


Brian Priestley: "Jazz Jews", by Mike Gerber, in: Jazzwise, #142 (Jun.2010), p. 53 (B)

Jean Michel Sinou: Entretien avec Mathias Dreyfuss, l'un des commissaires de l'exposition Radical Jewish Culture au Musée d'Art et d'Histoire du Judaïsme, in: ImproJazz, #166 (Jun.2010), p. 18 (F/I)

Jean Michel Sinou: Klezmer NY / Munich Art Projekt - Kristallnacht / Traces / Radical Jews / Invocations / Masada. La musée d'Art et d'Histoire du Judaïsme, 71 rue du Temple, 75003 Paris, présente la première exposition consacrée à la Radical Jewish
Culture, mouvement artistique de la scène musicale underground new-yorkaise des années 80 et 90, in: ImproJazz, #166 (Jun.2010), p. 15-17 (F)


Stuart Kremsky: "Jazz Jews", by Mike Gerber, in: IAJRC Journal, 43/3 (Sep.2010), p. 84 (B)


Ralf Bei der Kellen: Radical Jewish Culture. We've got a lot more playing to do! Manche Strömungen innerhalb der Kunst liegen einfach in der Luft, sind Teil des Zeitgeistes.
Doch bevor sie geboren werden und weltweit Beachtung finden, bedarf es eines Namens, eines Slogans, der so griffig ist, dass die Medien und das Publikum in auflecken wie eine Katze die Milch. Häufig werden diese Bezeichnungen von einzelnen Künstlern oder Journalisten geprägt: Kubismus (Louis Vauxcelles), Antifolk (Lach), Dada (Hugo Ball), Krautrock (Ian McDonald), in: Jazzthetik, 25/7-8 (Jul/Aug.2011), p. 70-74 (F) [digi.copy]


Discography

This Uri Caine discography is neither complete nor comprehensive. It contains only the Tom Lord Discography page on Uri Caine plus the results of my research (as noted by asterisks). The Lord Discography only goes until 2010. Even more limitedly, Caine's website only includes his CDs as a leader (including the rereleased JMT recordings on Winter & Winter). Because Caine is in such high demand outside of the US, many of the CDs sold and advertised are different in Europe. Furthermore, Caine regularly plays festivals and venues all over the world, has performed in live situations and radio broadcasts, and there is material of him both as a leader and sideman all over YouTube. As mentioned in the introduction, the single Uri Caine CD Zohar/Keter referred to in Michael Gerber's Jazz Jews is not present in the Tom Lord Discography. I was not able to find or confirm some of the citations on Lord's list. And, as with any living artist, new performances and recordings seem to be available on all media almost daily.

Caine's CDs are sold to many different audiences in a variety of venues all over the world. A Caine CD is an uncommon find in an American "record" store. Yet in Germany, a Caine recording is prominently displayed at the front of the store next to the latest Three Tenors release. ¹ Therefore, since the ability to fully research and create a complete or comprehensive discography is not reasonable within the scope of this thesis, the amended Tom Lord Discography on Uri Caine is presented below as a starting point.

[V1561] Arnett Verdell

Arnett The Warrior Artist: Middy Middleton (ts) Uri Caine (keyboards) Monnette Sudler (g) Jeff Anderson (b) Arnett Verdell (perc, synt, vcl)

New York, unidentified date, 1970's?

Body and soul VPV 7621
Stella by starlight -
Jerry Lee Lewis -
Naima -
Love doesn't live here anymore -
Pamela Candy Gomez -

[R4927] Cornell Rochester

One Minute Of Love: Rochester/Veasley Band: John Zorn (as-2) Willie Williams (ts, sop) Uri Caine (keyboards) Gene Terramani (g) James "Blood" Ulmer (g-1) Gerald Veasley (b, vcl) Cornell Rochester (d)

New York, February/March 1985

Showtime Gramavision 18-8505, GR8505-2 [CD]
Secret weapon -
Beat bop -
Tokyo strut -
The feeling -
One minute of love -
Give it to me (2) -
Art of seduction -
The struggle [Free South Africa] -
(1)

Note: All above titles also on Gramavision (Jap) C28Y-171.

[S13483] Monnette Sudler

Other Side Of The Gemini: Grover Washington, Jr. (sax) Uri Caine (keyboards) Monnette Sudler (g) John Wicks (strings) Steve Green (b) Pete Rudd (d) Frank Williams (perc) Lamont Smith (cga)

Philadelphia, PA, c. 1988

Other side of the Gemini Hardly HARD002 [CD]

[S13491] Monnette Sudler

Stan Slotter (tp) Harold Watkins (tb) Kensil Honesty (ts) Joe Caine, Ted Baker (keyboards, synt) Monnette Sudler (g, vcl) John Wicks, Rod Burton (d program) Tony Jones (b)

Philadelphia, PA, c. 1988

So you wanna be a musician Hardly HARD002 [CD]

[K3206] Cullen Knight

Cullen Knight (tp) Lance Bryant (reeds) Uri Caine (p) Gerry Eastman (g) Marcus McLaurine (b) Newman T. Baker (d)

Concert, St. Peter's Church, New York, May 14, 1989

Mister 8 CKM CKM320 [CD]
She doesn't love me -

[C200.20] Uri Caine

In His Own Sweet Way: A Tribute to Dave Brubeck: Uri Caine (p) Kenny Davis (b) Ben Perowsky (d)

unknown location & date, c. 1990's?

Far more blues Avant (Jap) AVAN005 [CD]

Note: Other titles by other leaders.

[B17221] Don Byron

Live At The Knitting Factory, Volume 3: Don Byron Plays The Music Of Mickey Katz: Tony Barrero (tp) Alfred Patterson (tb) Don Byron, J.D. Parran (cl) Uri Caine (p) Mark Feldman (vn) Mark Dresser (b) Richie Schwarz (d) Lorin Sklamberg (perc)


The wedding dance A&M 75021 5299-2 [CD]
Note: Rest of the above CD by others.

[S13479] Joe Sudler

The Joe Sudler Swing Machine & Clark Terry: Clark Terry (tp, flhmn) Dave Cooper, Don Downs, Tony DeSantis, John Swana (tp), Jeff Lego, Marc Johnson, Dan Tomassone, Clarence Watson, Jose Vidal (tb) Zach Zacher, Julian Pressley (as) Bob Howell, John Simon (ts) Joe Sudler (bar) Uri Caine (p) Tyrone Brown (b) David Gibson (d)

Philadelphia, PA, June 21 & July 17, 1990

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[Z165] Bobby Zankel

Bobby Zankel (as) Uri Caine (p) Tyrone Brown (b) David Gibson (d)

Philadelphia, PA, January, 1992

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[C201] Uri Caine

Sphere Music: Graham Haynes (cnt-1) Don Byron (cl-2) Gary Thomas (ts-3) Uri Caine (p) Kenny Davis (b) Anthony Cox (b-4) Ralph Peterson (d)

New York, April & May 1992

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<td>This is a thing called love (for...</td>
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<tr>
<td>Philly Joe Jones</td>
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<tr>
<td>When the word is given (1,3,4)</td>
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<tr>
<td>'Round midnight (db,uc duo)</td>
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<tr>
<td>Let me count the ways (4)</td>
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<td>Jelly (2)</td>
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<tr>
<td>Just in time (1,4)</td>
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<tr>
<td>We see (4)</td>
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<tr>
<td>Jan fan (1,3,4)</td>
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</tbody>
</table>

Note: All above titles also on JMT (G) 697-124053-2 [CD], Bamboo (Jap) POCJ-1199 [CD], Winter & Winter (G) 919064-2 [CD] titled "Sphere Music".

[B17224] Don Byron

Plays The Music Of Mickey Katz: Dave Douglas (tp) Josh Roseman (tb) Don Byron (cl, cond) J.D. Parran (cl, cl, cl, sop, fl) Uri Caine (p) Mark Feldman (vln) Steve Alcott (b) Richie Schwarz (d) Lorin Sklamberg, Avi Hoffman (vcl)

Astoria, NY, September, 1992

<table>
<thead>
<tr>
<th>Track</th>
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<tr>
<td>Prologue</td>
<td>Elektra 7559-79313-2</td>
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<td>Frailach jamboree</td>
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<td>Haim afen range</td>
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<td>Mamalige dance</td>
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<td>Sweet and gentle</td>
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<td>Litvak square dance</td>
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<td>C'est si bon</td>
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<td>Trombonik tanz</td>
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<td>Bar Mitzvah special</td>
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<td>Dreidel song</td>
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<td>Seder dance</td>
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<tr>
<td>Paisach in Portugal</td>
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</table>
Brele's Sherele
Mechaye war chant
Kiss of Meyer
Epilogue - Tears
Wedding dance

[E2916] The Enja Band
Live At Sweet Basil :Willie Williams (sop,ts)Gust William Tsilis (vib,mar) Uri Caine (p) Michael Formanek (b)Cecil Brooks, Ill (d)

Live "Sweet Basil", New York, December 18 & 19, 1992

The unnameable
Purse
Lorietta
Snalking
Yvette
Clockwork
The duke and Mr. Strayhorn

Enja (G)ENJ-8034-2 [CD]

[T5970] Gust William Tsilis
Wood Music : Gust William Tsilis Quartet :Gust William Tsilis (mar) Uri Caine (p) Lonnie Plaxico (b,el) Tony Reedus (d)

Brooklyn, N.Y., January, 1993

Quiet people
Seattle Hendrix
Robert DeNiro
Lorraine Hansberry
Ringmaster Andy

Enja (G)ENJ-7093-2 [CD]

[T5971] Gust William Tsilis
Dave Peterson (ts) added

Brooklyn, N.Y., January, 1993

Song for Salomea
Ja bop
Shadow of the cat
Child's prayer

Enja (G)ENJ-7093-2 [CD]

[T5972] Gust William Tsilis
Serge Gubelman (didgeridoo,waterphone)

Brooklyn, N.Y., January, 1993

Feeling the past

Enja (G)ENJ-7093-2 [CD]

Note: All titles from Enja (G)ENJ-7093-2 [CD] also on Enja (Jap)CRCJ-1040 [CD].

[H2530.10] Kevin Bruce Harris
Folk Songs, Folk Tales :Steve Wilson (sop,as) Uri Caine (p,synt) Kevin Bruce Harris (b) Ralph Peterson (d)

Brooklyn, NY, April 23 & 24, 1993

Attack of the shrews
Inertia
As she glows
Freight train
Sophie's dance
Safari (the golden path to Thandiwa)
Master divine
Lona laughing
Skin

Tip Toe (G)TIP-888807-2 [CD]

[R4927.10] Cornell Rochester
I Said Your Mother's on the Pipe : Cornell Rochester and the N.P. Boys :Willie Williams (ts,sop) Uri Caine (p,synt,org,vcl) Terry "Butter" Tyler (el-b,vcl) Cornell Rochester (d,vcl) Andre "Black Snow" Harris (vcl,rap)
Live, Moers Festival, Moers, Germany, May 29, 1993

I said your mother's on the pipe Moers Music (G)03004 [CD]

Germany, May 30 & 31, 1993

Groovin' down the highway Moers Music (G)03004 [CD]
I don't know you don't know -
Will bop -
Black keys vs. white keys -
Do you remember -
Uri's world -
Flyin' down the highway -
Hardcore -

[B10322] Mike Boone
John Swana (tp) Rob Roth (ts) Uri Caine (p) Mike Boone (b) Scott Robinson (d)

Broomall, PA, 1994

Caine is able Encounter EAR1021 [CD]

[B10324] Mike Boone
John Swana (EVl) Uri Caine (p) Mike Boone (el-b) Scott Robinson (d)

Broomall, PA, 1994

Larry Encounter EAR1021 [CD]

[F2694] Ruth Naomi Floyd
Ruth Naomi Floyd's Paradigms For Desolate Times : Ruth Naomi Floyd (vcl) acc by Craig Handy (sop-1, ts-2) Bryan Carrott (vib-3) Uri Caine (p, org-4) Ed Howard (b-5) Kevin Bruce Harris (el-b-6) Terri Lyne Carrington (d)

Brooklyn, NY, 1994

Mercy (1,5) Contour 0923-2 [CD]
Or truth? (2,5) -
Come Sunday (2,5) -
Seek and ye shall find (1,3,5) -
The last shall be first (2,6) -
Revelation (3,6) -
Abide with me (tlc out) -
For the still sick and suffering (6) -
Messages (1,3,6) -
Restore my joy (2,6) -
Long journey home(6) -
Mercy (reprise) (uc, tlc out) -

[Z166] Bobby Zankel
Emerging From The Earth : Bobby Zankel Septet : Stan Slotter (tp, fl) Bobby Zankel (as) Uri Caine (p) John Blake (vl) Tyrone Brown (b) Ralph Peterson (d) Ron Howerton (perc)

Philadelphia, PA, March 28, 1994

Emerging from the earth Cadence Jazz CJR1059 [CD]
(appearance)
Emerging from the earth -
Fall falling forward -
Yin yang -
One in mind -
Middle way -
Heart treasure -
Her entrance -

[G4406.10] Gabrielle Goodman
**Until We Love** :Gabrielle Goodman (vcl) acc by Gary Thomas (sax) Uri Caine (p) David Bunn (p-3) Lucky Peterson (org-2) Wolfgang Muthspiel (g) Kenny Davis (b) Marvin "Smitty" Smith (d) Don Alias (perc-1)

**New York, April & May 1994**

On Green Dolphin Street  
Sorry to say goodbye (1)  
One for my baby one for the road  
Calling you (1)  
On a clear day (2,3)  

**[G4406.30] Gabrielle Goodman**

Gabrielle Goodman (vcl) acc by Gary Bartz (as) Uri Caine (p) Christian McBride (b) Terri Lyne Carrington (d) Don Alias (perc)

**New York, April & May 1994**

Until we love  

**[B8008] David Binney**

The Luxury Of Guessing : Steve Armor (tb) David Binney (as) Donny McCaslin (ts) Uri Caine (p) Ben Monder (g) Scott Colley (b) Jeff Hirshfield (d) Daniel Sadownick (perc)

**Brooklyn, NY, July 21 & 22, 1994**

Omen  
See how fine my address was  
The three stars  
Without you  
Meddler  
Surrounding as influence  
Watch your head  
Rue de fishes  
Dream of five places  
Cochise  
The luxury of guessing  
Last of the day  

**[G1855] Terry Gibbs**

Play That Song : Terry Gibbs Quartet : Terry Gibbs (vib) Uri Caine (p) Boris Koslov (b) Gerry Gibbs (d)

**Live (*), Caribbean Sea, October 23, 24, 25 & 27, 1994**

Limehouse blues  
Play that song  
Penthouse groove  
My friend Buddy  
Give it all you got  
Moonray  
Fat man  
The beautiful people  
Sweet young song of love  

**Note:** (*) Recorded live aboard the S/S Norway in various parts of the Caribbean Sea.

**[D6291] Dave Douglas**

In Our Lifetime : Dave Douglas (tp) Josh Roseman (tb) Chris Speed (cl, ts) Marty Ehrlich (b-cl-1) Uri Caine (p) James Genus (b) Joey Baron (d)

**New York, December 7 & 8, 1994**

In our lifetime (1)  
Three little monsters  
Forward flight  
The persistence of memory  
Out in the cold  
Strength and sanity  
Four miniatures after Booker  
Little
Sappho
At dawn
Shred
Rapid ear movement
Moods in free time
Bridges (for Tim Berne)

[C202] Uri Caine
Toys :Dave Douglas (tp),Josh Roseman (tb)Gary Thomas (fl,ts)Don Byron (b-cl)Uri Caine (p)Dave Holland (b)Ralph Peterson (d)Don Alias (perc)

New York, February & March 1995

Time will tell (jr,db out) - JMT (G)697-124100-2 [CD]
The prisoner (da out) -
Herbal blue (uc,dh,rp only) -
Or truth ? (uc,dh,rp only) -
Yellow stars in heaven (db,gt,jr out) -
Over & out (jr,db out) -
Dolphin dance (uc,dh duet) -
Toys (db,da out) -
Cantaloupe island (db,uc duet) -
Woodpecker (uc,db,rp,da only) -
I'm meshugah for my sugah (and my sugah's meshugah for me) (dd,uc duet) -

Note: All above titles also on Bamboo (Jap)POCJ-1289 [CD], Winter & Winter (G)919077-2 [CD].

[G1782.10] Gerry Gibbs
The Thrasher :Ravi Coltrane (sop,ts)Joe Locke (vib)Billy Childs (p)Uri Caine (p-1)Mark Feldman (vln)Darek "Oles" Oleszkiewicz (b)Gerry Gibbs (d,cowbells,wood blocks,gongs,bells,chimes,whistles,bike horns,glockenspiel,rain stick)

Van Nuys, CA, December 4 & 5, 1995

F train to Bermuda - Qwest 9-46228 [CD]
Silence after the earthquake -
Rockin' in rhythm (1) -
Love letter to Danna Bailey -
Impressions (1) -
The thrasher (1) -
After the dawn -
Miss Nedra Wheeler -
Another adventure with Mr. Fick (1) -
In a sentimental mood (1) -
The band of losers -

[B10332] Mike Boone
Uri Caine (p,arr)Mike Boone (b,arr)

Broomall, PA, c. 1996

(Medley :) - Encounter EAR1026 [CD]
Apocalyptic interlude #1 (uc,mb arr) -
Bluzeneph (uc,mb arr) -

[B17226] Don Byron
Bug Music : Music Of The Raymond Scott Quintette, John Kirby & His Orchestra, And The Duke Ellington Orchestra:Charles Lewis (tp-1)Steven Bernstein (tp-2)James Zollar (tp-3)Craig Harris (tb-3)Don Byron (cl,bar-3,vcl,cond)Steve Wilson (as-4)Bob DeBellis (ts-5)Uri Caine (p-6)David Gilmore (g-7)Paul Meyers (bj-3)Kenny Davis (b-8)Pheeroan ak Laff (d-3)Billy Hart (d-9)Joey Baron (d-10)Dean Bowman (vcl)

New York ?, c. 1996

The dicty glide (1,2,3,4,5,8) - Nonesuch 9-79438-2 [CD]
Frosquita serenade (1,4,8,9)  
St. Louis blues (1,4,8,9)  
Wondering where (db vcl,2,4,6,8,9)  
Bounce of the sugar plum fairies (1,4,8,9)  
Charley's prelude (1,4,8,9)  
Royal garden blues (2,4,8,9)  
Siberian sleighride (1,5,8,10)  
The penguin (1,5,8,10)  
The quintet plays Carmen (1,5,8,10)  
Powerhouse (1,5,8,10)  
Tobacco auctioneer (1,5,8,10)  
War dance for wooden Indians (1,5,8,10)  
Cotton club stomp (dbo vcl,1,2,3,4,5,8)  
Blue bubbles  
SNIBOR (7,8,9)  

Note: All above titles also on Nonesuch (Jap) WPCR-5552 [CD].

[B17227] Don Byron  
No-Vibe Zone : Don Byron Quintet : Don Byron (cl)| Uri Caine (p)| David Gilmore (g)| Kenny Davis (b)| Marvin "Smitty" Smith (d)


WRU  
Sex/Work  
(Medley :)  
Next love  
The allure of entanglement  
Tangerine  
Tuskegee strutter's ball  

[C203] Uri Caine  
Primal Light (Gustav Mahler) : Dave Douglas (tp)| Josh Roseman (tb)| Don Byron (cl)| David Binney (sop)| Uri Caine (p)| Danny Bloom (el-g)| Mark Feldman (vln)| Larry Gold (cello)| Michael Formanek (b)| Joey Baron (d)| Aaron Bensoussan (vcl,perc)| Arto Lindsay (vcl)| DJ Olive (turntables)

New York, June, 1996

Funeral march (Sym # 5)  
I went out this morning over the countryside  
The drunkard in Spring (Song of the earth)  
Who thought up this song (The boy's magic horn)  
The farewell (Song of the earth)  

[J4470.20] Randy Johnston
Somewhere in the Night: Uri Caine (p) Randy Johnston (g) Nat Reeves (b) Mickey Roker (d)

New York, December 12, 1996

Dat dere
I wish I knew how it would feel
to be free
Secret love
The end of a beautiful
friendship
Sack of woe
Somewhere in the night
Blues for the millenium
Third time around
In the wee small hours of the
morning
Secret love

[D6301] Dave Douglas

Stargazer: Dave Douglas (tp) Josh Roseman (tb) Chris Speed (ts,cl) Uri Caine (p) James Genus (b) Joey Baron (d)

Brooklyn, NY, December 30, 1996

Spring ahead
Goldfish
Stargazer
For sleepers
On the milky way express
Pug nose
Dark sky
Intuitive science
Diana

[F2695] Ruth Naomi Floyd

With New Eyes: Ruth Naomi Floyd (vcl) acc by Craig Handy (sop) Bryan Carroll (vib) Uri Caine (p, org) Reggie Washington (el-b) Terri Lyne Carrington (d) Steve Moss (perc)

Brooklyn, NY, 1997

Stand to the glory

[F2696] Ruth Naomi Floyd

Ruth Naomi Floyd (vcl) acc by Bobby Zankel (as) Bryan Carroll (vib) Uri Caine (p) Reggie Washington (el-b) Terri Lyne Carrington (d) Steve Moss (perc)

Brooklyn, NY, 1997

Reap what you sow

[f2698] Ruth Naomi Floyd

Ruth Naomi Floyd (vcl) acc by Bobby Zankel (as) Craig Handy (ts) Bryan Carroll (vib) Uri Caine (p) Ed Howard (b) Terri Lyne Carrington (d) Barbara Walker (vcl)

Brooklyn, NY, 1997

With new eyes...

[F2699] Ruth Naomi Floyd

Ruth Naomi Floyd (vcl) acc by Craig Handy (sop) Uri Caine (p, keyboards) Reggie Washington (el-b) Terri Lyne Carrington (d) Steve Moss (perc)

Brooklyn, NY, 1997

Glass ceilings

[F2701] Ruth Naomi Floyd

Ruth Naomi Floyd (vcl) acc by Bobby Zankel (sop) Bryan Carroll (vib) Uri Caine (p) Steve Beskrone (el-b) Terri Lyne Carrington (d) Steve Moss (perc)

Brooklyn, NY, 1997

Path of life
[F2702] Ruth Naomi Floyd
Ruth Naomi Floyd (vcl) acc by Bryan Carrott (vib) Uri Caine (p) Steve Beskrone (el-b) Terri Lyne Carrington (d)

Brooklyn, NY, 1997
The substance of things hoped for
Contour 0925-2 [CD]

[F2703] Ruth Naomi Floyd
Ruth Naomi Floyd (vcl) acc by Craig Handy (ts) Uri Caine (p) Jason Shattil (keyboards) Ed Howard (b) Terri Lyne Carrington (d)

Brooklyn, NY, 1997
Relinquish
Contour 0925-2 [CD]

[F2704] Ruth Naomi Floyd
Ruth Naomi Floyd (vcl) acc by Bobby Zankel, Craig Handy (sop) Bryan Carrott (vib) Uri Caine (p) Reggie Washington, Conrad Korsch (el-b) Terri Lyne Carrington (d) Steve Moss (perc)

Brooklyn, NY, 1997
The balance (between extremes)
Contour 0925-2 [CD]

[H5010.10] Peter Herborn
Large One: Dave Ballou (tp-1) Taylor Haskins, John Swana (tp, flhorn) Dontae Winslow (tp, Robin Eubanks (tb-2) Clark Gayton, Dan Gottshall (tb) Jeff Nelson (b-bt) Greg Osby (sop-3, as-4) Adam Kolker (sop-5) Miriam Kaul (as, fl) Gary Thomas (ts-6) Alex Stewart (bar, b-cl) Uri Caine (p-7) Mike Hertzing (keyboards-8) Marvin Sewell (g-9) John Hebert (b) Gene Jackson (d) Peter Herborn (ldr, arr)

Brooklyn, NY, May, 1997
The blizzard (1, 6) Jazzline (G) JL1154-2 [CD]
Contemplation (2, 3, 7) -
Gate of faces (4, 6, 7, 8) -
Misterioso (7) -
The kold kage (2, 6, 8) -
Delete/delight (5, 9) -
Omega (2, 6, 9) -
Rubzap (1, 4, 8) -

[C204.10] Uri Caine
Wagner e Venezia: Dominic Cortese (acor) Uri Caine (p) Mark Feldman, Joyce Hammann (vln) Erik Friedlander (cello) Drew Gress (b)

Live "Gran Caffe Quadri", Piazza San Marco, Venice, Italy, June 6-9, 1997

Liebestod (Tristan und Isolde) Winter & Winter (G) 910013-2 [CD]
Ouverture (Tannhauser) -
Prelude, act 3 (Lohengrin) -
Ouverture (Die meistersinger von Nurnberg) -
Prelude (Tristan und Isolde) -
Der ritt der walkuren -
Prelude, act 1 (Lohengrin) -

[B17228] Don Byron
Lulu On The Bridge: Steve Wilson (as) Bryan Carrott (mar) Uri Caine (org) Nioka Workman (cello) Leo Traversa (b) Ben Wittman (d) Johnny Almendra, Rodney Holmes (perc) Don Byron (arr, comp)

Astoria, NY, November-December 1997
Izzy's last jam Blue Note (Eu) 4-95317-2 [CD]

[C205] Uri Caine
Blue Wall: Uri Caine Trio: Uri Caine (p) James Genus (b) Ralph Peterson (d)

New York, December 1 & 2, 1997
Honeysuckle rose (#1) Winter & Winter (G) 910034-2 [CD]
Loose trade -
The face of space
Digature of the line
Blue wail
Stain
Sweet potato
Bones don't cry
Poem for Shulamit
Fireball
Honeysuckle rose (#2)

[B17229] Don Byron


Woodstock, NY, December 27, 1997-January 5, 1998

Blue Note 4-93711-2 [CD]

Alien (4,7,8)
Domino theories (part I) (10)
Blinky (4,7,8)
Mango meat (db vcl,1,2,3,5,6,7,8)
Interview (mc vcl)
Dodi (6,8)
I'm stuck (db vcl,1,5,6,7,8)
I cannot commit (4,5,7,8)
Fencewalk (db vcl,1,2,6,7,8)
Hagalo (db vcl,1,4,7,8)
Domino theories (part II) (10)
If 6 was 9 (db vcl,7,8)
Furman (4,7,8)

[A6911] Atlantic Urban Jazz Ensemble

The Project: Featuring Eddie Morgan And Other Special Guests: Eddie Morgan (tp, flhn, vcl, arr) Al Lee (ts, fl, keyboards, vcl) Rick Barrow (ts) Tony Marshall (g, b-g, keyboards) Ed James (b-g) Tony Day (d) Bill Lark (perc, d, sound-programs, arr, vcl) Shawn Ashley (vcl) Guests: Roy Ayers (kat vib-1) Uri Caine (p-2, arr) Rob Federici (keyboards-3, g-4, b-programs-5, arr) Ariand Gilliam (b-g-6) Andy Lalasis (b-7) Wayne Morgan (d-7) Jerome Robinson, Clay Washington, Jazmine Morgan (vcl) Carol Forbes (vcl-8)

Pennsauken, N.J., 1998

Phaze 1423 [CD]

E-Z drive (em, jm vcl,1,3,6)
In the air tonight (rf, bl arr,2,5)
The project (2,3)
Chuck's groove (1,2,3,8)
Wishing-u-were here (jr, sa vcl,3,6)
Green horn-it (2,3,6)
Fire and rain (rf, bl arr, cw vcl,3,4)
EM's funk zone (1,4,8)
You've got that flava (sa, jr, em vcl,1,3,6)
Urban assault (bl, em vcl,3)
Mr. O's shuffle (2,7)
As time goes by (em, uc arr,2)

[L5389] Jeff Lopez

The Sun And The Rain: Craig Handy (sop-1, ts-1) Joel Frahm (sop, ts) Uri Caine (p) Tom Guarna (g) Jeff Lopez (b) Rodney Holmes (d)

New York, 1998

Purple snowflake

Jeff Lopez JL20614 [CD]
### The 7's club
- The sun and the rain (1)
- Sarek (1)
- Treesong
- Prospects (1)
- Long time ago

### The Jewish Alternative Movement

**Uri Caine**: Uri Caine (p) Kenny Davis (g) Ben Perowsky (d)

C. 1998

Hava Nagilah

Knitting Factory KFR216 [CD]

### Ken Schaphorst

**Purple**: Ken Schaphorst Big Band

- Dave Ballou, John Carlson, Andy Gravish, Cuong Vu (tp, flhm)
- Josh Roseman, Curtis Hasselbring (tb)
- David Taylor (b–tb)
- Chris Creswell (b–tb–1)
- Douglas Yates (as, cl, b–cl)
- Jay Brandford (as, cl)
- Donny McCaslin, Seamus Blake (ts)
- Andy Laster (bar, cl)
- John Medeski (org, clavinet, el-p)
- Uri Caine (p)
- Brad Shepik (g)
- Drew Gress (b)
- Jamey Haddad, Dane Richeson (d, perc)
- Ken Schaphorst (ldr)

New York, January 5 & 6, 1998

Uprising (1)
With you, then without
Blues almighty
Jobim
Subterranean
Purple
Bats
My island
Bounce

Naxos Jazz 86030-2 [CD]

### Uri Caine

**Gustav Mahler in Toblach**: The Uri Caine Ensemble

- Ralph Alessi (tp)
- David Binney (as)
- Uri Caine (p, keyboards)
- Mark Feldman (vln)
- Michael Formanek (b)
- Jim Black (d)
- DJ Olive (turntables, live-electronic)
- Aaron Bensoussan (vcl, oud)

Live "Gustav Mahler Festival", Toblach/Dobbiaco, Italy, July 19, 1998

Symphony no. 5, funeral march
Symphony no. 1 "titan", 3rd movement
Symphony no. 2 "resurrection", andante

Winter & Winter (G) 910046-2 [CD]

### Rob Schwimmer

**Theremin Noir**: Schwimmer/Caine/Feldman

- Rob Schwimmer (theremin, accor, waterphone, daxophone, toys)
- Uri Caine (p, voice)
- Mark Feldman (vln)

New York, March 15 & 16, 1999

Twilight landscape

November (E) NVR2005-2 [CD]
| The neighbors                  | -                |
| Fireflies in Tainan           | -                |
| Marnie                        | -                |
| Sacrifice                     | -                |
| Carlotta’s portrait/Farewell  | -                |
| The nightmare/The tower       | -                |
| Scene d’amour                 | -                |
| Tesla’s blues                 | -                |
| The fly                       | -                |
| Real Joe                      | -                |
| The bookstore                 | -                |
| Parade on Mars                | -                |
| Paralysis/Circle song         | -                |

**Zohar Keter:**
- Uri Caine
- Aaron
- Bensoussan

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<thead>
<tr>
<th>[D6309] Dave Douglas</th>
<th>Soul On Soul</th>
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<tr>
<td>Soul On Soul</td>
<td>Dave Douglas (tp)Josh Roseman (tb)Gregory Tardy (ts,b-cl,cl)Chris Speed (ts,cl)Uri Caine (p)James Genus (b)Joey Baron (d)</td>
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<td>Blue heaven RRA Victor 09026-63603-2 [CD]</td>
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<td>Ageless</td>
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<td>Soul on soul</td>
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<td>Moon of the west</td>
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<td>Eleven years old</td>
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<td>Play it momma</td>
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<table>
<thead>
<tr>
<th>New York, October, 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>The carol variation Winter &amp; Winter (G)910054-2 [CD]</td>
</tr>
</tbody>
</table>

| [C208] Uri Caine | Uri Caine Ensemble : Uri Caine (p) |

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aria Winter &amp; Winter (G)910054-2 [CD]</td>
</tr>
<tr>
<td>The waltz variation</td>
</tr>
<tr>
<td>The stomp variation</td>
</tr>
<tr>
<td>Variation 13</td>
</tr>
<tr>
<td>The verdi piano duet variation -</td>
</tr>
<tr>
<td>Variation for piano solo -</td>
</tr>
<tr>
<td>Variation for piano solo no.2 -</td>
</tr>
<tr>
<td>Variation 25</td>
</tr>
<tr>
<td>Variation 29</td>
</tr>
<tr>
<td>Aria</td>
</tr>
</tbody>
</table>

| [C209] Uri Caine | Uri Caine (p)Vittorio Ghielmi (gamba) |

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Variation 1 Winter &amp; Winter (G)910054-2 [CD]</td>
</tr>
</tbody>
</table>

| [C210] Uri Caine |

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
</table>
Paul Plunkett (baroque-tp) | Uri Caine (harpischord) | Annegret Siedel (vln) | Arno Jochem (gamba)

### New York, October, 1999

| Variation 2 | Winter & Winter (G)910054-2 [CD] |
| Variation 3, canon at the unison | - |

**[C212] Uri Caine**

Uri Caine (p) | Dean Bowman (vcl)

### New York, October, 1999

The dig it variation | Winter & Winter (G)910054-2 [CD]

**[C215] Uri Caine**

Ralph Alessi (tp) | Josh Roseman (tb) | Don Byron (cl) | Uri Caine (p) | Bob Stewart (tu) | Ralph Peterson (d)

### New York, October, 1999

The hot SI variation | Winter & Winter (G)910054-2 [CD]

**[C216] Uri Caine**

Uri Caine (keyboards)

### New York, October, 1999

| Variation 5 (+8) | Winter & Winter (G)910054-2 [CD] |
| Variation 11 | - |
| Variation 14 | - |
| Olive’s remix | - |
| Variation 17 | - |
| Canon at the 7th in 7/4 | - |
| Variation 23 | - |
| Variation 26 | - |

**[C217] Uri Caine**

**Koln String Quartet**

: Uri Caine (p) | Annegret Siedel, Mary Utiger (vln) | Jane Oldham (viola) | Arno Jochem (cello)

### New York, October, 1999

Rachmaninoff | Winter & Winter (G)910054-2 [CD] | Variation on B-A-C-H | -

**[C218] Uri Caine**

Ralph Alessi (tp) | Don Byron (cl) | Cordula Breuer (sop-recorder) | Uri Caine (p) | Michael Freimuth (lute) | Annegret Siedel (vln) | Drew Gress (b) | Arno Jochem (gamba) | David Moss (vcl)

### New York, October, 1999

The Dr. Jekyll & Mr. Hyde variation | Winter & Winter (G)910054-2 [CD]

**[C219] Uri Caine**

Paul Plunkett (baroque-tp) | Cordula Breuer (sop-recorder) | Uri Caine (harpischord) | Annegret Siedel (vln) | Arno Jochem (gamba)

### New York, October, 1999

Vivaldi | Winter & Winter (G)910054-2 [CD]

**[C220] Uri Caine**

Greg Osby (as) | Uri Caine (p)

### New York, October, 1999

Variation for saxophone & piano | Winter & Winter (G)910054-2 [CD]

**[C222] Uri Caine**

Cordula Breuer (traverse-fl) | Uri Caine (harpischord) | Annegret Siedel (vln) | Arno Jochem (gamba)

### New York, October, 1999

Variation 6, canon at the 2nd | Winter & Winter (G)910054-2 [CD]

**[C223] Uri Caine**

Uri Caine (org,p) | Reggie Washington (el-b) | Ralph Peterson (d) | Barbara Walker (vcl)
<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>The nobody knows variation</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C224] Uri Caine</td>
<td>Ralph Alessi (tp)Greg Osby (as)Uri Caine (p)James Genus (b)Ralph Peterson (d)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Canon at the 3rd in 3/4</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C226] Uri Caine</td>
<td>The jaybird lounge variation</td>
<td>-</td>
</tr>
<tr>
<td>[C228] Uri Caine</td>
<td>The boxy variation</td>
<td>-</td>
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</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Variation 9, canon at the 3rd</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C228] Uri Caine</td>
<td>Uri Caine (p)Todd Reynolds (vln)</td>
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<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Variation for violin &amp; piano</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C231] Uri Caine</td>
<td>Ralph Alessi (tp)Josh Roseman (tb)Don Byron (cl)Uri Caine (p)Annegret Siedel (vln)Reid Anderson (b)Ralph Peterson (d)</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Luther's nightmare variation</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C232] Uri Caine</td>
<td><em>Kettwiger Bach Ensemble</em> :Uri Caine (p)</td>
<td></td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Canon at the 6th in 6/4</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C234] Uri Caine</td>
<td>Ralph Alessi (tp)Greg Osby (as)Uri Caine (p)James Genus (b)Ralph Peterson (d)Milton Cardona (perc)Marco Bermudez (words,vcl)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>The contrapunto variation</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C235] Uri Caine</td>
<td>Ralph Alessi (tp)Greg Osby (as)Uri Caine (p)Todd Reynolds (vln)Reggie Washington (el-b)Ralph Peterson (d)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Canon at the 5th in 5/4</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Variation 16 (overture)</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C239] Uri Caine</td>
<td>Uri Caine (p)Reid Anderson (b)Paulo Braga (d)Vinicius Cantuaria (vcl)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>Variation for Vinicius</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C240] Uri Caine</td>
<td>Uri Caine (p)Sadiq Bey (poet)</td>
<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>New York, October, 1999</th>
<th>The &quot;I poem&quot; variation</th>
<th>Winter &amp; Winter (G)910054-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>[C241] Uri Caine</td>
<td>Uri Caine (p)</td>
<td></td>
</tr>
</tbody>
</table>
Quartetto Italiano Di Viole Da Gamba: Uri Caine (p), Vittorio Ghelmi, Rodney Prada, Paolo Biordi, Cristiano Contadin (viola)

New York, October, 1999

Variation 18, canon at the 6th Winter & Winter (G)910054-2 [CD]
Variation 30 quodlibet

[C243] Uri Caine
Ralph Alessi (tp), Don Byron (cl), Cordula Breuer (sop-recorder) Uri Caine (harpsichord) Annegret Siedel (vln) Drew Gress (b) Arno Jochem (gamba) David Moss (vcl)

New York, October, 1999

The minimal variation Winter & Winter (G)910054-2 [CD]

[C244] Uri Caine
Koln String Quartet: Joerg Reiter (accor) Uri Caine (p) Annegret Siedel, Mary Utiger (vln) Jane Oldham (viola) Arno Jochem (cello)

New York, October, 1999

The tango variation Winter & Winter (G)910054-2 [CD]

[C245] Uri Caine
Uri Caine (p) Tracie Morris (poet)

New York, October, 1999

Variation 19 Winter & Winter (G)910054-2 [CD]

[C248] Uri Caine
Ralph Alessi (tp) Greg Osby (as) Uri Caine (p) James Genus (b) Ralph Peterson (d) Milton Cardona (perc)

New York, October, 1999

Canon at the 4th in 4/4 Winter & Winter (G)910054-2 [CD]

[C250] Uri Caine
Paul Plunkett (baroque-tp) Uri Caine (harpsichord) Arno Jochem (gamba)

New York, October, 1999

Handel Winter & Winter (G)910054-2 [CD]

[C251] Uri Caine
Uri Caine (org)

New York, October, 1999

Uri’s organ prelude Winter & Winter (G)910054-2 [CD]

[C252] Uri Caine
Uri Caine (org, p, keyboards) Reggie Washington (el-b) Ralph Peterson (d) Barbara Walker (vcl)

New York, October, 1999

The blessings variation Winter & Winter (G)910054-2 [CD]

Note: Winter & Winter (G)910054-2 [CD] is a 2 CD set.

[E771.10] Marty Ehrlich
Song: Marty Ehrlich (as, sop, b-cl) Uri Caine (p) Michael Formanek (b) Billy Drummond (d) with guest: Ray Anderson (tb-1)

New York, October 18, 1999

Waltz Enja (G)ENJ-93962 [CD]
The price of the ticket
Day of the dark bright light
Blue boye’s blues (1)
I pity the poor immigrant
Fauve
The falling rains of life

[H5010.20] Peter Herborn
Large Two: Alex Norris, Christian Winninghoff (tp) Robin Eubanks, Jeff Nelson, Jurgen Neudert, Ansgar Striepens, Nils Wogram (tb) Andreas Boelke (cl, sop, as) Axel Knappmeyer (cl, ts) Adam Kolker (b-
cl,sop,bar) Antonio Hart (sop, as) Greg Osby (as) Gary Thomas (ts) Uri Caine, Tim Murphy (p) Mike Herting (keyboards) Andreas Wahl (g) John Hebert (b) Gene Jackson (d) Marcio Doctor (perc) Peter Herborn (arr, cond)

c. 2000

<table>
<thead>
<tr>
<th>At risk</th>
<th>Jazzline JL1162-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perpetuity</td>
<td>-</td>
</tr>
<tr>
<td>Cosmopolitan</td>
<td>-</td>
</tr>
<tr>
<td>The maze</td>
<td>-</td>
</tr>
<tr>
<td>Rift</td>
<td>-</td>
</tr>
<tr>
<td>Stealth</td>
<td>-</td>
</tr>
<tr>
<td>Come Sunday</td>
<td>-</td>
</tr>
<tr>
<td>Strode rode</td>
<td>-</td>
</tr>
</tbody>
</table>

[S887] Randy Sandke

**Inside Out : Inside Out Jazz Collective** : Randy Sandke (tp, flhn) Ray Anderson, Wycliffe Gordon (tb) Ken Peplowski (cl, ts) Scott Robinson (sop, bar, contrabassax, fl, b-cl, theremin) Marty Ehrlich (sop, cl, b-cl, alto-fl) Uri Caine (p) Greg Cohen (b) Dennis Mackrel (d)

New York, January 17 & 18, 2000

<table>
<thead>
<tr>
<th>Like I said</th>
<th>Nagel-Heyer (G) 2025 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Creole love call</td>
<td>-</td>
</tr>
<tr>
<td>Simple pleasure</td>
<td>-</td>
</tr>
<tr>
<td>Comet call</td>
<td>-</td>
</tr>
<tr>
<td>Whispers in the night</td>
<td>-</td>
</tr>
<tr>
<td>Sisyphus effect</td>
<td>-</td>
</tr>
<tr>
<td>Inside out</td>
<td>-</td>
</tr>
<tr>
<td>Plumbing the depths</td>
<td>-</td>
</tr>
<tr>
<td>Sforzando (for Blair and Carol Brown)</td>
<td>-</td>
</tr>
<tr>
<td>D.T.</td>
<td>-</td>
</tr>
<tr>
<td>Sam bone</td>
<td>-</td>
</tr>
<tr>
<td>Trapianti di scimmia</td>
<td>-</td>
</tr>
</tbody>
</table>

[B17232] Don Byron

**A Fine Line** : Don Byron (cl) Uri Caine (p) Jerome Harris (b-g) Paulo Braga (d) Mark Ledford (vcl)

New York, April & May 2000

<table>
<thead>
<tr>
<th>Check up</th>
<th>Blue Note 5-26801-2 [CD]</th>
</tr>
</thead>
</table>

[B17233] Don Byron

Don Byron (b-cl-1, cl-2) Uri Caine (p)

New York, April & May 2000

<table>
<thead>
<tr>
<th>Zwielicht [Twilight] (1)</th>
<th>Blue Note 5-26801-2 [CD]</th>
</tr>
</thead>
<tbody>
<tr>
<td>Basquiat (2)</td>
<td>-</td>
</tr>
<tr>
<td>Nessun dorma (2)</td>
<td>-</td>
</tr>
<tr>
<td>Reach out I'll be there (1)</td>
<td>-</td>
</tr>
</tbody>
</table>

[B17234] Don Byron

Don Byron (cl, b-cl) Uri Caine (p) Jerome Harris (b-g) Paulo Braga (d, perc) Patricia O’Callaghan (vcl)

New York, April & May 2000

<table>
<thead>
<tr>
<th>Glitter and be gay</th>
<th>Blue Note 5-26801-2 [CD]</th>
</tr>
</thead>
</table>

[B17235] Don Byron

Don Byron (b-cl) Uri Caine (p) Jerome Harris (b-g) Paulo Braga (d, perc) Mark Ledford (vcl) Patricia O’Callaghan (backing-vcl)

New York, April & May 2000

<table>
<thead>
<tr>
<th>It’s over</th>
<th>Blue Note 5-26801-2 [CD]</th>
</tr>
</thead>
</table>

[B17236] Don Byron

Don Byron (cl) Uri Caine (p) Jerome Harris (b-g) Paulo Braga (d) Patricia O’Callaghan, Mark Ledford (vcl)

New York, April & May 2000

| Creepin’ | Blue Note 5-26801-2 [CD] |
[B17237] Don Byron
Don Byron (cl, b-cl) Uri Caine (p) Jerome Harris (b-g) Paulo Braga (d, perc) Patricia O’Callaghan, Mark Ledford, Dean Bowman, Jerome Harris (vcl)

**New York, April & May 2000**

*Soldier in the rain* Blue Note 5-26801-2 [CD]

[B17238] Don Byron
Don Byron (b-cl) Uri Caine (p) Jerome Harris (b-g) Paulo Braga (d, perc) Cassandra Wilson (vcl)

**New York, April & May 2000**

*The ladies who lunch* Blue Note 5-26801-2 [CD]

[G6207.10] Drew Gress

**Spin & Drift**: Tim Berne (as, bar) Uri Caine (p) Drew Gress (b, pedal-steel-g) Tom Rainey (d)

**New York, June 10 & 11, 2000**

*Disappearing, Act 1* Premonition 669179075228 [CD]
*Torque* –
*It was after rain that the angel came* –
*Jet precipice* –
*Aquamarine* –
*The sledmouth chronicles* –
*Here, at the bottom of the sky...* –
*Pang* –
*New leaf* –

[B8010] David Binney

**South**: David Binney (sop, as, sampler) Chris Potter (ts) Uri Caine (p) Adam Rogers (g) Scott Colley (b) Brian Blade (d)

**Brooklyn, NY, June 29 & 30, 2000**

*Out beyond ideas* ACT (G) 9279-2 [CD]
*Moment in memory* –
*The global soul* –
*Leaving the sea* –
*Traveler* –
*New York nature* –
*Southpaw* –
*The global soul (reprise)* –
*South* –

[B8011] David Binney

Jim Black (d) replaces Brian Blade

**Brooklyn, NY, June 29 & 30, 2000**

*Von Joshua* ACT (G) 9279-2 [CD]
*Tangles outcome* –

[C252.10] Uri Caine

**The Philadelphia Experiment**: Jon Swana (tp-2) Uri Caine (el-p, p, org) Pat Martino (el-g-1) Larry Gold (cello-3, arr) Christian McBride (el-b, b) Ahmir Thompson (d)

**Philadelphia, PA, September 5-27, 2000**

*Philadelphia experiment (1,2)* Ropeadope RCD-16001 [CD]
*Grover (1,4)* –
*Lesson #4* –
*Call for all demons (1)* –
*Trouble man theme (2)* –
*Ain't it the truth* –
*Ile ife* –
*The miles hit* –
*(re)MOVED (4)* –
*Philadelphia freedom (lg arr,3)* –
Mister magic

[C253] Uri Caine

**Solitaire**: Uri Caine (p)solo

Elmou, Germany, November 22 & 23, 2000

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
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</thead>
<tbody>
<tr>
<td>Say it in French</td>
<td>Winter &amp; Winter (G)910075-2 [CD]</td>
</tr>
<tr>
<td>As I am</td>
<td>-</td>
</tr>
<tr>
<td>Roll on</td>
<td>-</td>
</tr>
<tr>
<td>Sonia said</td>
<td>-</td>
</tr>
<tr>
<td>Beartoes</td>
<td>-</td>
</tr>
<tr>
<td>Inhaling you</td>
<td>-</td>
</tr>
<tr>
<td>Hamsin</td>
<td>-</td>
</tr>
<tr>
<td>Solitaire</td>
<td>-</td>
</tr>
<tr>
<td>The call</td>
<td>-</td>
</tr>
<tr>
<td>Snort</td>
<td>-</td>
</tr>
<tr>
<td>All the way</td>
<td>-</td>
</tr>
<tr>
<td>Twelve</td>
<td>-</td>
</tr>
<tr>
<td>Blackbird</td>
<td>-</td>
</tr>
<tr>
<td>Anaconda</td>
<td>-</td>
</tr>
<tr>
<td>Country life</td>
<td>-</td>
</tr>
</tbody>
</table>

[C253.1] Uri Caine

**Bedrock**: Uri Caine (p,el-p) Tim Lefebvre (b) Zach Danziger (d,additional sounds) Pete Davenport, Jessie System (vcl) DJ Logic (turntables-1)

New York, March 8, 2001

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
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<tbody>
<tr>
<td>Our hour</td>
<td>Winter &amp; Winter (G)910068-2 [CD]</td>
</tr>
<tr>
<td>Nymphomania</td>
<td>-</td>
</tr>
<tr>
<td>Fang</td>
<td>-</td>
</tr>
<tr>
<td>Skins</td>
<td>-</td>
</tr>
<tr>
<td>Humphrey pass my way</td>
<td>-</td>
</tr>
<tr>
<td>Flagrant fragrant</td>
<td>-</td>
</tr>
<tr>
<td>Toe jam</td>
<td>-</td>
</tr>
<tr>
<td>Red eye (1)</td>
<td>-</td>
</tr>
<tr>
<td>Lobby daze (js vcl)</td>
<td>-</td>
</tr>
<tr>
<td>J. Edgar Hoover in a dress</td>
<td>-</td>
</tr>
<tr>
<td>Root canal (pd vcl,1)</td>
<td>-</td>
</tr>
</tbody>
</table>

[C253.2] Uri Caine

**Rio**: Uri Caine (p,el-p-1) Lula Galvao (viola-3) Jair Oliveira (viola,vcl) Jorge Helder (b,el-b-2) Paulo Braga (d,perc,vcl) Humberto Cazes (perc-3,pandeiro-3,rec-3,rec de mola-3,tamborim-3,triangle-3) Kacau Gomes, Cris Delanno (vcl)

Rio de Janeiro, Brazil, June 8-11, 2001

<table>
<thead>
<tr>
<th>Track</th>
<th>Album</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sambo do mar</td>
<td>Winter &amp; Winter (G)910079-2 [CD]</td>
</tr>
<tr>
<td>Dia de praiia (2,3,4,5)</td>
<td>-</td>
</tr>
<tr>
<td>Teu chamego (2,3,4,5)</td>
<td>-</td>
</tr>
<tr>
<td>Revolucionario (kg vcl,pb vcl,2,4,5)</td>
<td>-</td>
</tr>
<tr>
<td>Bondinho de Santa Tereza (1)</td>
<td>-</td>
</tr>
<tr>
<td>Combatente (2)</td>
<td>-</td>
</tr>
<tr>
<td>Samba do fogo</td>
<td>-</td>
</tr>
<tr>
<td>Raquel (cd vcl,2,3,4,5)</td>
<td>-</td>
</tr>
<tr>
<td>Arpoador (2,3,4,5)</td>
<td>-</td>
</tr>
<tr>
<td>Assalto cultural (2,3,4,5)</td>
<td>-</td>
</tr>
<tr>
<td>Na lapa</td>
<td>-</td>
</tr>
<tr>
<td>Samba da terra</td>
<td>-</td>
</tr>
<tr>
<td>Um minuto so (jo vcl,2,3)</td>
<td>-</td>
</tr>
<tr>
<td>Choro maluco (2,3,4,5)</td>
<td>-</td>
</tr>
<tr>
<td>Samba da rua (1)</td>
<td>-</td>
</tr>
<tr>
<td>Akalanguiado (2,3,4,5)</td>
<td>-</td>
</tr>
<tr>
<td>Adeus</td>
<td>-</td>
</tr>
<tr>
<td>Samba do vento</td>
<td>-</td>
</tr>
</tbody>
</table>
### [B8012] David Binney

**Balance : David Binney Group** : Peck Allmond (brass)David Binney (as)Uri Caine (p,synt)Wayne Krantz (g)Tim LeFebvre (b)Jim Black (d)Tanya Henri (vcl)

**Brooklyn, NY, July & August 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Marvin Gaye</td>
<td>ACT (G) 9411-2 [CD]</td>
</tr>
<tr>
<td>I'll finally answer</td>
<td>-</td>
</tr>
<tr>
<td>Midnight sevilla</td>
<td>-</td>
</tr>
<tr>
<td>We always cried</td>
<td>-</td>
</tr>
<tr>
<td>Fidene</td>
<td>-</td>
</tr>
</tbody>
</table>

### [B8013] David Binney

Peck Allmond (brass)David Binney,Jon Haffner (as)Donny McCaslin (ts)Uri Caine (p,synt)Wayne Krantz (g)Tim LeFebvre (b)Jim Black (d)Tanya Henri (vcl)

**Brooklyn, NY, July & August 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Balance</td>
<td>ACT (G) 9411-2 [CD]</td>
</tr>
</tbody>
</table>

### [B8014] David Binney

Peck Allmond (brass)David Binney (as)Donny McCaslin (ts)Uri Caine (p,synt)Wayne Krantz (g)Tim LeFebvre (b)Jim Black (d)Tanya Henri (vcl)

**Brooklyn, NY, July & August 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arlmyn tangent</td>
<td>ACT (G) 9411-2 [CD]</td>
</tr>
</tbody>
</table>

### [B8015] David Binney

Peck Allmond (brass)David Binney (as)Donny McCaslin (ts)Uri Caine (p,synt)Adam Rogers (g)Fima Ephron (b)Jim Black (d)Tanya Henri (vcl)

**Brooklyn, NY, July & August 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Speedy's 9 is 10</td>
<td>ACT (G) 9411-2 [CD]</td>
</tr>
</tbody>
</table>

### [B8016] David Binney

Peck Allmond (brass)David Binney (as)Uri Caine (p,synt)Adam Rogers (g)Fima Ephron (b)Jim Black (d)Tanya Henri (vcl)

**Brooklyn, NY, July & August 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arlmyn tangent reliv</td>
<td>ACT (G) 9411-2 [CD]</td>
</tr>
</tbody>
</table>

### [B8017] David Binney

Peck Allmond (brass)David Binney (as)Donny McCaslin (ts)Uri Caine (p,synt)Wayne Krantz (g)Tim LeFebvre (b)Jim Black (d)Tanya Henri (vcl)

**Brooklyn, NY, July & August 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
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</thead>
<tbody>
<tr>
<td>Lurker</td>
<td>ACT (G) 9411-2 [CD]</td>
</tr>
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</table>

### [B8018] David Binney

Peck Allmond (brass)David Binney,Donny McCaslin (ts)Uri Caine (p,synt)Wayne Krantz (g)Tim LeFebvre (b)Jim Black (d)Tanya Henri (vcl)

**Brooklyn, NY, July & August 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
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</thead>
<tbody>
<tr>
<td>Rincon</td>
<td>ACT (G) 9411-2 [CD]</td>
</tr>
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</table>

### [B8019] David Binney

Peck Allmond (brass)David Binney (synt)Uri Caine (p,synt)Wayne Krantz (g)Tim LeFebvre (b)Jim Black (d)Kenny Wollesen (broom)Tanya Henri (vcl)

**Brooklyn, NY, July & August 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Perenne</td>
<td>ACT (G) 9411-2 [CD]</td>
</tr>
</tbody>
</table>

### [C2016] Francois Carrier

**All’ Alba :** Francois Carrier (as)Uri Caine (p)Michel Cote (b)Michel Lambert (d)

**Montreal, November 23 & 24, 2001**

<table>
<thead>
<tr>
<th>Song</th>
<th>CD</th>
</tr>
</thead>
<tbody>
<tr>
<td>Karuna</td>
<td>Justin Time (Can)JUST176-2 [CD]</td>
</tr>
<tr>
<td>Entrance</td>
<td>-</td>
</tr>
<tr>
<td>Lekh leke</td>
<td>-</td>
</tr>
</tbody>
</table>
Enfants du ciel  
L’etang  
Don’t mind  
Jeu  
As crazy as  
All’ alba

[D6314] Dave Douglas

The Infinite : Dave Douglas (tp) Chris Potter (ts, b-cl) Uri Caine (keyboards) James Genus (b) Clarence Penn (d)

New York, December 15 & 16, 2001

Poses Bluebird 63918 [CD]
The infinite –
Penelope –
Crazy games –
Waverly –
Yorke –
Unison –
Deluge –
Argo –

[H2656] Joel Harrison

So Long 2Nd Street : David Binney (sax) Gary Versace (acor, org, p) Joel Harrison (el-g, steel-g, bar- g, vcl) Stephan Crump (b) Dan Weiss (d) Todd Isler (frame-d, hadjani, perc) Guests : Uri Caine (p) Rob Burger (org) Emilia Cardinaux, Total Praise Gospel Choir (vcl)

Brooklyn, NY, 2002

So long 2nd Street ACT (G) 9431 [CD]

[H2657] Joel Harrison

Free Country : David Binney (sax, sampler) Tony Cedras (acor) Uri Caine (p) Rob Burger (keyboards) Joel Harrison (g, vcl) Rob Thomas (vln) Sean Conly, Stephan Crump (b) Allison Miller, Dan Weiss (d) Todd Isler (perc) Norah Jones, Jen Chapin, Raz Kennedy (vcl)

unidentified city, January 2002 & January 2003

I walk the line (nj vcl) ACT (G) 9419 [CD]
Lonesome road blues –
Wayfaring stranger –
This land is your land –
Twelve gates to the city –
Tennessee waltz (nj vcl) –
Hell broke loose in Georgia –
Folsom prison blues –
Tender years –
Will the circle be unbroken –
Sing me back home –
Lone pilgrim –

[D6315.10] Dave Douglas

Live at the Bimhuis : Dave Douglas Quintet : Dave Douglas (tp) Rick Margitza (ts) Uri Caine (el-p) James Genus (b) Clarence Penn (d)

Live “Bimhuis”, Amsterdam, Holland, October 24, 2002

Set 1 Greenleaf GRE-P-01 [CD]
Penelope –
The infinite –
Poses –
Caterwaul –
Set 2 –
Waverly –
The Frisell dream –
Unison –
Ramshackle –
Deluge –
Note: Greenleaf GRP-011/012 (CD) is a 2 CD set.

[D6316] Dave Douglas
Strange Liberation: Dave Douglas (tp)Chris Potter (ts,b-cl) Uri Caine (el-p) Bill Frisell (g) James Genus (b,el-b) Clarence Penn (d,perc)

New York, January, 2003
A single sky Bluebird 827876-50818 [CD]
Strange liberation -
Skeeter-ism -
Just say this -
Seventeen -
Mountains from the train -
Rock of Billy -
The Frisell dream -
Passing through -
The Jones -
Catalyst -

[O203.40] Mark O'Leary
Closure: Mark O'Leary (g) Uri Caine (p) Ben Perowsky (d,perc)

Brooklyn, NY, April, 2003
No time soon Leo (E) CDLR448 [CD]
Animated -
November papers -
Hysteria -
Broken -
Prepared -
Closure -
Surfacing -
Caoineadh -
Tribal tendencies -

[C253.10] Uri Caine
Live at the Village Vanguard: Uri Caine (p) Drew Gress (b) Ben Perowsky (d)

Nefertiti Winter & Winter (G) 910102-2 [CD]
All the way -
Stiletto -
I thought about you -
Otello -
Snagletown -
Go deep -
Cheek to cheek -
Most wanted -
Bushwack -

[H7915.30] Lindsey Horner
Brian Lynch (tp) Marty Ehrlich (as) Neal Kirkwood (p) Uri Caine (el-p) Pete McCann (g) Lindsey Horner (b, cl, tin-whistle) Allison Miller (d, djembe-2) Bobby Previte (d-2) Jeff Berman (perc)

Brooklyn, NY, June & August 2003
Last look home Cadence Jazz CJR1188 [CD]
Don't count on glory (1) -
I stand by your window -
Cuong Vu (1) -
Green chimneys -
Too, too blue (2) -

[H2658] Joel Harrison
David Binney (sax) Gary Versace (accor,org,p) Joel Harrison (el-g, steel-g, bar-g, vcl) Stephan Crump (b) Dan Weiss (d) Todd Isler (frame-d, hadjani, perc) Guests: Uri Caine (p) Rob Burger (org) Emilie Cardinaux, Total Praise Gospel Choir (vcl)
Brooklyn, NY, 2004

Riding on the midnight train
Galveston
Shady grove
I am the light of this world
I'll fly away
Waterbound
The water is wide
Time flies
Oh death
White line fever
Wichita lineman

[C253.15] Uri Caine

Shelf-Life Bedrock: Uri Caine/ Tim Lefebvre/Zach Danziger:
Ralph Alessi (tp) Ruben Gutierrez (cl) Bootsie Barnes (sax) Uri Caine (keyboards) DJ Olive (electronics) Tim Lefebvre (b, g) Zach Danziger (d, perc) Arto Tuncboyaciyan (perc) Bunny Sigler, Barbara Walker (vcl) mnrj (reconstruction worker) Luke Vibert (programming) Dan Zank (string-programming)

New York, March, 2004

SteakJacket prelude
SteakJacket
Defenestration
Wofowitz in sheep's clothing
Blakey
On the shelf
Darker bionic cue
Strom's theremin
Oder
Murray
Be loose
Watch out!
Bauwelklogge (dedicated to Mel Lang)
Shish kabab Franklin
Interruptus
Hello
Sweat

[H2658.10] Joel Harrison

Harrison On Harrison:
David Liebman (sop, ts, wooden-fl) David Binney (as) Uri Caine (p, el-p) Gary Versace (p) Rob Burger (org) Joel Harrison (el-g, g, vcl) Stephan Crump (b) David Weiss (d) Todd Isler (perc) Jen Chapin (vcl)

Brooklyn, NY, 2005

Here comes the sun
Within you without you
While my guitar gently weeps
The art of dying
My father's house
All things must pass
Taxman
My sweet Lord
Love you to
Beware of darkness
Isn't it a pity

[H4195.10] Skip Heller

Til Things Are Brighter:
Uri Caine (p) Skip Heller (g)

c. 2005

My one and only love
Ruby, my dear
Til things are brighter
This I dig of you
Very early
All the way
Try to remember

Alone Together: Mike Merritt & Mharlyn Merritt:

Lew Soloff, Mark Pender (tp), Richie "LaBamba" Rosenberg (tb), Jerry Vivino (ts), Rob Paparozzi (hcl), Ai Kooper, Brian Charette (org), Uri Caine, John Di Martino (p), Jimmy Vivino, Marlion Merritt, Mark Scanga (g), Mike Merritt (b), Jimmy Wormworth (d), Mike Jacobsen, Fred Walcott (perc), Mharlyn Merritt (vcl)

c. 2005

Look at what you've done for me
How insensitive [How insensitive]
You don't know what love is
Fade to black
Alone together
Consider me gone
Moon and sand
We'll be together again

Emeritus Recordings (No #) [CD]

The Othello Syndrome: Uri Caine Ensemble:

Ralph Alessi (tp), Chris Speed, Achille Succi (cl), Uri Caine (p, keyboards), Stefano Bassanese, Bruno Fabrizio Sorba (electronics), Nguyen Le (g), Joyce Hammann (vln), John Hebert (b), Tim Lefebvre (b, el-b), Jim Black, Zach Danziger (d), Sadiq Bey, Josefine Lindstrand, Marco Paolini, Julie Patton, Bunny Sigler, Dhafer Youssef (vcl)

Germany, Italy & France, 2005, 2007 & 2008

Othello's victory
Fire song
Drinking song
Love duet with Othello and Desdemona
Introduction to act II
Iago's credo
She's the only one I love
Iago's web
Desdemona's lament
Am I a fool?
The lion of Venice
Othello's confession
(Medley:)
The willow song
Ave Maria
Murder
The death of Othello

Winter & Winter (G) 910135-2 [CD]

S892 Randy Sandke: Randy Sandke & The Inside Out Band:

Randy Sandke (tp, arr), Wycliffe Gordon, Ray Anderson (tb), Marty Ehrlich (cl, b-cl, alto-fl, as), Scott Robinson (cl, as, bar, bassax, water phone, theremin), Ken Peplowski (cl, ts), Uri Caine (p, vib), Howard Alden (g-1), Greg Cohen (b), Dennis Mackrel (d, perc)

New York, January 18 & 26, 2005

Ganjam
Genesis 1
Revelations 8 - 11
Outside in
Two as one
Tonk
Raising Caine
Gulf stream dream
Hyde park

Evening Star ES-110 [CD]
Ornette chop suey -
Blues for Joe Klee -
Soul in the wood -
Mobius trip -
Ganjam (1) -

[F4362.100] Paolo Fresu
Things : Paolo Fresu & Uri Caine : Paolo Fresu (tp,flhrn) Uri Caine (p)

Pernes-les-Fontaines, France, December, 2005

Dear old Stockholm -
Everything happens to me -
Frammento del temperament -
Fishermen, strawberries and devil crab -
Cheek to cheek -
Si dolce e il mio tormento -
Frammento di re fosco -
I loves you, Porgy -
Cheney's dick -
Frammento del corragioso -
Sonia said -
Fellini -
Solar -
Frammento con lapilli -
Varca lucente -
Frammento aviario -
E se domani -

[B10333.10] Mike Boone
Yeah, I Said It... : Roger Prieto (tp), John Swana (EVI), Maxfield Gast, Max Gast, Victor North (sop) Jaleel Shaw (as) Stanley Wilson, Dan Loeb, Ralph Bowen (ts), Sam Dockery, Sam Dockery, Elio Villafranca, Sid Simmons, Aaron Graves, Orin Evans, Uri Caine (p), Jim Holton, Don Wilson (keyboards), Lawrence Taminini, Jr., Ron Jennings, Ron Jennings (g), John Blake, Jr. (vln), Eric Revis (b), Mickey Roker, Wesley Laury (d), Dave Stoller (d, vocoder), Leon Jordan, Sr. (d, perc), Chris Beck, Ronnie Burrage, Eric Johnson, Gene Jackson, Donald Edwards, Eddie Jones (d), Duke Wilson, Marlon Simon, Orestes Vilato, John Santos, Doc Gibbs (perc), Carlton King (vcl), Mike Boone (vcl, keyboards, b, perc), Candice Hinmon, Michelle Kornegay (vcl)


Disclaimer -
Blues according to Sam -
Mom mom (prelude) -
Mom mom -
Blues according to Stan -
Mom mom (reprise) -
Buddy Rich (pt. I) -
Buddy Rich (pt. II) -
El bajo locol -
Buddy Rich (pt. III) -
We both tried -
It's raining -
Ortlieb's -
Contradiction -
Blues according to Jaleel -
Bittersweet -
ElectroJazz -
Double bassing -
Angst -
Barry Kiener -
Contradiction (reprise) -
Ben Vereen -

[C253.16] Uri Caine
Plays Mozart : Uri Caine Ensemble : Ralph Alessi (tp), Chris Speed (cl), Uri Caine (p), Nguyen Le (g), Joyce Hammann (vln), Drew Gress (b), Jim Black (d), DJ Olive (turntables)
unidentified location & date, 2006

Piano sonata in C major, first movement K 545
Symphony 40 in G minor, first movement K 550
Symphony 41 in C major, second movement K 551
Clarinet quintet in A major, fourth movement K 581
Piano sonata in C major, second movement K 545
Sinfonia concertante in E flat major, third movement K 364
"Batti, batti o bel Masetto" (Don Giovanni) K 527
"Bei Mannern, welche Liebe fuhlen" and "Der Holle Rache kocht in meinem Herzen (Zauberflote) K 620
Turkish rondo (Piano sonata in A major) K 331
Piano sonata in C major, third movement K 545

[D6318.10] Dave Douglas
Meaning and Mystery :Dave Douglas (tp)Donny McCaslin (ts)Uri Caine (el-p)James Genus (b)Clarence Penn (d)

Suffern, NY, February 1, 2006

Painter's way
Culture wars
The sheik of things to come
Blues to Steve Lacy
Tim bits
Twombly infinites
Elk's club

[C253.20] Uri Caine
Moloch : Uri Caine Plays Masada Book Two :Uri Caine (p,arr)John Zorn (comp)

New York, September 6, 2006

Rimmon
Domiel
Mebriel
Caviel
Tufrial
Jerazol
Harshiel
Dumah
Harviel
Segef
Sabriel
Shokad
Lephisel
Hayyoth
Nuriel
Ubariel
Hadriel
Cassiel
Rimmon

[D6318.20] Dave Douglas
Live at the Jazz Standard: December 5, 2006, Set 1 : Dave Douglas Quintet :Dave Douglas (tp)Donny McCaslin (ts)Uri Caine (el-p)James Genus (b)Clarence Penn (d)
### Live "Jazz Standard", New York, December 5, 2006

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Padded cell</td>
<td>Greenleaf (No #) [DL]</td>
</tr>
<tr>
<td>Invocation</td>
<td></td>
</tr>
<tr>
<td>October surprise</td>
<td></td>
</tr>
<tr>
<td>Just say this</td>
<td></td>
</tr>
<tr>
<td>Elk's club</td>
<td></td>
</tr>
<tr>
<td>Argo</td>
<td></td>
</tr>
<tr>
<td>A single sky</td>
<td></td>
</tr>
</tbody>
</table>

#### Note:
Greenleaf (no #) [DL] titled "Live at the Jazz Standard [Full-Book]"; this is a 12 set download; all flwg sessions to December 10, 2006 for rest of download; each set is available as an individual download.

[D6318.30] **Dave Douglas**  
**Live at the Jazz Standard: December 5, 2006 Set 2**: same pers

### Live "Jazz Standard", New York, December 5, 2006

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Earmarks</td>
<td>Greenleaf (no #) [DL]</td>
</tr>
<tr>
<td>Culture wars</td>
<td></td>
</tr>
<tr>
<td>The next phrase (for Thomas)</td>
<td></td>
</tr>
<tr>
<td>Tree and shrub</td>
<td>Koch 5574 [CD]</td>
</tr>
<tr>
<td>Indian point</td>
<td></td>
</tr>
<tr>
<td>Little penn</td>
<td></td>
</tr>
</tbody>
</table>

#### Note:
Koch 5574 [CD] titled "Dave Douglas Quintet - Live at the Jazz Standard"; this is a 2 CD set.

[D6318.40] **Dave Douglas**  
**Live at the Jazz Standard: December 6, 2006, Set 1**: same pers

### Live "Jazz Standard", New York, December 6, 2006

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Penelope</td>
<td>Greenleaf (no #) [DL]</td>
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<tr>
<td>Painter's way</td>
<td></td>
</tr>
<tr>
<td>Living streams</td>
<td></td>
</tr>
<tr>
<td>Skeeterism</td>
<td></td>
</tr>
<tr>
<td>Meaning and mystery</td>
<td>Koch 5574 [CD]</td>
</tr>
<tr>
<td>Seventeen</td>
<td></td>
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</tbody>
</table>

[D6318.50] **Dave Douglas**  
**Live at the Jazz Standard: December 6, 2006, Set 2**: same pers

### Live "Jazz Standard", New York, December 6, 2006

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Waverly</td>
<td>Greenleaf (no #) [DL]</td>
</tr>
<tr>
<td>Blues to Steve Lacy</td>
<td></td>
</tr>
<tr>
<td>Seth Thomas</td>
<td>Koch 5574 [CD]</td>
</tr>
<tr>
<td>Redemption</td>
<td>Koch 5574 [CD]</td>
</tr>
<tr>
<td>The cornet is a fickle friend</td>
<td></td>
</tr>
<tr>
<td>Ramshackle (Beck)</td>
<td></td>
</tr>
<tr>
<td>The team</td>
<td></td>
</tr>
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</table>

[D6318.60] **Dave Douglas**  
**Live at the Jazz Standard: December 7, 2006, Set 1**: same pers

### Live "Jazz Standard", New York, December 7, 2006

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Passing through</td>
<td>Greenleaf (no #) [DL]</td>
</tr>
<tr>
<td>Earmarks</td>
<td></td>
</tr>
<tr>
<td>Unison (Bjork)</td>
<td></td>
</tr>
<tr>
<td>Navigations</td>
<td>Koch 5574 [CD]</td>
</tr>
<tr>
<td>Twombly infinites</td>
<td></td>
</tr>
<tr>
<td>Deluge</td>
<td></td>
</tr>
</tbody>
</table>

[D6318.70] **Dave Douglas**  
**Live at the Jazz Standard: December 7, 2006, Set 2**: same pers

### Live "Jazz Standard", New York, December 7, 2006

<table>
<thead>
<tr>
<th>Song</th>
<th>Artist</th>
</tr>
</thead>
<tbody>
<tr>
<td>Strange liverations</td>
<td>Greenleaf (no #) [DL]</td>
</tr>
<tr>
<td>Leaving autumn</td>
<td>Koch 5574 [CD]</td>
</tr>
<tr>
<td>Caterwaul</td>
<td></td>
</tr>
<tr>
<td>Elk's club</td>
<td></td>
</tr>
</tbody>
</table>
The next phase (For Thomas) - 
War room - , Koch 5574 [CD] 
Tim bits - 

[D6318.80] Dave Douglas 
Live at the Jazz Standard: December 8, 2006, Set 1 : same pers 

Live "Jazz Standard", New York, December 8, 2006 
Invocation Greenleaf (no #) [DL] 
Tree and shrub - 
The cornet is a fickle friend - , Koch 5574 [CD] 
Blues to Steve Lacy - 
Argo - 
Ramshackle (Beck) - 
Rock of Billy - 

[D6318.90] Dave Douglas 
Live at the Jazz Standard: December 8, 2006, Set 2 : same pers 

Live "Jazz Standard", New York, December 8, 2006 
The infinite Greenleaf (no #) [DL] 
Living streams - , Koch 5574 [CD] 
Crazy games (Blige) - 
Poses (Wainwright) - 
Indian point - , Koch 5574 [CD] 
Culture wars - 

[D6318.100] Dave Douglas 
Live at the Jazz Standard: December 9, 2006, Set 1 : same pers 

Live "Jazz Standard", New York, December 9, 2006 
Penelope Greenleaf (no #) [DL] 
Painter's way - 
Frisell dream - 
Nine cloud dream - 
Magic triangle - , Koch 5574 [CD] 
A single sky - , Koch 5574 [CD] 

[D6318.110] Dave Douglas 
Live at the Jazz Standard: December 9, 2006, Set 2 : same pers 

Live "Jazz Standard", New York, December 9, 2006 
Deluge Greenleaf (no #) [DL] 
Earmarks - , Koch 5574 [CD] 
Unison - 
Padded cell - 
Elk's club - 
The sheik of things to come - 
Seventeen - 

[D6318.120] Dave Douglas 
Live at the Jazz Standard: December 10, 2006, Set 1 : same pers 

Live "Jazz Standard", New York, December 10, 2006 
Passing through Greenleaf (no #) [DL] 
Caterwaul - 
Tree and shrub - 
Seth Thomas - 
Twombly infinites - 
War room - 
Just say this - 
Little Penn - , Koch 5574 [CD] 

[D6318.130] Dave Douglas 
Live at the Jazz Standard: December 10, 2006, Set 2 : same pers
Live "Jazz Standard", New York, December 10, 2006

October surprise Greenleaf (no #) [DL], Koch 5574 [CD]
Tim bits -
Navigations - , Koch 5574 [CD]
The next phase (for Thomas) -
The infinite -
The team -

[C253.30] Uri Caine

Pure Affection : Uri Caine/Gust Tsilis :Gust William Tsilis (vib,mar) Uri Caine (p)

Linz, 2007
Jennifer's secrets Alessa (Au)ALR1004 [CD]
Uncle Nick -
As I awaken -
Ghosts have -
Black liquid -
Her face -
Lady of silence -
A choice of days -
The best dog -
No brother was I -
Dreammaker -
Traces -
A breabie that never stops beating -
Child's play -

[C253.31] Uri Caine


unidentified location & date, c. 2007
Only love beauty [after Mahler] Winter & Winter (G)910145-2 [CD]
Variation XXXII [after
Beethoven, Diabelli variations] -
Variation XXXIII [after
Beethoven, Diabelli variations] -
Variation 10 for fortepiano and
viola da gamba quartet [after
Bach, Goldberg Variations] -
Hor’ ich das liedchen
klingen/When I hear the song
[after Schumann, Dichterliebe]
Die rose, die lilie, die taube/The rose, the lily, the dove [after
Schumann, Dichterliebe]
Am leuchtenden
sommermorgen/This glowing
summer morning [after
Schumann, Dichterliebe]
The midnight variation [after
Bach, Goldberg variations] -
The brass and drums variaion
[after Bach, Goldberg
variations] -
Prelude (Tristan und Isolde)
[after Wagner] -
The scratch variation [after Bach, Goldberg variations]
The fats variation [after Bach, Goldberg variations]
Variation for lute and clarinet [after Bach, Goldberg variations]
Urlicht/Primal light [after Mahler, symphony no. 2 "Resurrection"]
Variation 27 for lute and flute [after Bach, Goldberg variations]
Desdemona's lament [after Verdi, Otello]
The organ variation [after Bach, Goldberg variations]
Variation 22 for fortepiano and viola de gamba quartet [after Bach, Goldberg variations]
Turkish rondo [after Mozart]
Symphony no. 5, adagietto [after Mahler]

[A3783.10] Franco Ambrosetti
The Wind : Franco Ambrosetti (tp, flhrn) Uri Caine (p) Drew Gress (b) Clarence Penn (d)

Lugano, Switzerland, February 11 & 12, 2007
The wind
Doxy
Otello
Stiletto
Frasi
I've never been in love before
Lyrical sketches
Mike on wings
African breeze

[ F855.30 ] Mark Feldman
Secrets : Uri Caine (p) Mark Feldman (vln) Greg Cohen (b) Joey Baron (d)

New York, January, 2008
Lubavitcher nigun
Avinu Malkenu
Chabad nigun
Z'chor dovon
Satmar rikud
Bobover nigun
Keli adon
Z'chor hashem
Moditzer nigun

[Z128.10] Daniel Zamir
I Believe : Daniel Zamir (sop) Uri Caine (p) Greg Cohen (b) Joey Baron (d)

New York, January 30, 2008
7 midot
Poem 51/52
Poem 54 (770)
Love
Poem 10
Let me in under your wing
The fifth letter in the Hebrew alphabet
You are my G-D
Nine minute (or so) chabad
nigun
I believe

[F4362.140] Paolo Fresu

**Think** : *Paolo Fresu & Uri Caine*: Paolo Fresu (tp, flhnm) Uri Caine (p, el-p) + Alborada String Quartet: Anton Berovski, Nico Cricugno (vln) Sonia Peana (viola) Piero Salvatori (cello)

**Cavalicco, Italy, October 10-12, 2008**

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[C253.33] Uri Caine

**Bedrock, Plastic Temptation**: Uri Caine (keyboards) Tim Lefebvre (b, g) Zach Danziger (d) Elizabeth Pupo-Walker (perc) Barbara Walker (vcl)

**unidentified location & date, c. 2009**

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[ZS89.90] John Zorn

**Stolas** (Book Of Angels Volume 12) : *Masada Quintet Featuring Joe Lovano*: Dave Douglas (tp) John Zorn (as-1, comp, cond) Joe Lovano (ts) Uri Caine (p) Greg Cohen (b) Joey Baron (d)

**New York, February 22, 2009**

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**[M3728.20] Alexander McCabe**

**Quiz**

Alexander McCabe (as) Uri Caine (p) Ugonna Okegwo (b) Gregory Hutchinson (d)

**New York, December 6, 2009**

Lonnegan  
Consolidated Artists CAP1023 [CD]  
Kalido

**[M3728.30] Alexander McCabe**

Rudy Royston (d) replaces Gregory Hutchinson

**Paramus, N.J., April 10, 2010**

Weezie's waltz  
Consolidated Artists CAP1023 [CD]  
Quiz  
Good morning heartache  
St. Pat  
How little we know

**[M3843.17] Donny McCaslin**

**Perpetual Motion**

David Binney (as-1, electronics)  
Donny McCaslin (ts)  
Adam Benjamin (p, el-p)  
Uri Caine (p-2, el-p-3)  
Tim Lefebvre (el-b)  
Antonio Sanchez (d-4)  
Mark Guiliana (d-5)

**New York, September, 2010**

Five hands down (4)  
Perpetual motion (4)  
Claire (2,4)  
Firefly (4)  
Energy generation (4)  
Memphis redux (5)  
L.Z.C.M. (5)  
Easy Bay grit (3,5)  
Impossible machine (1,5)  
For someone (2)

**[C253.40] Uri Caine**

**Siren**

Uri Caine Trio

Uri Caine (p)  
John Hebert (b)  
Ben Perowsky (d)

**New York, September, 2010**

Tarshish  
Interloper  
Siren  
Crossbow  
Smelly  
Succubus  
On Green Dolphin Street  
Foolish me  
Calibrated thickness  
Hazy lazy crazy  
Free lunch  
Manual defile

**Note:** All above titles also on Bomba (Jap) BOM-25012 [CD] titled “Siren”.

**[C253.50] Uri Caine**

**Meshuggeh**

Uri Caine (p)

**Rome, December 10, 2010**

Hava nagila  
Mozart piano sonata in C major  
Go deep  
This is a thing called love  
‘Round midnight  
Otello  
Desdemona’s lament  
It don’t mean a thing
At the beach
I'm meshuggeh for my sugah
and my sugah's meshuggeh for me
Adagietto (From Mahler's 5th symphony)

**Twelve Caprices**: Uri Caine (p), Arditti String Quartet
Released February 8, 2011
Winter & Winter
Caprices1-12

**The Drummer Boy**: Compilation of Mahler Materials previously released
Released February 12, 2012
Winter & Winter

1. Rhinelegend
   Uri Caine

2. I Often Think They Have Merely Gone Out! "from "Songs of the death of children"


4. Two Blue Eyes

5. "Symphony No. 5: Adagietto"

6. When Your Mother Comes In the Door

7. "Symphony No. 2 "Resurrection": Andante moderato"

8. Dark Flame

**Sonic Boom**: Uri Caine; Han Bennink (d)
Released December 26, 2012
Winter & Winter

1. Sonic Boom
2. Grind of Blue
3. Hobo
4. 'Round Midnight
5. As I was
6. Furious Urios
7. Upscale
8. True Love
9. Lockdown
Appendices

Appendix 1: Interviews

Interview 1 9/27/12

JB: Ok let me start by asking you if you could describe your compositional process. I'm also a pianist so anything musically speaking you can tell me about that too.

UC: I guess it really depends on what type of composition you're talking about and for who. If you're working with let's say acoustic instruments with your own group that's one thing. Or if you're writing for an orchestra. Or a group of improvisers. Or if you're sort of just creating the music. Or composing the music if you want to look at that way directly. I would say in general there are certain processes you go through. For me it has a lot to do with sketching out ideas. And then coming back to those ideas sometimes even if they don't, even if I'm not sure how to use them. But by working through those ideas and by putting sketches aside and bringing them back in a later form, it makes itself apparent that you're working on them. So that's one thing where you're sort of in the process of generating ideas and then later or maybe soon, quite soon, right after you've generated those ideas just figuring out how you can use it. If you're writing for a group of improvisers then you have an added element to what you're actually composing some kind of structure that (hard to hear)... At one level you have to decide what the parameters are if you're going to be free and give suggestions (hard to hear). Or if you have a cool harmonic idea or rhythmic idea something that is going to prompt their improvisation. And even within that world there are different ways to do that like to write pieces where the structure is sort of equal to the improvisation or other pieces that add the aesthetic of improvisation. Like the way that music is going to be played may be different
than composition. So for me I've really tried to work in a lot of those different areas. I guess I've also begun writing for classical musicians who don't improvise and there, the challenge is to try to put together a coherent piece of music but also be very aware that you have to be very specific so that it comes out the way you want for it to be played and not have (trails off)...let's say you're working with a group of people who you know very well and there's a shorthand or a way where not everything has to be written down (hard to hear)...so for me all those different processes.

JB: So when you're working on something, another composers ideas, and infusing your ideas into it are all those sketches that you do used as transitional material?

UC: Well ok. In pieces like that, let's say like a recasting of other music or a arranging or paraphrasing or whatever word you want to use, that takes several forms also. I think that you really have to study the music... Trying to understand how the piece is working formally and harmonically and also studying about that composer historically and where that piece fits into their larger history of his music or her music and the elements of that piece that make it, that you could use later let's say as ideas. And so again you're sort of fucking around, reading, thinking, playing at a piano, trying to figure out certain things that are happening and then depending on your mood, you could use them, those ideas that you're getting for either a new piece or for a new way to look at that music.

Sometimes you just arrange that music within the model that you're dealing with - that improvisers are well acquainted with - you arrange it for them but you know that by the process of playing together they'll inflect it in a certain way, they'll be able to find parts in it, you can find parts in it...(trails off). And in another way, you can be sort of parallel to what's going on, talking about composers like Mahler, Beethoven. If there's sort of a
humorous idea they're trying to put in or ironic idea or they're quoting or somehow referring back to pieces they've already written. All these types of things, it just makes you very aware of what you're studying. And in a way you forget about that and you go for your own ideas. So it's not one methodology. If you want to, let's say, go to what you're maybe interested in, let's say, how do you get two different Mahler pieces and Jewish cantorial music as part of the arrangement? Ok, so that process can be described in several ways: first of all, you know that Mahler is writing, I guess, song cycle based on Chinese poetry - it's chinoiserie - it's sort of like a way of dealing with their typical Chinese music. But in his case (Mahler), in one of his songs - Song of the Earth - that may sound more like a Jewish gale (hard to hear)... Or putting the quote from frère Jacques into his first symphony which of course was heavily criticized as sort of a banal thing actually. Maybe he sort of referring to the text of the song which is, the original is German, brother jacob-frère Jacques, sleeps during the Easter bells while we get up to worship, on Easter the Jews are sleeping - sort of disrespecting our religion [Judaism] - that's where that song comes from. Now is Mahler sort of putting in sort of a symbol or, yeah musical symbol, for the fact that in a sense he's Jewish? You know in his particular case, it's sort of ironic because he actually converted. This is something that people that study Mahler argue about and talk about a lot. But musicians, if you think ok, let's just arrange frère Jacques and sort of bring in the Klezmer element in it, especially if it's followed by something that basically sounds like an orchestral Klezmer song. Do you know that music?

JB: A little bit, yeah.
UC: So in that case I just arranged it for a little group and we put the tempo up, solo on some of the chords, and it becomes sort of a new arrangement. People who know Mahler will hear that it's there. But to me that's more taking and rearranging something by playing it back, by inflecting music in a different way, and also by doing musical things like changing the tempo and making the Klezmer be much more implicit to make that connection people who know about Mahler's story they might also make other connections if they want and of course people who know nothing about Mahler's story will be able to function (trails off)... This is a piece of music that you can imply whatever it is...something like (hard to hear) song called the Farewell, the song of the earth, I happened to be, at least a long time ago, I was watching Yitzhak Rabin's funeral-fascinating. You know who he is?

JB: Yeah

UC: Ok. And the cantor sings at the graveside da da da da da (1 2 1 maj7 1) exactly same opening lick of this thing and as I was working on it, it just struck me. And then I thought what Mahler's talking about is sort of this farewell for death, that love of, the oblivion of death and (trails off) peter poznak (hard to hear) cantor sort of (hard to hear) song of the earth/ prayer at the graveside which again is sort of a thing with the story of Mahler like that's another type of farewell. That could be a farewell to Yitzhak Rabin. Not to get to heavy handed about it but it's about European Jewry, the anti-Semitism that Mahler dealt with...but it was sort of the spark that worked because again you have to be practical, it's not just sit down and have an idea and it would be interesting. You have to find musicians that could actually do that. You have to find, let's say improvising musicians, that can also play Klezmer music and find a cantor that knows how to sing different styles and to
sing with the group of improvisers. So all those things lead to a much more practical way of trying to deal with it and then of course getting together and working it through a few things. But that is sort of the process that goes with that.

JB: Ok. How do you balance the, I mean, clearly you do a lot of research and a lot of historical study and a lot of listening and transcription and all this, of these classical musicians and lots of other musics and composers. How are you able balance the way you hear it or the way you reinterpret or arrange or whatever word you see fit to put yourself into the music to make it a unique statement?

UC: You know it depends because for me that's really only one of the aspects of the music I'm trying to do but I know that there's a certain body of work that I've done in that music and all those projects I've tried to do them a different way. What I described about the Mahler thing is much more biographical which really had to do with, when you say research, it's reading or thinking about it. There's a lot of great biographies of Mahler; he's a very written about composer so that idea sort of took over. But let's say the, I did the project on the Goldberg Variations or the Diabelli Variations, that's much more thinking about being variations in abstract but then also looking inside the music that Bach and Beethoven wrote to see how are the varied. In other words it's very similar to jazz musicians having the chord progression and then every chorus they just keep on improvising with the chords. That's what the classical composers are doing but they conceive of very simple harmony and writing variations - they're using many of the same strategies that jazz musicians use - they use substitution; they have variation on different genres; they had the variations that recall other composers and other styles; they had variations on how [to] introduce a humorous element. Either there's an inside joke like 36
variations in the Goldberg Variations and combining them all together was the way you would end the party. Or Beethoven quoting a really stupid banal piano method book or a Mozart opera or something else that's banal. In other words there's a lot of imagination going on here and how to use that which can be compared to let's say Charlie Parker quoting Sonny Rollins whose quoting another song. Or Coltrane really did bring out all the different substitutions that you can use. Once you start to make that parallel, the Goldberg, it was much more every variation is with a different group to emphasize variety in variation. When I did Diabelli it was about the way creating a piano concerto type of situation where I orchestrated piano pieces for a group of classical musicians who don't improvise; so they're sort of playing Beethoven and my parody of their music. As an improviser I can respond to that any way I want on any given night but I try to make parody with a parody when I'm playing the piano (hard to hear). So that's a different way to do it. Or I took a Verdi opera, most of it because I used to work with an R & B singer from Philadelphia where I come from, and what would it be like if he sang Othello which of course we'd get into another thing. But in all of these cases you're sort of going into the music and what you take out of it (trails off)...it doesn't work with every music, I think you have to sort of have an idea of, I don't know... For me a lot of this music is music that I knew from a long time ago so yeah. I spent most of my time either writing new music or writing more in the jazz side. The groups with which I play...(trails off).

JB: Can you tell me about some of that new music?

UC: Well, in terms of music I would say, I did a CD with the Giardidi, a string quartet a couple years ago which the challenge there was that I completely wrote it out [because the musicians weren't familiar with improvisational language]. It's not tonality. [it's]
much more coming out of contemporary music - so it's not necessarily a jazz CD. The last CD I made was for jazz trio that I work with a lot. And some of the pieces, I mean we played one standard, but most of the pieces were new pieces that we played that have sort of a rhythmic thing - a puzzle that has to be worked out in a way that if it were to fall, other spirals of jazz wouldn't really work or classical music really. And they're not written out with the idea that we play completely over it. The way we function in an environment is just to have rhythmic or melodic cues that takes us [to subsequent sections]. So it's sort of a decomposition that we play loosely by a lot of different variables. I guess now in the genre of studying other music and writing a version of it, I'm dealing with a piece by Arnold Schoenberg called Pierrot Lunaire, you know it? JB: Yeah.

UC: [It was] written a hundred years ago. So I'm sort of using the poetry but writing it in a different style with [the poetry]. Studying this genre of music and reading an analysis of what people think is going on harmonically and formally is giving me a lot of ideas. It's one of those pieces that seems to be very free but the structure, once you start to study it is intricate. [It] doesn't mean I'm following them piece by piece it just means there are a lot of ideas there. And again, when you start sketching what happens is you have the idea of seven and three which is to take one idea of many and put it in a chord or work in all these types of different things or parodies of existing cabaret styles. So in my own version, in a way, I'm trying to do it but sometimes things work out differently than the way you think [they will] when you start out. But that's also part of the process. But I'm sure it'll get better to actually do it (hard to hear)...So now I would say I'm working on sort of a continuum other than the music that I'm writing. (trails off)
JB: So in a lot of ways, the process is the most important part of your music?

UC: I wouldn't say it was the most important part I mean the result is the most important part but if there is to be a process, which for me I find is an intuitive process, but a lot of the time like a lot of things in music you have to work it out. In the sense that you're not really sure how it will end up but you generate ideas and try to connect them. And sometimes you have to wait around with your own work to see that connection to make it feel as natural as possible. So I think you have to be flexible; to let it work out one way or work out another way. It's more about the end result. It's really the most important thing and not really so much the process. I think any composer would say that some of the stuff they work the hardest on, maybe it doesn't have, they feel that something it was mashed off. But it still might have been something that took a long time to get to that point where you just sat down and you've been thinking about this for a long time and in a way (trails off)... also, people have different ways of working. So you have to take that into account. Sometimes you work on something that you have to revise a lot. Other times you just create it and it's right, immediately, you're lucky when that happens.

JB: I've been reading a lot of interviews that you've done with different magazines like *Down Beat* and *Jazz Times*, and a few others, and a lot of people try to put you in this box of the composer who takes classical works and reworks them. How would you define yourself since clearly you do a lot more than that?

UC: Well I don't really choose to define myself like that. I mean, I am not unaware that people in almost any situation are going to judge you put you into a certain thing. And when people say that then you think maybe it's something that I'm doing that (hard to hear)...I don't really set out to do it that way. If people, even piano trio, how many piano
trios are there? Still if you're playing in a piano trio or you're playing in a group as a sideman I mean all these things take a lot of work. Ok? I would prefer that jazz sort of work on the stuff I want to work with and let it go that way rather than things that (trails off), know what I mean? But I can't, it sort of goes with the thing we were talking about at the beginning of the question I asked at the beginning [(when I asked about labeling his music as Jewish)], somebody keeps choosing to judge you, as Jewish or European or American or African, whatever it is, the designation, people have a natural tendency to want to do that but it doesn't really get to the heart or art.

JB: So if I were to describe you in my thesis, what would be the best way to do that so that I'm not being partial to one part of your music or one part of...

UC: I don't know. I don't know what to say. I think that maybe it's better to just try describe different aspects of it. Part of it has to do with being an instrumentalist or a pianist. Part of it has to do with stylistic worlds - what it means in a group (hard to hear). You know it's one thing to play in a trio or a European string quartet or something like Mahler with your own group (trails off)...or it's another thing to accompany a singer and play with other people or horn players or electric. All these things are...I'm not trying to be [evasive]. It's just that it's always better to, I guess, be specific. And also, again, composing - there's different styles of composition, of playing it, playing together and that's another aspect of it.

JB: Now you mentioned that you were at Yitzhak Rabin's funeral. Do you spend a lot of time in Israel?

UC: I was not there. I saw it on television.

JB: Oh, on television. Ok.
UC: But, well I'm from the United States. But, no, I grew up speaking Hebrew because my parents were Americans who wanted to speak Hebrew.

JB: Yeah I've read that. My dad is Israeli so I grew up with a little bit of Hebrew and I lived there for a year. So I was wondering...

UC: I went there, I used to go there when I was really small. My parents would take the family there and I would practice Hebrew. But I did not go there for a long time. I basically grew up in Philadelphia. When I graduated from college I played in Israel. I wasn't really planning on staying but now knowing Hebrew and musicians there I sort of played there - stayed in Tel Aviv and traveled around the club scene.

JB: Were you also in the Caribbean?

UC: I was. Right before I moved to New York a friend of mine had a gig at a hotel in Saint Mark which is where I went and ended up staying and playing there and some other islands basically for about three or four months. But I knew I wasn't going to be doing that. It was just one of those areas where I wasn't really sure what I was doing but needed a job.

JB: I also recently heard on the BBC a performance with your trio at Ronnie Scott's.

UC: Yeah

JB: And you mentioned with the interviewer that your father taught in England. Did you live in England or London for a time?

UC: No. He was a, he is a law professor so that was just a summer there.

JB: OK. So you were relatively young at that time?

UC: I was. I was about 13. But actually my father did lead a law program in Israel every summer through the school that he was teaching at in Philadelphia.
JB: He was very active with the ACLU, right?

UC: He was. He was the head of the ACLU in Philadelphia for a period of time.

JB: Do you think that your father being a lawyer taught you that questioning to investigate music the way you do?

UC: No. Well, maybe. It definitely made me think about things in a certain way. He has a strong personality. He also was involved in a lot of political activity. I guess, and that was sort of the way I was brought up. I mean if you want to find an element in it that others have mentioned it would be something more like Midrash which is the idea that when you talk about text and then whatever you come up with, or the commentary, and then there's commentary on commentary, and that's the whole thing. It's not just studying. It's discussion and questioning, answering questions, formulating questions in a certain, I guess, legalistic way but also in the way that the people that are involved in that have to be very clever, or vague - I enjoy that. I sort of got tired of it in that context because there's sort of a way out. A way I guess by the time the classic commentators say oh yeah you can bypass that. Or there's a similar tradition where there are different rabbis that spoke up - you can have an argument. That's the truth, well that's not the truth so strike that - this is the truth. (Chuckles). Different personalities. All of them really love that study and you can read it for what it is.

JB: I was reading another interview that mentioned that as a child, on Friday night, you would sit around the table and listen to Jewish folk music to help you learn Hebrew. Were there other Jewish customs that took place during your childhood?

UC: I mean, at the table on Friday night?

JB: Or just in general, did you go to Hebrew school, things like that?
UC: I went to what was, were in Philadelphia at that time, a Solomon Schechter Day School for grades 1-6 and Akiva 7th through 12th grade, I was there through 11th grade. Those were, I guess, what would be considered...

JB: Jewish Day School?

UC: Yes. Jewish Day School but not religious. There was a lot of Israelis teaching Hebrew but also History. Wait hold on for one second.

JB: Ok...

UC: I didn't go to Jewish camps but I grew up in that environment, I guess. Even Israeli pop music. (hard to hear)... All those influences were there.

JB: Do still practice?

UC: What, the piano?

JB: No. Jewishly speaking. Did you celebrate Yom Kippur yesterday? Do you still do those kinds of customs?

UC: No not really. I do in the sense of looking at the family holidays. We go to the [Passover] Seder but I don't really go to synagogue.

JB: Can we talk a little bit about the dichotomy of sideman versus leader? Can you tell me about as a leader how you approach stuff versus as a sideman?

UC: You know that's a good question. There's a lot of different answers to that. Especially as a sideman has to do a lot with, I guess, thinking about listening and part of your [job is to be] is to be conscious of supporting what the group thinks is happening. And sometimes you may be asked to be more assertive within that [situation]. (Hard to hear)... so it's just about trying to fit in. It's all about finding a way to contribute to what's going on. And again in that situation...being more familiar with the charts that you are
(trails off)...I enjoy doing that because of that reason. Also just playing new music you don't have that feeling that it's not on you. You're just part of, it's like you're a character actor - you only have to play a certain part or you're playing something down, you're not as focused on being unique. When you're a leader, again, it can be different because, let's say with a trio or with a group I am leading, I guess, a lot of the compositions are mine. But in a way, musically, it's [more on me]. If you're talking about another bigger group like the Mahler group or the Goldberg Variations I'm a leader in the sense that and, yes, I wrote the compositions that we're going to be playing but it's a different thing upon itself, it's on its own. As a leader, you obviously are practiced in many other real life situations like a record or on the road (hard to hear)... And for me I've enjoyed, learned a lot doing those.

JB: Can you tell me a little bit more about your home life growing up? I understand you're one of three children, is that right?

UC: yep.

JB: Did you all go Shechter?

UC: We did. We all went. I think we all went to the University of Pennsylvania too. Although my brother and sister did not live (trails off). Yeah we grew up, Philadelphia at that time, Philadelphia was a very good city for music - especially for a young person.

We had a lot of music happening. A lot of jazz. A lot of really good music. Not so much in an academic way but more in, if you were a horn player getting a chance to play.

JB: Now that a lot of jazz music is in the institution, how do you see young jazz musicians like myself - I'm only 23 - how would I go about going to all these different clubs and learning on the bandstand the same way it was when you were growing up?
UC: I think that was all supposed to be replaced by the school. In other words, that playing with other people your age or a little younger or a little older or playing with older musicians, it seems to me that a lot of the academic institutions took over that task. But in a city like New York you have the opportunity to go to almost any club really and see what's going on there and who's playing there. Another thing that happens that's important is to read. A place now called "smoke" that used to be called "Olgy".

JB: Over there on Broadway?

UC: On Broadway. And when I was there, in 1985, there was a lot of playing. I found myself with a gig in a rhythm section and I met a lot of horn players there and a lot of drummers. I'm sure the scene has shifted to other places but that is still going on I think. (trails off)...

JB: So do you still go out to a lot of places like that to listen and to play or is it mostly just your own projects these days?

UC: No I do. I mean a lot of the times I'm not around [because of work]. (trails off)...

JB: I understand you're in Europe a lot. Performing a lot of music there. Do you think that the audiences there just have a better appreciation for your music there?

UC: I think it also, it has changed, there is a lot of public support for classical music. Also we have opportunities to play because we're not there (not in Europe) so it's different - I don't know. I think for a lot of jazz musicians and new music. (trails off)...

JB: It's just another interesting dynamic. A lot of people consider jazz American but it seems that it's being performed more widely in Europe. Kind of a weird dynamic.

UC: Well yeah. But I think also at this point it's so international, there's people your age experimenting, and they're great too, they're playing really well, they have this access to
information maybe with a different feel. At this point it's so out there, yet, you're right in part. Maybe it's just what you'd call different experiences like if you play in the United States you almost definitely... [had] some type of program in music where we go to play but also in terms of, tour, hundreds of jazz clubs.

JB: I was recently in England and gave a paper there and it was interesting to hear all the international perspectives, I think that's something we lose in the American institutions sometimes.

UC: Yeah I think, exactly, your opinion, things are very different in different places.

That's very interesting actually why some music becomes characteristic so that's another element of it when you travel.

JB: In terms of the dichotomy of Ashkenazic and Sephardic music do you see yourself leaning to one side more than the other in your music?

UC: I mean when you make that distinction, a lot of the rhythmic and vocal aspects of Sephardic music are much more elegant in a way. I do like cantorial music, I'm not sure what Ashkenazic music beyond that. Even what Israeli pop music would be considered although I know that there is a movement there's always sort of this Sephardic music that's much more (hard to hear). Or a certain rhythmic thing. And to me that music is really interesting, yeah definitely. I like the emotion of the cantorial music. Having heard it, when I was young, I sort of took it for granted. A friend of mine turned me on to some playing of it and it's incredible and that was really great, so I like that too.
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JB: Which project or CD are you most proud of and why?

UC: Well, that's a hard question to answer. I think, you know, a lot of musicians would say it's like trying to pick among your children. I mean some of the CDs I've done that, ahm, [took] a lot of work when I look back on that sometimes the result is surprisingly, you know, it sounds good. Sometimes maybe, sometimes it doesn't sound as good as other things that I've done. Ahm, but I mean I, that is a really hard question to answer. I think ahm, you know I mean, I enjoyed working on the *The Twelve Caprices*. Ahm, because it was a new situation. And ahm, uh-hum, we really had a lot of fun making the record. And I, it was a different, I think improvisation for me. But then again I also liked the record I made called *Siren* how it was music that I was not a new situation [but] was with musicians that I've played with for a long time and I felt very comfortable making it so. You know what I mean? So some of the projects that I've done have been very, ahm, took a lot of arranging and a lot of time to work. Other times it's not as much. So that's also something that when you sort of accomplish something that's, ahm you know, it's a lot of work. Ahm. I know I'm not directly answering your question so I guess the answer would depend on the project itself.

JB: Yeah, ah, so Caprices and Siren you said those might be two of the ones your most proud of. Can you tell me why?

UC: Yeah, I mean you know at this point when I listen back to some of the Mahler records and, ahm, especially that happened sort of a long time ago, I mean, I remember that time, the musicians, the situations we played in so I enjoyed those. ahm so. So I'll leave it at that.
JB: Ok. We started talking a little bit last time about growing up in Philadelphia and things like that so I have a lot of questions about your childhood.

UC: Ok.

JB: So my first one is, I understand you started taking piano lessons with a neighbor?

UC: I took piano lessons with a, I started taking piano lessons with ahm, (clear throat), you know a local piano teacher just taught in our immediate neighborhood. ... So the first teacher that I had was a teacher that lived in our neighborhood who had a lot of the, you know she taught a lot the kids in the neighborhood. Then, as I got a little bit older, my mother, I got another piano teacher who was, ahm, actually a younger guy who was studying music at Temple who was a really good pianist. And I enjoyed studying with him. And then I went to Bernard Peiffer. I started [(with Peiffer)] when I was about 13. So that was already, how I got into that. So I mean, but the other piano teachers that I had, they were good. You know, they were teaching us very basic, classical music pieces and scales and stuff like that. It wasn't, you know, terribly rigorous it was more just sort of a, it was something I enjoyed doing. I just didn't see myself doing that until I got a little older.

JB: So did you practice regularly for those lessons early on? Or at what point did you start practicing?

UC: I started practicing when I was with Bernard. 'Cause I saw immediately that, you know, if you didn't practice then he would just sort of say, ok, that's it, I'm done. You know? And I knew that he had done that with other people that I knew that were pra-, were that you know sort of, part of a group of people that were studying with him. Ahm so yeah. But you know I do remember, I mean I have, there's a picture of me sitting in a
football uniform and I, my parents told me that I wanted to go outside and play with the kids on the street and there I was trying to practice, so. I guess it didn't make sense until I really got into music, you know?

JB: So is that something you did often as a child, was go outside and play football?

UC: Ah, yeah. We, I was, I even was even in the little league. I mean I was, you know, yeah. There was, a lot of kids on our street and we played a - you know we would play sports. There was a park near our house where we go and play. So yeah that was something I really, I did. Again, it started to get curtailed when I got into music by the time I was like thirteen or fourteen I remember (trails off)... young musician in my own eyes.

JB: At what point did you start doing ear training stuff as part of your lessons or separately?

UC: Ahm, I guess really again with Peiffer. Ah, only because he, first of all he turned me on to some ear training exercises or just like trying to hear the difference between intervals and how chords were built up. So I would say again that he was somebody who ahm, you know, he was the one who was really instrumental in getting me started and looking at music in [the] way of getting a lot of skills together. Ahm, and that was one of them.

JB: So were they generally just exercises at that point or did you also transcribe live music or stuff from the recording?

UC: I didn't really do much transcribing until later. Ahm, but (pause) I did start to hear of transcription mostly because I was meeting other musicians. And another thing that had a strong impression on me was a man named Andrew White who's a saxophone player
from Washington D.C. who, ahm, transcribed all of Coltrane's solos. Ahm, and I remember he came to Philadelphia to speak in either a music school or a music store or something like that. And he was just talking about doing it is this almost an emotional exercise. And I got a superscope tape recorder which slowed down the music by an octave lower so I started transcribing then. And ahm, I never got into it as heavily as, I mean, I know other people that've done it but, ahm, I definitely had a period when I was specially focusing on certain records or certain things that I want to transcribe that I went through periods doing that.

JB: So was that while you were in college?

UC: That was probably later in high school and then definitely when I was in college.

JB: So is ear training still something that you practice as part of your routine?

UC: Ahm, sometimes. I mean I think, ahm, you know, I've gone through periods. I don't, I wouldn't say that it's definitely part of my routine as much today as it was when I was consciously dealing with that. Ahm, you know, I would also say that when I was in college one of the, you know, courses that we had to take included that. They used to call it actually there tap and that. And even one of the best, ahm, experiences I had at Penn was when Ralph Shapey came, who was a composer from University of Chicago, and one thing that he stressed, especially because the kids were writing such complicated music, he would sort of have a seminar on how to have to tap it out, how to really hear what those things were. Ahm, and that's, you know, what I'm working through things I think that when they're coming constantly, yeah you know playing, learning how to sight read rhythm or try to learn how to be a good sight reader in general. Another thing that I did a lot that was more informal was ahm, (clears throat), playing four hands piano with, ahm,
a guy that I knew in Philadelphia. And we used to get together and just do that, try to sight read that way. And that, in a way, that was a form of ear training too. I mean in terms of being able to hear intervals and (cough) transcribing definitely helps better, it helped me. So, I did go through those types of things.

JB: So that four hand piano music, you were doing that with a friend as well as in your lessons?

UC: That was with, actually, he was a, somebody who was a student and then he stopped being a student but he was a very good pianist. He was a very bright guy who could play a lot of instruments. But ahm, you know I met him in college and, ahm, we used to go downstairs, they had a nice big music library, and ahm, you know, I went through a period doing that. I mean another thing that I've talked about with other people that've talked to me about my sort of training or whatever you want to call that was to get out of the University of Pennsylvania, they had this test where they would ask you, they would drop the needle they called it, you know I mean? The thing where they would take 20 records, from, you know, medieval music to contemporary music that you had, that you could listen to like maybe 30 seconds of it and you had to write down what you thought it was. And then they would give you scores, you know, the paper, music, and you would have to identify what it was even if you didn't get it totally right but in a way they expected you to go through that. So the process of studying for that, ahm, turned into a real thing for me because I saw that the proper way to study is to actually, you know, maybe make a list of the supposed masterworks and just start listening to them. You know, trying to see what is it that makes them tick and all that. So one thing I got into doing is I would take out like 100 records out for 30 seconds, each record. And in a way I
thought was sort of a test as well and after about 3 months of that, I mean it was like this constant overload of all these types of music and I actually sort of learned about a lot of different music and how to identify it for whatever it's worth. Thinking about why is being identified in that way? Why is it that what makes it so distinctive, for whatever reason? And, ahm, again that's not really ear training, that's more it was just this thing we had to do to get out of school but it was very, you know, I really fun experience for me. I, it made me sort of bear down and try to listen to a lot of repertoire that maybe I wouldn't normally have [listened to]. And of course it's impossible to listen to everything anyway, so it's something I even try to do even today, kind of keep up with different things. But, ahm, here it was a real concentrated effort to do that. So that was another element of the education that I loved, it was something that I sort of did on my own or I would also practice it with other people like we would drop the needle on each other. But it was, ahm, that was an important experience for me, really studying for that test.

JB: So, what is your normal practice routine today include?

UC: You know it depends because at this point I'm working on a lot of different things, I mean you talking about the piano or just sort of like a work schedule, like in general?

JB: Both, I mean I was going to ask you later how you divide your time between composing and practicing.

UC: Ok I mean, let's talk about practicing first which is to say, I mean, that as much as I can, especially because a lot of times I'm traveling around, it's harder to really get into a practice routine. Although I have gone through those things of carrying around, you know, wooden pianos and all that but I don't do that now. You know I try to, ahm, sometimes play scales, or play out of the Slonimsky book, or sight read classical music,
or sort of makeup harmonic exercises for myself [and play over them], or practice different rhythms, playing in different rhythms, playing in different keys. A lot of the times, though, and this is also part of the answer I guess for the second one about composing would be, realistically, has to do with what is due, what is coming up. And so if I have a concert coming up, let's say I'm a sideman in somebody's group, and the music is hard, then I try to get a hold of that music and start practicing it because I find that by the time the gig comes, ahm, you - I feel much more comfortable doing it. Ahm, then there are other things which I think I'm always working on, to really get better, and those are the types of things I end up doing. I've noticed when I'm not under the type of pressure where you know in two days you have to play this gig. So if I had hours to do that, you know, than I would have to start thinking, ok what are my priorities today, ok what needs to be done. But even within that, I mean this is not so much about practicing, I know that I have deadlines and so certain things really have to be worked out because the process or writing a lot of these pieces is different. So, (clears throat), in a way you have to sort of, give yourself enough time to really work through all those stages. You know what I mean? In other words, I like to sketch and sort of put it away and come back and start editing it or somehow making it more, yeah editing is really the word. Or understanding that ok maybe this part should go over here and this maybe the beginning and oh, now I know what the ending should be - those types of things. As opposed to just pure sketching where your thinking, ok, I know I need to generate a certain amount of musical material or I was in the shower and I had this rhythmic motive that popped in my head or I really need to find music to go in this part of the piece. I need to work on how to develop that. And of course you can't predict sometimes, when working on things,
about some other complications you didn't think of at times. Like wow, that sounds good there, that'll be ok. So it's a constant process of reevaluating but also trying to keep the flow going so that there's a certain energy when ideas are coming out. Some pieces are much more that thing, like ok I got the idea, boom here it is. Other things that I've worked on have needed a lot more work. You know, in other words, when you're finished and then you hear it you say whoa, that was a glaring thing I should fix and this needs to be fixed. It goes like that. It's just more like a real, everyday, hopefully, type of work. And I would also say that having a laptop or working on a laptop, which I've had for maybe the last 14 or 15 years has really aided that. Even on the road you can work within the closed worlds of certain notation programs and sort of, you know, revisit older pieces that you might want to edit and not feel that you have to copy the whole thing out and sort of, here we go again, it's more just a little fix here and little fix there. I've just found it to be a very good tool for getting sketches down and also working to elaborate things. So it's unlike the piano because if I'm on the road a lot then I end up making more of that type of thing. It's not like practicing several hours every day. So it depends, I have some pieces that I know aren't due for two years so I'll start a little sketch book, I'm working on it. But I also have a piece due in nine days and so today that's I really have to work on. I mean I just came back from Europe last night so I've got a week to really sit down and work on this piece and I'm going to see how much work I can get done. So in a way, it stops being this thing that's an abstraction when you actually have a gig and somebody's asked you: here's the project. Here's the deadline. And then you have to focus yourself to be able to know how to work to get the deadline. That's why I think it's important to try to do it. In other words instead of practicing 20 hours one day and then don't practice, it's good to practice.
Try to practice every day to work on it because I find that that really improves the flow of ideas and I would even say the feeling of confidence somehow is something that you're getting too. Ahm, it's not always possible to do that as real life proves but in a sense you have to try to make the time to work; everybody has to do that. So you figure out what makes you most comfortable with your own work flow.

JB: So do you do a lot of composing away from the piano?

UC: Cough. I do. But I also, one of the processes that if I've written especially a piece of I guess classical music, that if I'm sketching it, at some point I will sit with it at the piano and really go through it slowly and carefully just to make sure that it's what I'm hearing. I mean I do use the fact that you can hear back a lot of things on the computer. And you can travel on the road with a computer (hard to hear). So I guess I do use a keyboard. But, ahm, I do like to just, especially as a way, you know, like it's fresh, just play something really slowly that you've written. It's amazing how many things you can find that you can change and whatever. So yeah I do [write away from the keyboard (hard to hear)]. But not all the time because sometimes, you just, you're walking and something comes into your mind so write it down in your little sketch book. You don't even know how you're going to use it but it's something. I like to capture a lot of those ideas that way and then later you can come back and say, what can I do with this? You know? Especially if you're dealing with writing these different situations when you look in your notebook or on your computer and it's just a sketch you can say oh this will be perfect for this. So I like to have the contact to get it down whenever I want. You should be able to do that without a piano. Or train yourself to do that.
JB: So did your classical or composition lessons ever conflict with your jazz learning? Or vice versa?

UC: Did you say interfere?

JB: Yeah, like were you told to practice one thing and that was contrary to something they were telling you to practice in the jazz world?

UC: Yeah. I think that, ahm, I'll put it this way: after Peiffer died I went to different piano teachers and the ones that worked out best for me were those that understood, these were classical piano teachers. I studied with this woman who was very old, from Argentina that actually my cousin, who was a pianist told me about her. And her whole thing was just taking snippets of pages of different classical music - piano pieces - that sort of showed different aspects of touch or fingering or you know dynamics, whatever. In other words she told me, I know you're not going to be a classical pianist you want to be an improvising jazz pianist but this like Debussy piece could really help you in how you think about (trails off)... [she] was a great teacher that way, of how to play lines. I think many classical music or piano teachers - I'm not sure how much they really know about the jazz tradition like they, ahm. But it's also vice versa. I mean a lot of times when you go to see a jazz piano teacher they might not be talking to you about the mechanics, of how to use weight, your body and all that stuff. So there's so many different, ahm, schools of thought about these things in general that I think that just by the process of osmosis, comparing and contrasting and meeting other musicians, and other pianists, and asking them how they play, realizing that there are a lot of ways to do things. And the extent that you sort of have natural tendencies anyway that means that if you're practice sometimes you have to sort of maybe practice developing those natural tendencies. But
then also the idea of working on your weaknesses. Even if you're not really sure how
that's going to change the way you play. Ahm, so I've been through all those types of
phases of you discover something and you think ok I'm going to try this because I know
another pianists whose been working on this technique. And you find yourself thinking
about, maybe this is something I should check out. This natural process of learning and
(trails off)

JB: So is there someone you consider to be your first mentor? Like, do you think Bernard
Peiffer was your first mentor?

UC: Ahm, I would say Peiffer was. I mean in the sense that during that period in my life
where I really, you know, he made an impression on me. But I would also say a lot of
musicians that I grew up playing with in Philadelphia who were older than me. Who were
mentors to me. Bootsie Barnes or Philly Joe. You know people who I knew as a young
musician who I admired.

JB: Did any of these older jazz people stand out as mentors?

UC: Sure, I mean I met them a little bit later than Bernard; I was already about 17 or 18.
But, I mean, I started playing with them a lot so obviously by, again by osmosis, I picked
up different aspect on what it means to be a musician. (Cough). And what you want to
work on to get better. So, ahm, in that sense I think musicians have a lot of mentors. But
for me, I, that was my experience.

JB: So the older jazz guys that you grew up playing with when you were 17 and 18, were
you still in high school at that point?

UC: I was just finishing. And then I moved out of my house and I went to University of
Pennsylvania; I went to live in west Philadelphia. And I really starting getting into it at
that point. Because, I mean, I wasn't living at home anymore and I was able to really you know, yeah, that was the age when I started playing a lot with them. As well as being a student at school.

JB: So did you go all the way through high school in Solomon Schechter and then graduate and go to UPenn? Or was there time in between?

UC: I went to high school until 11th grade because in Pennsylvania you only needed four years of English so I took a summer school course to get that. I spent the year I should have been in 12th grade just practicing and working but also just sort of, (cough), but I practiced a lot that year and I also, you know, was working with a composition teacher then too. So I was working but I mean I was able to graduate without having to actually go to the 12th grade. And then I went to Penn.

JB: So when you were younger, did you play in any school bands? Or did you have any other interaction other than your lessons?

UC: Yeah. We didn't really have school bands in school; they didn't really have that much facility. I mean I met other like-minded musicians, other students of Bernard and other people that I know in Philadelphia. And we would play at these places; I had a little group. We played this place in Philadelphia called together in town and it's now bare and then sort of worked around Philadelphia. I mean we were underage we started to play things like Bar Mitzvahs, parties for people, school music nights, whatever they had. Yeah, I started to do that. So that group of people and other groups of people and, you know, other situations where you could actually play, clubs in the city. So that was my experience. I'm not sure any of those clubs really exist anymore but one that we played in a lot, there were a lot in, ahm, was in sort of an alternative movie theater called "bad box"
in German town where they open up this other performance space called "together in town" where we played a lot. And people would come to hear it so it was already starting with the ears off as well in the position where we had a group. Then I started, I guess, invited to play with other peoples' groups and that's the way that worked. Your name gets out there and then you start to meet other musicians in the city, and one thing goes to another.

JB: So was that mostly social music? What kind of music was that?

UC: For what?

JB: When you played in that movie theater that had a performance space? Or when you were playing Bar Mitzvahs.

UC: No that was original music. That was our version of what we thought jazz was; I was 14 years old and, ahm, we weren't really playing standards, we were playing. Well it depended who it was. There were definitely a lot of situations at the time. When you say social music you mean like what people hear at like club date music, or like weddings, or background music, right?

JB: Yeah I'm just wondering was it like swing or...

UC: It paid the door. You know? ahm, but, I guess (clear throat), the ahm, not only my experience...we just as, as it became known that we were musicians that could play, then it could open up other doors. People would ask us to play at their parties. I mean I didn't really look at it as a way to make money it was just, the opportunity started to present itself. That happened, I guess when I got a little bit older. But, ahm, I had some friends who were all already playing in these groups that were playing, you know, not really top forties but pop music or some people were into the wedding scene because you could
make money doing that. And as a keyboard player it's hard to do. You know, in other words, people would say to you if you learn this repertoire I'll call you as my sub because I have to do other gigs. So I got, I ended up getting a lot of gigs through other piano players. I guess there weren't that many, and that there was enough work that, at least when I look back at that period I was just...(hard to hear) just some pop music or some funk. You know, playing for dance classes, behind some singers, playing for choirs. You know, all those different things need a piano player. So it started to dawn on me, whoa, you know there's a lot of different opportunities here but you have to do a little bit of studying to see what's going on in one of these situations. But if you were willing to do that, there were opportunities. Although even at that point, my focus was much more on I guess musicians that I was idolizing, you know I wanted to do that too. So, like a lot of young musicians. But in the mean while, all these other experiences were helping.

JB: So what were some of the musicians that, at that time, you were idolizing that you were trying to imitate?

UC: I mean I went through different phases. Miles Davis. John Coltrane...Philadelphia... A lot of people know them. All the pianists that played with them. Herbie Hancock, Chick Corea, Kenny Baron, McCoy Tyner, Bud Powell, I mean just the endless list, Thelonious Monk, Charlie Parker. And another aspect of this that was that there was this very good music store in Philadelphia, record store, called 30 street jazz. Where, when I started to getting interested, they would, they had a really good jazz collection and a lot of people that would hang around, jazz musicians, that was the thing to do on Saturday mornings - to go down there. To buy records but also exchanging information, you get to know other musicians, they would say hey, check this out. So it was a natural learning
experience. Again, absorbing what you're attracted to and trying to find out more about what you didn't know.

JB: So it was mostly jazz?

UC: It was, I mean, I guess a little bit later than that in that same period, I was about 15 or 16, I started studying with a contemporary music composer and I got into contemporary music, so that music was much harder to find although it was find-able. And so I got interested in a lot Stravinsky, Schoenberg, Boulez, Perez, and composers like that. But in terms of the jazz thing it was much more, I didn't really meet a community of composers until I went, and I think except for what I saw around Voudrouff(?), which is the composer I was studying with. Ah, I mean, another formative experience I had I remember he was writing a lot of music for string quartet and he had a great string quartet playing his music so I'd go to his house, make a left and then these guys would come and play - check[ing]out how they worked with music was a revelation. Or I remember turning pages for their recording session. So, it's that whole thing. In the studio, how they did it, how they took takes. You know, that made an impression on me. But at the same time I was sort of falling into this group of people that, ahm, a guy who had gotten a gig through a cartoonist was doing a lot of gigs for Sesame Street. So we used to go in there and play little arrangements that he had written; that was a different project. A little older than that I met guys that then would go into the studio would run a take, just hit play, and see what they could do with it, and that was great. You know what I mean? All these different experiences, in the past, they were the possibilities that you could see.
JB: So how did you get turned on to jazz itself? Is that something you grew up listening to?

UC: Ahm, it was a process. I mean I remember, ahm, some of the first stuff that I heard, mainly piano trios. Bebop from Charlie Parker that I didn't really know what it was. But, ahm, yeah, once I started going to that record store and I remember weeding through the history of the music. Then, if I didn't know about that person I would start to buy their records just out of curiosity. And I guess like any other person that's becoming interested in, you know you go through these different phases and so ok, you get a Monk record and it's like WHOA! And then you get more. And somebody says, if you like Monk you might like Andrew Hill, ok. Or I like these Blue Note records so let me get more of those. Just the process of one can lead to another. So, you're constantly, I guess, checking in with it and say I like this and this maybe I don't like as much or I really like the higher order. I'm changing my view - I didn't like it before but I like it now. Just the kind of stuff you would talk about with each other. So, if somebody says you should check this out, even now, it's something that I pay attention to. To see what's going on.

JB: So is that different than the stuff that was being played in your household at that time?

UC: No, I would say it was mostly playing on WRTI which was the jazz station in Philadelphia which was really a good station. It's sort of become much blander now. But back in the day it was really run by, I mean I heard a lot of music that, I mean I started listening to the radio because I knew there were certain guys on the radio that would play things that were really interesting. Also they made a connection between, you know, they would say there's going to be this concert. This night. These guy are coming up to town
to play and that's how people would find out what was going on. And it was like a scene. You know there were a lot of people who would come out to hear these concerts or there was this place called Saint Mary's which was the basement of a church, actually on the campus of University of Pennsylvania, where a lot of the music that, I guess it was jazz, but it was not bebop, more free music. Although I saw a lot of straight ahead players. (cough) And there were many other clubs besides that in Philadelphia either more coming out of the more folk, you know there was a place like "main point". Do you know anything about the clubs in Philly, you're not from around, I guess you're not from around Philly so. But these were places that were very important, ahm, not just for hearing jazz musicians but I heard Joni Mitchell there, I heard "BB wonderbread". And there were clubs on 52nd street in Philadelphia, there was this placed called the "Aqua Lounge," a place called "Treys" I mean there were all these different places you could go to hear music. And many of the musicians would come down from New York to play there so that was another thing, that presented a great variety.

JB: So when you were younger did your parents turn on WRTI? What were they listening to?

UC: No. I mean, I'm not sure...I think they heard it but I just think they weren't that interested (trails off)... I mean I think they liked it. They liked the saxes, they were there. We were young musicians, that looked like, that were serious about something.

JB: So there wasn't something that they tended to listen to?

UC: Ahm, classical music. Opera on Saturdays. Israeli music. Ahm, anything having to do with Israeli music... But in terms of the music that they went to hear and still go to it's
mostly classical (hard to hear). Although my parents went to Woodstock and left us at home. you know, they were interested in other things.

JB: Yeah, I remember reading that. They just left you for the weekend?

UC: They told us they were going up there to hear some music and they left us with my grandmother. I don't think they expected it to be what it was but it made a strong impression...My father...it was sort of a political thing; they were interested in seeing what was going on there.

JB: In your trio, there's a lot of interplay between the three musicians. I've read a lot of interviews and you often comment about the drummers. Do you listen more to the drummer then the bassist? How do you interact with them?

UC: No. I listen to it as I'm playing. I try to listen to it as if I'm in the middle of both those things. But I do know...I mean the drummer is important in the sense that a lot of the way the rhythm is being articulated and just the whole feeling of swing; the direction is often, is really, I wouldn't say dictated necessarily, but influenced a lot by how the drummer is playing. I like the different aspects of different styles that drummers play. As long as there's a feeling of energy, you know dynamics, then I enjoy it.

JB: So how do you balance listening to the drummer versus the bass player?

UC: You know I don't think I'm separating it necessarily. You know when you say "how do you balance it" I think it all has to come together. I think that definitely...all musicians are playing in these groups and they notice subtle differences between how, not only different drummers and bass players, but how different drummers and bass players hook-up. And sometimes it's surprising how good the hook-up is and other times you think it's going to work out and it's not what you expected. So it's not something that I try so
consciously to judge, especially as I'm playing, it more that ok, boom, here we are in this situation let's react. And having played, I guess, with a variety of drummers, like many others, I see that for certain things, different guys, people play differently and I try to take advantage of the things that are offered by everybody. I think that also there's something that, if you're really conscious of group playing, you know there are a lot of musicians who technically play really well but when you put them inside a group it doesn't gel in the same way that other musicians who have less, or more, technique or whatever but they understand group dynamics. And also, another element in all of that is how things change over time. Because sometimes you start playing with people, that's a certain thing but as time goes on it develops into something special. Even the musicians themselves can't put their finger on it but it something that's great, you really enjoy it and love it...I've had all those experiences in terms of playing with certain people who are long time friends of mine and we've gone through a lot both with, as people playing with me in my group, but also a lot of musicians I've met being a sideman, basically being the rhythm section of a horn players group, let's say, or...that's always changing. You're working with a lot of different people then you get a chance to meet different people or thinking about different ways of doing it. So I enjoy both those things. I like playing with...you know I play in a trio, that it's the trio that I've been playing with a lot with Ben Perowsky. But last, sort of, I've been playing with Rufus Wainwright who's touring a lot in the summer and through next year so I've started playing with Clarence Penn and even though I've played for many years with Clarence Penn and Dave Douglas, I find that when we play, where we're doing a gig where he played Bedrock. And before that we did the acoustic trio and it's almost like I had never, I mean he plays, not completely differently but just
another aspect of his playing counts and the way that I comply with it in Dave's group. So it's almost like a new discovery and it gives a lot of the music that I've been playing for long time a different flavor. So every time you make a change like that there's an opportunity for something different to happen and it's not better or worse, it's just a question of, like a chemistry experiment almost.

JB: Now when you're playing also with a horn player, how do you balance your role in the rhythm section and listening to what the bass player and drummer are doing with the soloist?

UC: I mean, I think that, you know again, there are different strategies for how horn players interact with rhythm sections. In a more traditional setting, you know we were supporting, you know. I sort of, had to study like, or not to study but to think about that idea of how the horn player; sometimes horn players want a lot of accompaniment sometimes maybe it sounds better if there's less accompaniment because it just gets in their way. So that's something that I try to checkout especially if I'm starting to play with people, maybe to lay back a little, just let the music develop without imposing it. But I've been in other groups where they, the horn players wanted or they're writing pieces where there's a lot of activity for the piano. As an improviser there's a lot of activity or it's actually written out what they want you to play so then that's, you have to adapt to that. Then you have a role you have to hold down or as a member you have to hold down a certain recurring thing that's happening and also lock in with the rhythm section. So that it always sounds like there's a coordination between everybody. You know a lot of this depends on the music that you're playing. Because obviously playing, I don't know, with a singer who's used to a certain thing is going to be different than how you're going to
accompany. Or you're going to play in a group the a horn player is like here's your parts just play them and let me play as opposed to someone who's like here the piece but we're just going to improvise and see what happens. So in all those cases it's a combination of being aware of expectations, having sort of a frame of reference, if you're coming from the tradition and the history or a personal history or history with the person you're playing with or, all these things. And then you work it out. You know I think that's one of the most fun things about playing music is that aspect of how these groups get put together and what each person brings to the music and how so much of it is based on personality but also on certain skills that you can work on to make that interaction better. I mean you mentioned ear training, that's very important. You hear the horn player go for a note, you know what the note is, boom, you know the chord to put in. But that's just one example of many where you sort of have to figure out ok is that what the horn player wants me to do or should I maybe lay back more and give him more space or her more space. Or is it something where, you know, that you can change within the piece itself, you know that's cool too.

JB: I guess I'm asking, I haven't heard a lot people who verbalize this before they play the song, or you don't have that much time between pieces to do that. So I'm wondering how do you instinctually know to do some of that stuff? Is it just playing with lots of people?

UC: I don't. Well, I mean I actually would go through a period of that but I found that it annoyed a lot of people like for instance I would ask "how do you want me to comp for you" it's like I mean you're asking me something that's like "I don't know" it's like let's play and see what happens. I took it more as if somebody has something to say like "you're playing too much or I don't understand what that intro is or you know you played
that chord wrong it should be a different chord”, these are all things specific things that you as a member of the group take into account and say "fine, what is the chord? Or I can play less there. Or I'll make the introduction clearer”. All these things are specific things.

I tend to not want to, even though I'm talking to you a lot, I don't really verbalize that with the musicians that I'm playing with. Unless it's with the situation where the other musicians really seem like they're doing that. But I am in favor of just let's do it and try it first and then we can listen back and see what we think...you have to use your intuition and your just, the natural. The beautiful thing about music is it's not really about talking about it except for the people who don't buy it. But for the people who play it, it's something else also. Although I've learned from certain situations I've been in where the leaders have been really articulate and really specific about what they want and if that's what they want I'm going to do it, if I can, you know. That also goes with other issues.

But there are some groups that are really run by the leader other leaders will say maybe let's work it out or "try that, try this, alright what do you think?" I mean, it's not so much that you're talking about everything, but you're, you know it's what people said about the Miles group, [he wasn't tense,] he wanted them to experiment even it led to certain times when maybe ok they, it seemed like, where they made a mistake - whatever. The important thing was to go for it, it's a risk, trying to get something new; to experiment. So that's not necessarily every musical situation that you're in. But if you're in another situation, I mean, like a big band. A traditional big band where they're giving you a part, I think there the imperative is much more, you know, don't get in the way or play your part but trying to fit in with this big thing that's happening. And even with that, playing trio is different than playing solo than playing duo than playing; there are so many variables
here that, as you do it more and more, you might have your own mind of this sort of works better here if I play this way. But I don't want to make any generalities. It's much more up to the specific situation and what that situation is.

JB: And when you're the leader, which side of the spectrum do you think you tend to end up on in terms of giving lots of instruction or just trying to let things happen?

UC: No. I'm not into giving a lot of instruction. In certain situations I feel, and this is not so much for the people I play with all the time but in other situations where people are looking for a certain direction, then it's easier maybe to give a direction. But almost all the groups that I have, let's say that are recorded or even some of my best music projects, I've seen, at least in my experience, that when you let it evolve into something it really becomes something special. And it changes; it's not always the same thing. But I have played in groups where the leaders have been very specific and even confining and the music can sound great. So I don't think that there's any one way. I think I'm more comfortable in a way of letting people find their thing. And also choosing the right people and just letting it go. That's a really, that's my favorite situation. Again if you wrote a piece for orchestra and their saying "how do you want us to phrase it" I don't think in that situation if you said "well, just do what you want" you'd really get the same respect than if you said "no play it like this the way I wrote it" (sings) accent that, ok. They want a specific direction. Or even a more general like this piece should be a little bit faster, it should be lighter, not hitting the syncopation so hard - maybe we won't slow down. These are things where you've been in this situation enough that you've experienced them so maybe you can impart that knowledge but my preferred thing would be that we just sit down and play and do it and it's great. If it isn't, how do you work on it? And one thing
that I've found that works, especially if musicians are into this head, is you get together to practice and if somebody says "look, this part is really hard can we just loop it?" Sure, I'll sit here; I'll do it. And, you know what I'm trying to say? I want the musicians to feel as comfortable as possible when we actually go out and play. So for some people that means practicing. Sometimes maybe less and then even if that doesn't sound so good I think they realize "wow, I better check that out so tomorrow when we play again I won't make that mistake - don't worry." You have to trust the musicians that you love anyways so you're saying "fine man, it doesn't matter [let's] go another direction."

JB: So I have a few follow up questions from last time we spoke. The first one was, we were talking about cantorial music and you said you really like the emotion that's found in that and we were sort of talking about Ashkenazic versus Sephardic and I wasn't sure which cantorial music you were describing.

UC: Well, they're both emotional and great but I think probably I was talking about the Ashkenazic. I don't know if you know a musician named Laurence Glanberg. I used to be in a group with him with Frank London who's a trumpet player [in] the Klezmatics, actually Laurence is in the Klezmatics too. But we had a project where it was just the three of us and he taught at YIVO which is sort of a repository of Yiddish music and Yiddish culture and he turned me on to some amazing tapes of many cantors, mostly in eastern Europe. Which was amazing. Again it was something that I heard growing up and I do remember some of the cantors that I heard that they would import especially for the high holy days where they sort of tried to put an operatic thing into it. But when I heard these guys, especially when they're doing and singing the stuff in the falsetto it was very strong. yeah. I definitely was impressed with that.
JB: You also mentioned that you were working on a Schoenberg project. Can you tell me a little bit more about that?

UC: Yeah, I'm working on that right now, actually. That is, a hundred years ago, Pierrot Lunaire, you know that piece?

JB: Yeah.

UC: Was premiered in Vienna, in Berlin maybe, but it was a hundred years ago this year [(2012)]. So this year the Schoenberg society is having a concert where they're playing Pierrot Lunaire - Schoenberg wrote it. But because the Schoenberg family wouldn't give permission, which you need to get it still, to take the music and adapt it we ended up saying ok the text isn't copyrighted so I would write different music for the 21 different poems that he set Pierrot Lunaire. I'm studying Pierrot Lunaire, because I sort of not expecting that when they first approached me about it. So I was studying Pierrot Lunaire and trying to figure out what was going on and discovering that there were certain melodic things that Schoenberg's doing and repeating throughout the pieces or there's certain, you know, in one of the poems Pierrot is looking, turns around and looks the moonbeam on his back and at that moment Schoenberg was written a series of canons coming up to that point and so he completely reverses himself as if he is looking at himself backwards. A lot of the poetry, a lot of the ideas, let's say, are generated by Schoenberg's fascination with numerology especially in that piece. It was opus 21 and so he picked 21 poems divided into three sections of seven poems each so three and seven are sort of these very important numbers. There's also text painting, illusions to cabaret because Schoenberg made his living as a young musician in the cabaret - theater arranger. And there's also this feeling that in the three sections of Pierrot the first section is, sort of,
Pierrot is art, is an awestruck artist. The middle one Pierrot is "art is a curse" almost - that he suffers for his art. And third is art is a nostalgic fool - world wary, cynical, the longing for home. The Pierrot figure is coming from a (hard to hear)...Sort of an old, not like punching Judy but these figures that are basically like clowns coming out of Italian older culture but there was a fascination with that as sort of a symbol of the artist which not only Schoenberg but Stravinsky had a piece called Polchenella, Picasso drew something, acrobats, and clowns there was sort of this idea. So Schoenberg's thing is happening in a context. But the idea that I'm dealing with now is trying to, for every one of the 21 pieces sort of taking a kernel of what Schoenberg did technically and doing it in my own way.

JB: Is it twelve-tone related or?

UC: Well not necessarily. First of all, Schoenberg wrote it before he became a twelve tone composer. Although the piece that I just described to you many musicologists write about Pierrot Lunaire mention that it's such a, it's like a preview to what Schoenberg came up with in terms of picking a row and the retrograde of that row, the inversion of that row. An organizing principle. A lot of people who write about Schoenberg say that in that period, that it was a free atonal period between 1909 and 1913 of which Pierrot is one piece but there's others. There's sort of a sense that tonality is becoming much more ambiguous. And then Schoenberg stopped writing music for about ten years. It's only in the twenties and after he formulated the twelve tone system that he composed. And actually, a lot of the music that he wrote, especially at the end of his life, was not twelve tone music. So I'm not really taking that aspect of that so much. More the structural [components of the piece]. If there's one thing I like about the piece is that the pieces are very short but there's still a lot of ingenuity in how he organizes short pieces. Of course
one of the big problems is how do you take a piece like that and somehow, what can you do. I'm always worried about that. Especially, I know people will compare. It's like if somebody says, "we're doing a Mahler thing and we want you to write a symphony that is on the same program" it's sort of ok well (sarcasm). It's been fun to work on because what I'm coming up with is sort of a, well a couple of things. One, all of the poems are in a rondell form which is a 13 line form where the seventh and eighth line repeat the first and second line and the thirteenth line repeats the first line. So again, and it's in three sections, so of course Schoenberg was, you have again that three thing, and the seven thing, and the thirteen which is a very superstitious number. So in retaining the text I can do a lot of the things that he's doing by going through that. But a lot of the instrumental music, especially because in Pierrot Lunaire there's not one piece that has the same instrumentation [as] another piece, you've got five instrumentalists playing not all the time. Like one song is just singer and flute or one is singer and piano and violin. By the end everyone is playing, but not only the five instruments the violist has to switch to violin, I mean the violinist has to switch to viola and the clarinet player plays not only an A clarinet but a Bb clarinet and Eb bass clarinet. The piano always piano but there's certain parts where you use this technique like harmonics with the strings play with mutes or without mutes or they play with tremelo, on the cello; things like that. He's always striving for a different instrumental color. So all my pieces do that. But I'm finding that, for instance, where if you want to use the idea of three or seven it's ok we'll have three events between these four lines and seven events for you between these three or four lines and they can be implied meaning I'll see how it works out. Some of the music is much more written out. Some of the music is...there was this group called the minute man
where every piece was a minute, sort of this punk, and so some of the music will be like that. I don't know if it will all be in Sprechstimme, you know the beat song thing that Schoenberg invented or not invented but he used it a lot. It's almost no straight singing that he wrote it's really like an actress or somebody who inflects the language, have you heard it? You know what I'm talking about? Check it out you'll see what I'm talking about. So that's what I'm working on now.

JB: Is that the one that's due in 9 days?

UC: Yep.

JB: And you also mentioned last time about your working on some trio projects?

UC: Which ones? Trio?

JB: Yeah.

UC: I mean I've been writing...I think the next CD that I'm making with stuff for Winter (& Winter), again if this doesn't happen, we'll see if it does sort of, I did a Gershwin project for New Years in Cologne with singers and also doing a version of Rhapsody in Blue with my group. So that might be the next project I do for that. But I also started sort of my own record company or a label to release music that probably wouldn't be put out by other people but, like a duet concert I did with a drummer from Holland called Bennink so that's coming out. Hopefully, coming out in the sense that it will be selling and I think we're doing a tour later this year in Europe with that. I have some trio stuff coming up but I'm not sure exactly whose playing on that yet. So maybe that is not as eminent as I thought it was but some of these other projects are more eminent. Again, some of them take place next year but are still, I have to organize them starting now - making decisions. And other things will come up sort of as they come up. So...yeah.
JB: So you're starting your own label where other artists will play for you rather than doing it through Winter (& Winter)?

UC: I'm not at that point yet. It's more, I don't want to submit. Well, I have either tapes or also more music let's say in the twelve caprices mode which for various reasons is not commercial. So, especially with the record business what it is, I think that, I want to put it out because I have these recordings that I have made just so people can download it or send it around to people. Because I've found that even if it's not put out on let's say a real label, quote on quote, I mean, I know a lot of musicians who have their own label and they have a much bigger operation and their also wanting to get other people to play and maybe I can eventually go into that but this point it's sort of an outlet...a project that I've been doing is if they don't come out on these labels, I can still put them out. Maybe also the piece that I just did with the Sterius string quartet. Because I'm not sure different, I already did a string quartet record with them. (Hard to hear)... but since I've already been working with three other groups that want to record with me with the stuff I bring to them, maybe that's something I can put out myself.

JB: Cool. I think that's all of my questions right now. You said you'll be going back to Europe soon to be doing the Schoenberg stuff?

UC: Yeah. I'm going in nine days, whenever that is. I'm leaving on Saturday and I'll be gone for like two and a half weeks. I'll be playing other things too. I'm going to Vienna to do the Schoenberg thing, I'm going to go play Brahms variations in Zurich with a group there, and then go play in France. So, call me in a couple days if you have more questions.
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JB: We talked a little bit about you wanting to release some things that Winter (& Winter) didn't want to release with a string quartet and things like that, could you tell me a little bit more about that?

UC: Well the first CD that I'm releasing is a duet I did with Han Bennink the Dutch drummer and I'm guessing, hopefully, that will be in the next couple of months called Sonic Boom. I have another, I guess, a lot of classical stuff that I’ve written that I would probably put out that way. It's all tapes that I have, so...the first project that I was doing was the Sonic Boom (hard to hear) and we're just finishing that up so I'll see what else I'm releasing. I definitely have more music than, you know....a lot of the Winter stuff has just been for one CD but when you have more music than that, I would like to have that available. So that's the reason I'm doing it.

JB: So is most of that live recordings?

UC: Some of it is live recordings of tapes I already had. Some of it is, I guess, going into a studio with pieces that I've written either for classical groups or smaller chamber groups and for that, I've organized that when the CD comes out. Some of it is also electronic music that I've been working on. It's a combination of all those things.

JB: What kind of electronic stuff like midi-oriented stuff or...

UC: Some midi stuff that I've done would be in logic or live I mean, yes, mostly like that. My son is actually a really good studio engineer so I have, I've done some stuff with him. Not enough yet for a CD but that's another project that is sort of ongoing when I work on that. But it's been busy between, I guess, a lot of touring and the commissions, the
deadlines that are coming up for projects already - sometimes it takes me a longer time to kind of make (trails off).

JB: So do you tend to work with your family a lot? I know your mom is on *Drummer Boy* and you said your son does some studio engineering? Do you do a lot of stuff like that?

UC: I haven't done that much of that, my son is young. But yeah, I've included my family in various ways. My mother's a poet and she was part of a (hard to hear) project that I did so we met on the road so I got to go on the road with her. And my father-in-law wrote the parody lyrics to "take me out to the ball game" in Yiddish and that's on *The Sidewalks of New York*. And we actually sort of went on the road doing those gigs; he came along. So for them it was sort of a glimpse at our lives as touring musicians so that's fun. With my son, I think he's dealing with a lot of different types of recording situations. He has a studio in his apartment that he rents and he helps me on that CD that we recorded. So he does a lot of different types of music. So I like to work with him.

JB: Last time we talked we talked a little bit about a Gershwin project. Is that one of the ones you wanted to release or can you tell me a little bit more about that project?

UC: You know that's coming together now, I'm not sure. On New Year's I day a did a concert in Cologne which they have this traditional concert they do in their philharmonic hall which is sort of a celebration of a composer from Cologne which was Acht Bacht, you know the guy who wrote light operettas, and then a composer from New York as opposed to a musicians that I (hard to hear) so it became a Gershwin-Acht Bacht arranged evening. I guess Stefan (of Winter & Winter) heard that and was interested in recording. So a few songs and an arrangement of "Rhapsody in Blue" and as soon as I'm done with Schoenberg project, I have to really finish that one up soon, I'm not exactly
sure what that's going to be in the end but it will include those elements probably be Leo Blechtman or maybe Barbara Walker, I'll have to talk to some other singers but still working on that now.

JB: And I imagine your Schoenberg project is pretty well developed at this point?

UC: Well I'm still finishing it but yeah I'm going to finish it. I have to fix simple things. I'm leaving Saturday so hopefully it'll be finished by Saturday.

JB: Last time we talked, we talked a bit about a gap year you took between Solomon Schechter and when you went to UPenn. Can you tell me more about what you did during that year?

UC: During that year...well the high school that I went to was called Akiva. So in 11th grade, actually I lived at home during that 12th grade year and I was taking piano lessons, Bernard Peiffer was really sick then and he actually ended up dying the first year, when I was in college. So I started taking lessons with some other pianists this woman Armene DeConteres who I think I was telling you about who emphasized technique, or making technical exercises out of pieces of classical music that showed different types of touch, technique. And also I was studying, still with George Rochberg. You know I was trying to practice a lot and also spend a lot of time writing music and studying that. I also was working, I was starting to sort of work but I didn't move out of my parents house until I started college. So I moved that first year and then you had to live at the college that first year but after that I lived in Philadelphia - that I year I started (trails off). During that whole period I was getting more and more into playing around town. But that year that I was practicing a lot, I think both of those teachers knew that I was sort of off of school so they gave - there was a lot of work too. I just remember that being a really constructive
year mostly because I could really work every day. That was the first time, not the first time I mean, but it was just a good period of time. I could see that, you know, certain things were improving.

JB: So the school you went prior to that, Akiva, that wasn't the Pearlman Solomon Schechter School?

UC: Solomon Schechter was for first through sixth grade and then Akiva was seventh to 12th grade. So it was a lot of the people that went to Solomon Schechter went to Akiva but it was bigger. I don't know what it's like now but then it was a bigger school then Solomon Schechter so basically they were very small schools compared to the big schools in Philadelphia at the time.

JB: Do you remember having a favorite subject when you were in school?

UC: You know I enjoyed a lot of it. I liked English classes, I liked History. Because I was fluent in Hebrew I was able to take sort of advanced Hebrew class which was good, you know we read a lot of stuff. Yeah. There was no music program where I was going to school so in a way once I started doing that, you know, and getting caught up with that, that sort of became more of my focus and less about school (hard to hear) although I enjoyed it. I mean one of the things in school that was really fun, I was in ninth grade, and I was the head of the school show so it was like the first time I actually had the chance learn to read stuff that was performed, rehearsing, rehearsal pianist and all that stuff and that was like the one thing at school that had to do with music. The musical thing was actually much more with people I already knew in Philadelphia who were already playing. So in a way that's a different world.

JB: So was that a musical?
UC: It was a musical, "the pajama game".

JB: I've noticed you're on some recordings on John Zorn's Tzadik label and I'm wondering if you could talk about playing for or working with John Zorn and his label and all those things?

UC: Well John Zorn is someone I've known for a long time, even before I moved to New York I met him. But, you know, he is a very inspiring person. Somebody who has a lot of energy and very generous. So I've both had the chance to play with him in his group, mostly in the expanded Masada band and some other recording projects because he's recording a lot of stuff that I've played on. I mean I made a solo piano CD for his label as well as playing a sideman under projects that were on his label. You know I think he's somebody that, he covers a lot of ground. There's a lot of aspects of music that he's interested in that I'm also interested in. So, I mean, we clearly still see each other...(hard to hear) [I saw him a] couple of days ago. He's somebody who's a good friend but he's also someone that I think is really important to what's going on in New York City in terms of, I mean... first of all just the variety of music that he's covered and also the energy that he has to have a club and a record company, a prolific composer, somebody who, he's definitely important to what's happening.

JB: Can I ask you about some specific projects you did with him like working with Masada?

UC: Well usually it's been... I did a solo CD... in other words this Masada, he wrote a book, of a lot of things for Masada which he then put into many different groups to like interpret and he asked me to do this as a solo pianist. That was an interesting (trails off)...

JB: I've seen that one. It's called Moloch?
UC: Yeah. And it's all John's music but we came up with certain arrangements sometimes he had very strong ideas about a certain part should go this way. Another part, maybe let's say, more open. So a lot of this stuck with me when I went out on the road with him he asked me if (hard to hear)...a lot of different groups want Masada music. So that's one thing. Some of the other recordings, he does a series of film works where different types of music that I played keyboards on. You know just different projects. I've played duet with him although we haven't recorded that (hard to hear). And also like I said this Masada sextet which actually we didn't record that, he made a record where he got Joe Lovano to sort of play the part, the sax part. You know, things like that. Just a lot of different things. I'm trying to think of other projects I've done with him.

JB: There are some other projects one his label you've done like I know you recorded with saxophonist Daniel Zamir.

UC: Right. Danny Zamir was an Israeli who moved back to Israel and he was one of John's protégés I guess and I recorded something with him, you're right. There's another record, I think it's a Tzadik record called "Nigunim" with Frank London, Lorin Sklamberg. I think Ben Perowsky had a CD called Camp Songs which was on the label too, Radical Jewish Label. So yeah.

JB: There's a guy I talked to at the Milken Archive in LA who did his dissertation on the Radical Jewish Culture series from UCLA about that - it's kind of interesting.

UC: It's interesting. It seems like, in a way, everyone sort of has a different version of it. And I know a lot of people associate John with it because obviously he has a label called that. So again it's interesting to see, maybe this is apropos to what you're writing about, that whole idea of what constitutes Jewish identity in music. It's a different thing for
different people. They refer to that, you know. And there's a lot of different types of ideas within, it is really a movement, within that circle of people that are playing it that all have different ideas about what that would be.

JB: So is working for that label different than working for Winter (& Winter) because it has that background of implying that there should be some type of Jewish connection?

UC: I'd say more so this difference is only in the specifics that you're dealing with. I mean, for instance a lot of the time, core perceptions are in Europe especially if a studio in Germany booked Elo, which is a great studio. John records in New York. John's thing is much more centered around New York and my experience with Stefan [of Winter & Winter] has been very varied because sometimes we have a wide range of different projects. Hold on for one second.

(Caine talking to someone at his house).

So yeah the specifics of it are different but in many ways it's similar I think. I mean in terms of the flexibility and the fact that, you know, I have good relations with both. So it's fine.

JB: I know this is a strange question but a lot of the stuff I've seen of you live has been on YouTube and a lot of young musicians these days are looking at YouTube. I guess I'm wondering what, like do you use YouTube at all, do you look at your own performances sometimes?

UC: Well, I use it I guess like everyone else does in terms of just researching things. My own feeling about a lot of this stuff is that I'm on YouTube is that it's not well recorded - I'm on someone's cell phone and it doesn't really sound good. I think people put you up there, when they film you, they think they're doing you a favor by exposing you but
sometimes, you know the sound isn't that good or the piano's out of tune or it's very
distorted so there are certain things on YouTube that I've been on that I, sound ok to me
but a lot of it doesn't really sound that good to me so. And it's hard too because people
put anything they want up there. I mean some guy is putting a lot of my records song by
song up on YouTube so it's (hard to hear) like the music is meant to be free well that rubs
me the wrong way. On the other hand I realize that that's happening everywhere so. I use
it for research I love YouTube in that way for new things or old things (trails off).

JB: Have you done any DVD projects or things where they filmed you as part of the
concert that was then sold separately?

UC: Not really. Not of my own stuff so much. I haven't. I realize that there are people
that have filmed concerts that I've done, maybe they've put them out by now recorded for
television or festivals. I have not made my own DVD.

JB: Can you tell me a little bit about playing snyth and playing organ because I've noticed
you've done that on some different projects?

UC: No. I don't really consider myself...although I do have a Korg organ with drawbars,
you know the sort portable organ that I'm playing so a lot of the organ stuff I've done it's
not the real thing, I don't have a Hammond. I'm not a scholar of organ playing like many
others are so. But I mean it's a sound that I really like. That sound that actually is very
characteristic of a lot of the bars that I grew up playing in Philadelphia - the organ trio.
So yeah when I've been asked to do that, I'm trying to practice it but I don't really have
one at home or one at my disposal to practice (trails off).

JB: Is that something, you think, that if you had played organ younger, as a child, that
you would have spent more time on organ and less time on piano?
UC: I'm not sure about that. I always liked the sound of it, once I started getting into synthesizers it had an organ sound. I've dealt with that whole thing I guess through being a synthesizer player but I know that's not the same thing as actually sit[ting] down with the instrument especially because I have a Korg with drawbars it sort of approximates some type of Hammond sound but not really. I also have the experience of playing I guess more like a church or a place where they have organ, a classical side, how different the technique is. You really have to know how, [to] have a different touch and a different feeling then playing the piano. So in that sense, I respectfully I leave it to others to do it. But if I'm playing with Bedrock I play a lot of organ sounds so it's a sound I have in my ears and I'm happy playing it.

JB: Do you feel like your approach when you're playing organ, or Fender Rhodes, or synth is different?

UC: Yeah.

JB: Ok. How is it different?

UC: Well for Fender it's a very, like the bell sounds, like the real glass, the percussiveness of it all those different types of (trails off). It's a different type of percussiveness then the piano. The piano has a lot to do with different touch and different sound, different sound that you can get out of it also by using the pedal. I'm thinking in terms of your touch, a lot of times when I'm playing organ I have that sustain. It's also idiomatic. I mean, when you hear that sound when you're playing when you're comping it just suggest a certain bounce that you've heard everything from. You know a Tower of Power...is very funky. I've spent a lot more time playing the piano so in that sense I feel more comfortable about that.
JB: So do you find it easy to go back and forth between like piano and synth?

UC: Yeah. I've been doing that for a while. There's a little bit of adjustment where you're playing a lot of Rhodes going back to piano you have to get your fingers back on but vice versa. I mean it's different but it's not such a transition thing.

JB: Do you prefer playing one over the other?

UC: No. Not really. For certain music or a certain sound obviously maybe the piano has a certain sound for a certain type of music. But no, beyond that qualification. I mean they're just different instruments, different sounds. So for me I enjoy both.

JB: Can we go back and talk a little bit about the John Zorn Moloch CD. You said that some of that stuff was from Masada and some of it he had some clear arrangements. How much freedom did he give you on other pieces? What was it like? Was it lead sheets?

UC: Well it was a couple things. One is some of the pieces he would say ok here is the vibe of this piece. Flow or clear or this has a certain energy or here's a piece where there's four, three events and then you play this. So depending on what the piece is, a lot of the music involved some type of improvisation or adding, filling up the texture but for some cases, it was you know, send me the music and we get together and I played through it for him and he would say wow that's good let's keep that or other times he would say let's try shorter; let's try to record a different way. But once I recorded all the different ways, I left it with him and he decided - he was the producer. So in that sense he would say to me ok I think this is the best take of this. We tried this one two ways but I think this way better. And in that way he was really the one who decided what was happening for this music.

JB: Was that a lot different from when you played with Masada the sextet?
UC: Well there, it was much more playing the arrangements of the group - following him as a leader. I think it is different. If anything, in a live group situation, because just the way he is leading the group he has a certain amount of control over what is going on in this line, composition, or solo. But in that record, this was much more of a thing of working out different types of arrangements, different styles, and in a way we're recording more music than we need for a CD so that he could make a choice about what he wanted to include.

JB: When you were playing with Masada was it mostly lead sheets and arrangement style stuff or was it just melodies here and there or what was the approach there?

UC: No there were a lot of different types of music. Some of the pieces of music are pretty straightforward like theme solo theme. Some were pretty free so there's a lot of improvisation based on certain guidelines that he's letting you use. Some of the pieces are played pretty straight with no improvisation. So there are a lot of different approaches within that book that go from tune to tune. Some of the tunes really feature soloing or a drum solo or two guys soloing, a lot of free events that John is cueing or vamps that are set up - it's all those things. So I don't think it's just one thing, it's a lot of different things.

JB: How did that group compare to playing with Dave Douglas's group? I mean I know they're totally different but...

UC: Yeah. There are some similarities in the sense that there's sort of a model that's given, a border or a way of playing but it changes from night to night. I mean I think that maybe idiomatically Dave's thing is mostly coming out of jazz the whole time, although not necessarily, there's a lot of different types of jazz music. It has more of outness and then has something that sounds Klezmer influenced or lounge music. It's much more in
go in these sort of areas. They're both very, they create the framework and then let the group go. So in that sense they're similar.

JB: I think that's all my questions for now. Enjoy yourself in Europe.

UC: Ok. I'll be back at the end of this month (October) so if you have any other things call me then. Or write to me.
Appendix 2: Example of Caine's Depth of Style - The Stomp Variation

"The Stomp Variation"

Uri Caine's "The Stomp Variation" from his CD the Goldberg Variations is a sublime example of Caine's depth as a musician. Much like his research and study into the classical music he is famous for reworking, Caine does the same with stride elements essential to this solo piano track between the sixth and seventh variations. Below I will briefly discuss the 8 stride-like elements he employs during this two and a half minute track. In order I will discuss the following:

1) The use of 32 bar song form
2) Measure 25, the most interesting measure
3) The use of walking tenths
4) Back beating
5) Virtuosic gestures
6) Earl Hines-like daringness
7) An interesting example of grouping dissonance (as one additional example of Hines-like rhythmic complexity)
8) Repeating the C section as an ending

First, like Fats Waller's "Handful of Keys", Caine employs the use of 32 bar song form. The chorus form of Caine's "The Stomp Variation" is AABC where each set of four eight bar sections makes up the full chord progression. Unlike traditional stride, Caine uses his 32 bar song form as a vehicle for stride. This element, like Waller's piece and other stride pieces, is an example of Caine's knowledge of stride.
Second, measure 25 is the most interesting measure in that Caine uses a tritone substitution of the V7/V7/vi; he approaches the A7 with a Bb7 chord (instead of E7) and the A7 goes to D minor (vi). During the first bar of every C section, Caine utilizes a Bb7 chord as a dominant chord to approach A7. This creative use of the tritone substitution stands out from the harmonies during the rest of the piece and is an interesting harmonic focal point found in the same location of other stride pieces. In the typical stride strain (16 bars), the most unusual measure would be measure 13 where as in 32 bar strains (that is, song form) this would logically occur in measure 25. This use of a unique harmony is characteristic of stride tendencies again exemplifying Caine's knowledge of the genre.

Third, Caine uses walking tenths. While this characteristic isn't unique to stride piano, it is a technique that is often used to break up the um-pah characteristic of stride piano pieces. One can find examples of this walking tenth technique in measures 12 and 49 on the attached example at the end of this paper. This use of walking tenths again shows Caine's understanding of the stride piano idiom.

Fourth, another way that Caine breaks up the um-pah approach used in the left hand of stride piano pieces is through back beating, a characteristic of the great James P. Johnson's approach to stride piano. While James P. Johnson normally saved this technique for later in his pieces, Caine utilizes this back beating approach quickly in the second A section of the entire piece (measure 9). This can be seen in the transcription provided at the end of the paper. Again this use of a stride technique in the left hand to break up the monotony of a um-pah left hand exemplifies Caine's knowledge of stride and of it's important players.
Fifth, virtuosic gestures is commonplace to many of the great stride pianists. Signature pieces like "Carolina Shout" by James P. Johnson or "Handful of Keys" by Fats Waller contained virtuosic gestures that were flashy and often employed to show-off. Caine employs this virtuosity with a cascading hand figure in measures 30-32 while Waller-esque triplets can be found beginning in measure 43. Similarly, Waller's "Honeysuckle Rose" can be heard either as a quote or reference in measure 70. These virtuosic gestures were common to the great stride pianists of their time and the savvy to employ this level of virtuosity shows not only Caine's ability but his knowledge of the stride tradition.

Sixth, Caine employs several Hines-esque techniques as Hines was one of the first pianists to break away from the stride tradition while employing it's many techniques. We see this happen in three ways: 1) as a alternating hand gesture breaking totally away from the um-pah technique beginning in measure 52 2) as a blurring of the line between the Bridge and C section through a grouping dissonance (which will be described in more detail in the next paragraph) and 3) the final cluster chord at the end of the piece. Hines famously was rhythmically inventive and spontaneous. This break from the um-pah created interesting passages in his unique style that came out of the stride tradition. Further, the cluster chord that is the final notes of the piece is an example of how Hines was able to get away with playing notes that didn't necessarily make theoretical sense but avoided aural dissonance. These two examples, along with the example of blurring the line between sections to be discussed next, are Hines-like tendencies that show Caine's knowledge of the stride idiom.
Seventh, there is an interesting grouping dissonance that Caine employs just after the 2 minute mark of "The Stomp Variation" (which is a classic Hines-like blurring of formal sections). Caine superimposes a grouping of a dotted quarter note (grouping of three eighth notes) consecutively at least seven times in a row creating a eighth note dissonance that continues to compound itself creating a tension and almost a superimposed meter on top of the normal quarter note pulse. In fact, this grouping dissonance is so rhythmically interesting that it when he lays back, it may also be described as the grouping of two out of three quarter note triplets if quarter note triplets were implied on top of the standard quarter note pulse. In any case, this grouping dissonance blurs the line between the bridge of the third chorus and the following C section - another example of a stride like convention used by Hines displaying Caine's deep knowledge of the tradition.

Eighth, much like we hear James P. Johnson ending his famous "Mule Walk" with an additional C strain, Caine ends "The Stomp Variation" with an additional C section (8 measures). It is also important to note that the most "interesting measure of the form", measure 25 with the Bb7, is located in this C section only so it is an especially wise and tradition-based decision for Caine to repeat the C section out of context as an ending to the piece. Again this stride characteristic displays Caine's knowledge of the stride piano idiom.

Finally, we should also note that this "variation" is not related to Bach's "Goldberg Variations" of which this two CD set of Caine's is based. The location of "The Stomp Variation" (Along with a gospel like variation and a pun-based variation) are in between variations six and seven of the "Goldberg Variations" that are most
"traditionally" baroque. Variation six and seven are both in G major while "The Stomp Variation" is in F major. At this point, I have not noticed any melodic or harmonic similarities that sound similar to that of the sixth or seventh variations written by Bach.

In sum, we see that Caine through 1) The use of 32 bar song form 2) Measure 25, the most interesting measure 3) The use of walking tenths 4) Back beating 5) Virtuosic gestures 6) Earl Hines-like daringness 7) An interesting example of grouping dissonance (as one additional example of Hines-like rhythmic complexity) and 8) Repeating the C section as an ending that Caine has a deep knowledge of the stride tradition. This extroverted piece is waller-esque but the rhythmic complexity is very Hines-esque. Plus the title "Stomp" implies that he is going to take elements from the stride tradition - truly a sublime piece.
Uri Caine's "The Stomp Variation" By Jeff Benatar

F/C

I  ii/vi  V/vi  vi

Dm  F  vi

Bb  V  i  I

octaves  C7  F7

Bb  A counterpoint

Dm  D7  G7(b9)  Bb7

3 note groupins

Dm  cascading down hands together

F

C/E  Bb/D  Db  F/C  Bb  F  D7  G7/C7  F

triplets walls-esque into sixteenths

Bridge

10ths w/ 7ths

hands alternate

Bb7

more bass line oriented
1) Use of 32 bar form (song form)
2) Bar 25 is the most interesting
3) Use of Walking 10ths
4) Back Beating
5) Virtuosic Gestures
6) Earl Hines-like Daring-ness
7) Grouping Dissonance
8) Repeating the C section as an ending
9) Not similar to Bach's Goldberg Variation

(9) This is not similar to any of the Goldberg variations (as hypothesized in the proposal). This piece is on the CD between variation 6 and variation 7. Additionally, it is in the key of F major and it does not deviate from that with the exception of some bluesy influence passages. Variations 6 and 7 are both in G major and they stick relatively close (that is they are just arranged for a new instrumentation) to the originals. "The Stomp Variation" (like the "The Nobody Knows Variation" and "The Canon At The 3rd In 3/4") are unrelated to the musical content of the Goldberg Variations; they are simply a variation on the concept of variation (that is in style, musical motifs, genre etc.).

(7) The rhythmic dissonance that occurs (notated at 2:04) is a grouping dissonance. It can viewed either as a string of dotted quarter notes (3 eighths notes grouped together) or grouping two of the three notes of a quarter note triplet together this figure occurs 7 or 8 times. This is being put on the board, please feel free to copy both figurations below.
Works Cited:

"The Stomp Variation" by Uri Caine on *Bach/Caine: Goldberg Variations*, 2000

Buehrer-Hodson Metric Dissonance in Jazz, 2004
Appendix 3: Transcribed Materials

On the following page please note that A is the rubato section, B is where it goes into time and C is the scales used. This is relevant to "The Drummer Boy" which is discussed in the Jewishly Influenced Music section. The following page is the transcription of my grandfather's Torah Tropes that can be traced further back than late 1400s in Seville, Spain.
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Teaching Assistant for Jazz Piano Harmony Class
Jazz Club – Founder and President – 2007-11
Ohio Youth Jazz Orchestra - 2010 Parma Jazz Festival
Margaret Noell Kindberg 2010 Scholarship Recipient For Study Abroad in the Arts and Humanities
The OSU Jazz Ensemble 2009 Dachsteiner Scholarship – Most Valuable Player
The OSU Jazz Ensemble 2007-09
The OSU Jazz Lab Ensemble 2009-11
Ruth Friscoe Big Band Composition Competition - Runner Up 2009
Jazz Education Connection of Ohio Intercollegiate Jazz Ensemble - Alternate Pianist 2009-11

Upper Arlington High School - Magna Cum Laude with Honors, 2007
National Honor Society
Hank Marr Competition 2007 - Winner - Featured Soloist with Columbus Jazz Orchestra
All State Jazz Ensemble - Pianist - 2006 and 2007
Capital University Jazz Festival 2007 - Talent Scholarship to Bands of America Symposium
OSU Jazz Festival 2007 - Excellent Soloist Award and All Star Band
OSU Jazz Festival 2006 - Talent Scholarship to OSU Summer Jazz Camp,
Outstanding Soloist Award and All-Star Band
Tri-C Jazz Festival 2007 - Outstanding Musicianship Award
Columbus Youth Jazz Orchestra Pianist and Saxophonist - 2006-07

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Jazz Combo Business – President – Market and direct dozens of fee-based and free performances for individuals, community groups and non-profit organizations including The Office of the President at OSU and the 2010 Inaugural Ball and First Lady’s event for the State of Ohio – 2003 to present
The Ohio State University Conference Services – Conference Office Assistant Manager – 2010/11
Select, train, schedule, supervise, motivate, coordinate, and evaluate forty employees
Friendship Circle – Volunteer with teens with disabilities – 2007 to 2011
Hillel - Lead and participate in weekly religious services and social events - 2007 to present