

A Chronology of Recorded Long-Form Compositions in Jazz

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ABSTRACT OF THESIS

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Jazz composition is rarely given equal consideration in comparison to the attention given to iconic performers and improvisation. This, however, overlooks the important relationship artists and improvisation both have with compositions. As with all musical styles, there is a repertoire that falls outside the expected boundaries of a jazz performance. Long-form compositions, suites and multi-movement compositions are song forms which are atypical to the jazz repertoire and often neglected in research. Though several jazz suites are considered historically important, no research has been attempted to compile a comprehensive list of these type of compositions. Long-form compositions in jazz began as works that were often compared to the Western Classical musical model. Historically they became artistic expressions of modern compositional methods, specialty recording settings for great soloists and forums for political and social commentary. Investigating the history, musical content and the reasons why jazz composers pursued atypical repertoire in their compositions offers a valuable perspective on jazz and its composers. This research created an expansive chronology of long form compositions and offers insight into specific jazz musicians and their individual motivations.

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Introduction:

My interest in researching the recorded history of Long-Form Compositions in Jazz is based on three distinct facets of my life. First, I am a jazz composer and saxophonist. Second, I have composed six (and recorded four) long-form works. Lastly, I am a collector of music. Prior to this research one of my collecting interests was jazz suites and other long-form works. It is likely that I owned (initially) about forty percent of the recordings that made it onto the final chronology created for this thesis. Today, I own closer to sixty percent of those recordings. In addition, as a researcher of jazz history I had noticed that these long-form works offered a considerable amount of information about the history of the music, composers and jazz performers. All of these parts of my life informed my research and the creation of this thesis.

The process I used to build the chronology involved assessing what the definition of a long-form composition actually is. The definition of what long form compositions are is more vague than it at first appears. The typical inference when describing a “long-form jazz composition” is a marriage of jazz style and improvisation, with a song form derived from classical music. Classical song forms such as suites, fantasies, rhapsodies and concertos are longer in form than the typical jazz repertoire of blues and pop songs. Musical concepts are subjective and malleable, and older concepts continually find new interpretations, as in the case with the aforementioned marriage of musical styles. The classical definitions of “long-form” works are in themselves exceptionally vague and open to a wide array of interpretations.

An alternate approach to defining long form compositions was to understand the relationship between the long-form work and the natural human instinct to create large or epic works, something rarely defined as stylistic in other art forms. The composers on this chronology each desired to create larger works for a variety of personal reasons. In some cases these were directly intending to marry two musical styles. In many other cases the compositions were tools for creative freedom, political and social expression or musical experimentation. In the latter, the forms were original or drawn from other, non classical, models. The arguments and opinions about each particular work's validity will be dealt with on a case-by-case basis in the key for the timeline rather than a general philosophical argument about each musical concept.

This chronology features primarily recorded examples, with only few exceptions. Though most long-form compositions have been recorded, they are usually — aside from Duke Ellington's various suites — performed infrequently. A variety of reasons force this lack of opportunities for a work to be performed: opportunity, financial support, atypical ensembles and unusual instrumentations for jazz. This lack of performance adds a considerable amount of value towards building such a chronology of the recordings.

Locating these works started with looking for recordings with “suite,” “concerto,” “rhapsody,” etc, in their titles. However, many of the discoveries did not use titles to describe the long-form nature of the compositions. For example, on the Tom Lord Jazz Discography, many examples were listed with bulleted subdivisions of a long-form work. This was an obvious clue, but occasionally referred

to other collected forms of music. Searching under specific musicians who I knew as composers yielded many works which were not titled in some obvious manner regarding their length. This also included music that might first appear to be long-form because of its title but were not. Works that at first appeared to be long form works but were not included medleys, titles which were based on dates or concerts, theoretical musical approaches and completely improvised works. These types of works needed to be listened to and assessed as to whether the song form was actually long and thematically related.

An important criterion used in creating the chronology was that the actual length of a piece of music is not an accurate measure its form. Long music is not necessarily *long* in form. This is similar to a baseball inning which lasts until its final out, rather than a specific increment of time. The game of baseball is also a collection of innings which mirrors the collection of movements in a long form composition. In music the form is outlined using sections — or movements — and these sections can be *composed* in multiple ways. In jazz, with its reliance on improvisation, as well as the fundamental ideas of what improvisation constitutes, sections and movements of songs can be repeated endlessly with continuous variations. The only method where the actual time length was used to help build this chronology was in using the song length to discover works that are significantly longer than the average recordings of the same songs from a particular era. This is loosely split between pre-1948, for works above three to four minutes in length, and post-1948, for works more than eight-minutes long. (Long-playing record albums debuted in 1948.) Any longer works that were discovered were

listened to and researched, if possible, before they were included on the chronology.

Establishing notational length in compositions and scores — i.e., using measures and sections — was an essential tool to discuss the musical examples on this chronology. Using notational length as a benchmark for defining song form creates problems, however, because song forms change and can only be defined as the most typical to any given era. There are many examples of songs from any era that reside outside the scope of typical song forms — and some of these are unusually long. The typical length of song forms in the standard jazz repertoire can be generalized as songs with 12-32 measures of music and two-three distinct musical sections (usually eight measures long). These two-three sections would contain new, not repeated, musical content — though typically at least one section is repeated two or three times. Most jazz improvisations are also based on the original song form that accompanies the melodic material. If a new or different section is used for soloing, it would then be described separately from the basic song form as presented in the melody. Most works on the chronology have at least double the amount of measures (64), many with more than three “new” musical sections.

These decisions were a starting place to find works that were lengthy by notational standards, but needed to be listened to and analyzed before they were included in the chronology. Notational length opened up questions regarding a specific performance of a piece’s context: Is it a long standard? Or a long-form song? Or an actual long-form piece intended for concert performance? Some

pieces on the list fall into each of these categories, but, for the most part, the chronology is focused on large, multi-movement works. Additionally, different musical styles and time periods have different typical song forms. Thus, over the course of jazz history, the benchmarks of number of measures or musical section/strain change. A song written in a Bebop style versus a jazz fusion, for example, would feature different expectations of typical song forms and section lengths related to the context.

This leads us to the subjective nature of deciding what a musical theme is. And how musical sections — or strains — would qualify as thematic in the context of a long-form composition. Long-form works are intended to have some form of thematic continuity unifying the larger work, something creating cohesion. An excellent example of this would be the percussion theme from Gershwin's *Porgy & Bess*. In the work, the theme is used as an introduction, but finds its way into transitions and backgrounds of subsequent songs. However, thematic continuity does not need to be specifically realized by a composer in terms of actual *musical* themes. In the Western classical definitions of a “suite,” non-musical elements can also create this continuity in a long-form piece. This makes any judgment concerning the piece’s musical thematic continuity moot, and the composer's intent becomes the most important qualifier as to why a collection of music displays its thematic unity. In the early examples of criticism of jazz music’s first long-form works, the music was often disparaged because of a lack of development in its musical themes. These criticisms were also directly comparing jazz long-form works to long-form works from a classical music perspective. This

results in an unfair and inaccurate comparison, lacking consideration for each art form's own virtues and ability to lend itself to large canvas material. Another major flaw in this perspective is the lack of consideration for the jazz soloists' role in developing the themes within their improvisations during the work.

If musical themes are based on somewhat subjective interpretations of how they are analyzed — are they being judged by motive, phrase or strain? — one clear method to identify them is *repetition*. If a theme is reused, even in a different context within the musical form, or is manipulated and transformed into a different meter, arrangement, key, modulation, etc., it confirms the thematic relevance to the overall piece of music. This does not necessarily mean that a non-repeated theme is not thematic. In reviewing these works the repeatability of the musical form, and the musical themes within the piece, distinguish themselves from other works that are in essence long form, but not only because of their compositional content.

This perspective was important when trying to assess music after 1959, which began incorporating improvisation in many experimental ways. Works that are freely improvised or incorporate free improvisations may also have compositional content. In fact, the research for this chronology has offered me a perspective that free jazz musicians were possibly more concerned with composing than many of their more traditionally minded counterparts. However, judging the repeatable qualities of a completely improvised section is difficult. In this case, the question "Could this musical moment re-occur if the piece were performed twice?" became a necessity. This isn't a decision to qualify the content of compo-

sition versus improvisation, but a suggestion that the different methods have two different intentions. As mentioned, many free improvisors were serious about composition, and desired bigger and better realizations of their works. Also, instances where musical material might not retain continuity from performance to performance, but maintains a certain character through its instrumentation, conducted directions or approach to improvising, can count as musical “sections,” with spontaneous durations.

Performance practices often give us a clue as to if something is a long-form composition. Generally the performance practices are expanded for long-form works:

- They tend to feature new and unfamiliar material that needs specific rehearsal time to learn.
- Larger ensembles are often used, as well as atypical jazz instrumentation.
- Vocals, lyrics, poetry, percussion, electronic instruments or mixed-media collaborations are common additions to these compositions.
- The compositions often contain experimental techniques, these might incorporate stylistic, key, meter and tempo changes for contrast.
- Typically these works are products of longer periods of development and demand bigger, concert hall type venues for performance.
- Many long forms are created for commissions, specific events, or are related to special performance circumstances.

A characteristic of all the pieces in this chronology is the lack of performances. Only a handful of the pieces on the list have been performed more than five times. Some of the reasons why long-form works are rarely performed are the issues of scale (described above) and the perspective of jazz music as a spontaneous, jam session-oriented music featuring the songs of other composers. This perspective is accurate — yet dismissive of jazz composers in general — and appropriate because there is an aspect of the working musician that is part of the jazz lore. Most of the music included on the chronology would fall under the artistic category. Very few of these pieces would typically be suggested on a gig.

Mixing all of the criteria — title, composer's intent, general length, musical sections, musical themes and performance practices — generated a list of long-form compositions which were split into primarily two categories: long works with multiple movements, and collected works of thematically linked songs. Almost everything on the chronology fit into one of these two categories. There are some examples that could also be considered “long standards” or “short long forms.” And some works that are unified by a featured soloist like a concerto would be. There are also some works where the performance practices were created through a compositional method. For example, John Zorn created a series of musical games based on tactical directions for the musicians to follow. Another example would be the “conduction” methods of Lawrence “Butch” Morris. The Zorn and Morris’ types of works feature a continuity in their approach, but they lack an intention of repeatable musical results.

Many other types of long forms were not included, as they deserve their own specific study. The composers included on this chronology were choosing to compose on a particular size or scale. If a composer was not personally responsible for the decision to create a long-form composition then the composer was specifically commissioned to create one. In the case of jazz operas, ballets, musicals, movie scores, etc., the collaborative elements were so integral to their being created as long-form works that it felt like the music would rarely exist without the other media elements it was connected to. These type of works are often too big to be specifically written by one composer alone, as it needs choreography, film parts, stage design, etc. The fact that composing a work of this nature is based around a storyline (or a dance, film, etc.), means the compositional decisions are often dictated by the original work rather than the composer's own intent. Mixed media works such as plays, cinema or ballet were not actively researched and could fill chronologies of their own. Classical compositions composed by jazz composers were also not part of this study because classical compositions are commonly long form and the composer made a specific choice to work in that medium.

Though similarly mixed media, the marriage between poetry and music was generally collaborative but feels different from the other collaborative styles. The difference being that though the music accompanies the performance of the poem, the poem is usually actively performed in time with the music. By generating an understanding of musical form based somewhat on the repetition of themes and sections the poem's text transforms into the ultimate measure of the

musical length. Being that most poems are less lyrically repetitive than popular songs, many examples of poetry with music have what could be described as “through-composed” (melodies that are composed without repeated sections) pieces. In these cases, if a musical accompaniment is simply a repeated 12-bar blues form, then the length of the form is somewhat cancelled because an extremely long blues solo is still only a 12-bar form. Particularly in cases using abstract improvisation, the poem itself forms a composition's timeline.

As mentioned, the decisions on which compositions qualified for the chronology were based on as much listening as possible. Tracking the music that appeared to fall outside the traditional jazz repertoire of a specific time period, reviewing well-known jazz composers' discographies, asking for recommendations of long-form jazz compositions that musicians, researchers and writers enjoyed, and all the other methods of research led to a diverse and enormous group of subjective candidates. Whenever possible, assessment of the composer's intent was given precedence. Did the composer clearly view the work as a large piece? Did they also perform it that way? Is the title representative of a particular intended musical form? The results were several hundred long-form jazz works. These works featured involvement by almost every major post-war jazz performer, as either a composer or performer, and frequently both. The stories that inspire these compositions express an incredible array of perspectives from the tributes to people and places, to the interests of these composers, as well as the challenging nature of the music itself.

An annotated timeline was created to view this research, complete with URL links, a key and a comment section, which includes the information on the audio/video hyperlinks. A discography of the timeline features the heart of the compiled research in chronological order. Included are several chapters of analysis based on the research and discography.

These are:

- A series of short studies concerning different jazz composers and how they experimented with long-form compositions in their careers.
- A study of Mary Lou Williams's *Zodiac Suite* in relationship to Duke Ellington's comments about her being "perpetually contemporary."
- An Analysis of Charlie Parker's "mambo" solo from Arturo O'Farrill's *Afro-Cuban Jazz Suite*. And assessing the value of studying an artist's work and how it changes in different contexts.
- An overview of the wide variety of long-form compositions that were inspired by social and civil rights issues

Two interviews were conducted:

- Marty Erlich, who was involved in many of the long-form compositions on the chronology and composed his own long-form works.
- Bobby Zankel concerning his composition *The Spirit Breaks to Freedom*.

By the end of this research I found a loose definition for what I believe "long-form" jazz compositions are. The chronology created from this definition falls into the two categories primarily — "suite style," a multi-movement work; and

"song cycle style," a collection of related songs. However, about 90 percent of my selections are titled as "suites." The distinction is in relation to the way the movements or songs relate to each other (do they segue or are there individual separate sections?). The title "suite" isn't important except as a tool to gauge the composer's intent and the distinctions between my definitions relate specifically to the expression of compositional form. Though these two styles of long form composition are the most prevalent with a few more unusual other styles like collections of compositions, which might be related but not necessarily performed in a sequence.

There is no suggestion that this chronology is yet complete. It almost became a joke over the duration of this research process, that whenever I shopped for music I would invariably and randomly discover two new suites that I had not heard of prior. I also, for the first time in many years, discovered a hoard of excellent music that I wasn't familiar with. There are many more works to be discovered and I would levy that younger musicians are leaning towards writing in longer forms generally, some composing only long-form works.

During the research process, many works popped up but after listening to them I thought they lacked elements of form. In some cases this was only an issue with a name, as with Charlie Parker's "Yardbird Suite" or Yusef Lateef's jokingly titled "Suite Sixteen." Misperception of long-form compositions was relatively easy. I eliminated about 250 works from my chronology because they were simply long pieces of music. These works either had no recognizable or repeatable form, or were works conceptualized by someone other than the composer.

Hunting for specific literature on jazz suites, especially specific jazz suites, was relatively difficult. The general jazz resources at hand tend to be directed at bibliographical, historical, interview and solo transcription and though a composer's biography often spends time on important compositions, the information is usually slim and not directed at trying to understand the music itself.

Record reviews and liner notes were often the only direct information about a composition found, and occasionally living composers, such as Anthony Braxton, had their own information available online. Jazz composition is an underappreciated art; jazz composers are often ignored, which is unfair in relation to what giants composers are revered as in the classical and jazz community. There are very simple differences. Classical composers, for instance, usually do not — and are not expected to — perform their own works. Jazz musicians are often expected to compose their own material for performances and recordings. The relationship between jazz songs and popular songs, the reusing of chord progressions and the reliance of jazz music on improvisation are all reasons people incorrectly diminish the role of composition in jazz.

A few important resources I consulted were the *Penguin Guide to Jazz*, The Tom Lord Online Discography, the Institute for Jazz Studies, The Jazz Institut Darmstadt, and recommendations from the jazz research list-serve. I also regularly searched music stores.

The results from the full scope of the research were extensive; around 600 works in total. The examples featured a composition, or a performance, of a long-form composition by nearly every important post-war jazz musician. These dis-

coveries demanded as much listening as possible in order to decide if they fit the criteria.

Not every work could be found and listened to. Eventually, the modern realities of recording and self-releasing works makes it impossible, and even unimportant, to try to audition every piece. I listened to about 300 or 400 of the works (or at least certain movements of those works) and another 200 pieces that I decided did not fit the criteria — mostly long works, and later examples of free jazz or rock fusion compositions. The selected works were then listed as a discography and transformed into the timelines. These include links with as many listening examples as possible, as well as notes concerning compelling discoveries found within the research.

Comparing the works in the timeline offers an interesting view of musical similarities between the works, historical trends and similar sources of extramusical inspiration. Though jazz is frequently viewed through the lens of the importance of its improvisational content, my opinion is that jazz composition frequently canonizes the virtues of improvisation in songs or introduces its own virtues from the improviser to you. These examples of large-canvas, epic works by jazz composers offer us a wealth of information to study of which this chronology is at best a start.

Chapter 1: The Artist's Intent

The most compelling stories regarding long-form jazz compositions tend to revolve around the composers of the works themselves. The composer's inspirations for the creation of their compositions often reveal a lot about their interests and beliefs. Much of the music included on the chronology is inspired by issues of race, culture, gender, conflict as well as advocacy of those issues in some form.

The amount of effort necessary to create a performance of a long-form work goes far beyond the composition itself. The works are commonly paired with large concert events. The preparation and organization of these events, along with the rehearsal needs of the music, is different than for a nightclub performance. Long-form compositions are often created by self-motivated composers who needed to find their own funding and organize the recordings or performances themselves. Often other musicians are hired to arrange or orchestrate.

Some pieces require finding musicians or bands from different musical backgrounds, such as classical string players, Spanish guitar players or African drummers who are also sympathetic to the styles in jazz. The music in long-form compositions is almost always original, making rehearsal nearly a necessity. The idea of rehearsing music is in some ways antithetical to jazz; rehearsing in jazz could be considered more a way to develop a band than a composition. There are, of course, exceptions, such as Charles Mingus's Jazz Workshop and artists such as Thelonious Monk who expected musicians to know his repertoire and wouldn't announce songs before playing them.

The earliest long-form jazz compositions reflect the growing popularity of the music. As is typical with new popular forms of entertainment after the introduction a lot of integration and assimilation occurs with mainstream tastes. Popular and classical music was “jazzed” up and, alternately, artists such as George Gershwin and Paul Whiteman attempted to “refine” jazz music.

A primary layer of difficulty in this assimilation was that of jazz and the issues of American racial equality. Many of the scars in jazz music relate to this issue. These earliest long-form jazz compositions are also examples of jazz musicians intentionally striving for jazz to be considered a form of art, rather than simply popular dance music. Most of the early attempts were considered in comparison to classical music — the idea of a “suite” being specific to European music. In some cases this is an accurate assessment, but very quickly jazz artists began to shake off specific elements of classical form.

A major date in creating long-form music occurred in 1948 when the LP record format debuted, offering the opportunity for artistic experimentation on a longer recorded scale. Classical works and operatic works were revisited and re-recorded. Gershwin’s *Porgy & Bess* received its first complete cast recording and jazz musicians could compose or improvise without the constraints of a three-minute warning light. Soon after the LP transition (from 78s), the Civil Rights Movement, and the idea of music as a cultural introduction point, became the most significant extramusical influence on jazz long-form works. Popular recordings of pop, rock and R&B "concept" albums influenced record companies to

record more long-form works, as well, in attempts to mimic the marketing successes found in other genres.

By the 1970s, jazz music expanded and mingled with so many styles and genres of music that the uniqueness of a long-form composition is somewhat diluted. Many modern composers began to compose long-form works, primarily musicians who more associated with free improvisation, but who also were concerned with performances, performance art and mixed media. The most recent examples of long-form jazz compositions offer an array of all of these possibilities and are often funded institutionally by grants and commissions.

In the 1980s, arts grants became much more available and open to jazz musicians and composers. Simultaneously, jazz education blossomed. Though Wynton Marsalis is an important example of a jazz artist receiving grant awards who also championed jazz education, he has also expressed a somewhat “classical” view point, focusing on studying the standard repertoire before attempting to compose jazz music.

In the 1990s, the popularity of jazz festivals grew. Jazz festivals were nothing new, but jazz festivals became more popular in the '90s, often including many non-jazz artists. Many of Duke Ellington's suites were composed specifically for events like the Newport Jazz Festival. Long-form works match well with festival performances because they often feature only one set length of music, they pay well enough to feature larger bands, and have large audiences for maximum exposure.

Currently there are too many long-form jazz works to keep track of. Some are created because grants often award artists based on an idea as well as artistic merit. Most grants that are not awarded specifically to reward an artist's career are awarded to a specific project. Musicians may create long-form works because it has the appearance of being a greater compositional challenge and the music has relatable, marketable extra-musical influences. Regardless of the influence of outside financial support the creations are still rarely performed, even if they are typically recorded.

The recent changes in audiences attending live music versus the opportunity to view concerts live or on video offer pluses and minuses to creating long-form works. Using myself as an example, I have composed six long-form works. Similar to the works represented on the chronology, four out of the six have been recorded and none have been performed more than four times in public. Composers and the approaches that the composers favor when creating their long-form works offer a compelling testament to their personal commitment and the development of their art.

The earliest jazz composers who attempted composing long-form compositions were James P. Johnson and Ellington, both piano players with early formal (i.e., western classical) training. In their earliest long-form works, both men were compared to, and in some ways described as copying, the Paul Whiteman and George Gershwin collaboration *Rhapsody in Blue*, as well as Gershwin's *Porgy and Bess*. It is clear that Ellington and Johnson would be influenced by the success of those works and likely that some of the musical characteristics of form

were experimented with, though both were similarly influenced by novelty piano works.

"By 1931, with the Whiteman model in mind, Mills had encouraged Ellington to write a jazz "rhapsody." This led to *Creole Rhapsody*, Ellington's first true "extended" jazz composition."¹

Most of the criticism of long-form works from that era is invariably directed at the jazz composer not developing the musical themes to the extent that long-form classical works would be expected to. This opinion can be found in the earliest criticism of Johnson's and Ellington's long-form works, but it persists even today. An article from the *New Yorker* describes the historical criticism and comparison to classical compositions regarding Ellington's *Black, Brown & Beige*.

"Judged as jazz, the composition was deemed unrecognizable; judged as classical music, it was found "formless and meaningless," a series of poorly connected parts that did not add up to a whole. Cohen is not the first to retort that "Black, Brown and Beige" should not be judged by pre-existing standards—that its abrupt musical transitions were not a shortcoming but a choice—and that the composer had achieved exactly what he intended. But Ellington was so discouraged by the reviews that, after the Carnegie concert, he performed the full work twice more, and never again."²

Though the article is not critical of *Black, Brown and Beige* itself, it brings up the same issues with Ellington's thematic development as the contemporary critics of the Carnegie Hall concert did originally. The lack of consideration concerning the preparedness or realization of Ellington's intent is blocked by the focus on the-

¹ Mercer Ellington with Stanley Dance, *Duke Ellington in Person* (New York: Da Capo, 1979), 34

² Claudia Pirepont, "Black, Brown, and Beige: Duke Ellington's music and race in America", *New Yorker*, A Critic at Large, MAY 17, 2010 ISSUE - <http://www.newyorker.com/magazine/2010/05/17/black-brown-and-beige>

matic development. The idea of thematic development in long-form works, not specifically jazz long forms, is flawed at its core but also continuously reused. Andrew Homzy wrote, in the liner notes to the Town Hall chamber music version of Mary Lou Williams *Zodiac Suite*, about its lack of thematic development:

“Thus with a critical ear one must note there is practically no development of ideas in the suite.”³

A Charles Fox review of the *Kansas City Suite*, by Benny Carter and Count Basie, from *Gramophone Magazine*, October 1961, expresses an opinion about the composition that is matched by sentiments in Leonard Feather's *Down Beat Magazine* review of the recording:

“'Suite' seems rather too grand a name for there is not much relationship to the various parts, except for the fact that the titles all celebrate sundry Kansas City places, events and occasions.”⁴

In some cases even the composer doubts the thematic intentions. Arturo O'Farrill, one of the most classically trained composers on the chronology, explained about the legitimacy of the thematic intentions in his *Aztec Suite*:

"The composer states: "this is not really Aztec music, but rather a jazzman's interpretation in his own language of the Aztec race.”⁵

³ Andrew Homzy, Mary Lou Williams with her jazz big band and symphonic orchestra: The Complete Town Hall Concert of December 31, 1945: *The Zodiac Suite*, Jazz Classics records, JZCL - 6002

⁴ Alan Rice, *Kansas City Suite*: Count Basie, The Music of Benny Carter; liner notes, American Jazz Classics, 2011, AJC-99040

⁵ Arturo O'Farrill, *Brass Shout/Aztec Suite*, original liner notes, Blue Note 17465

In this case O'Farril isn't suffering the criticism for his musical themes but he does attempt to qualify, as well as clarify, his thematic intensions as a composer. O'Farrill's music often seems to be some of the most "classically" composed jazz works. He is primarily a composer and arranger, not a performer, and I do not think he would have bothered to explain himself if it was a not totally authentic song for Machito's band. The ambition to compose long-form works seems to generate speculation and criteria that writing a standard-length song does not.

All of the mentioned quotes are from the actual liner information from the original albums or CD reissues. Most criticism of long-form jazz compositions seems to focus on the authenticity of a long-form work's status as critically based on thematic development, continuity and relevancy to the listener. As the borders of jazz music expanded to include styles such as free improvisation, modality or the Third Stream, the debate about authenticity amplified. However, the actual classical definition of "suites" allows for a wide range of interpretations and is almost completely inclusive. *The Harvard Dictionary of Music* defines the "suite" as:

"A series of disparate instrumental movements with some element of unity, most often to be performed as a single work. Individual movements are almost always short and contrasting. A suite's unity may result from from nothing more than a common key or from its origins in a larger work, such as an opera or ballet, from which it is excerpted; unity may occasionally involve thematic connections and some sense of overall form. In some suites, the relationship among movements is defined by an extramusical program." ⁶

⁶ Bruce Gustafson, "suite", *The New Harvard Dictionary of Music*, ed. Randel, Don Michael (The Belknap Press of Harvard University Press), 1969, reprint, Cambridge, Ma. 1986. 813

In actuality the relevance of thematic development in a long-form composition appears to relate less to how the music is thematically linked and more based on how it is considered by the composer. A work can have thematic links inspired by many concepts, musical or otherwise. If a work is created with the intent of a recording or performing the music as a single work, or a collection of works, then the importance of the form to the music is established. Many artists still may choose to extract, re-use and perform segments and portions of their longer works; this is common practice in regards to classical works as well. The artists' intent as defined in the approach to the performance of a piece is the most important evidence of the thematic continuity of a work. O'Farrill dismissing the influence of actual Aztec music only feels necessary because of the type of scrutiny of long-form works as well as his desire to avoid comparisons based on authenticity.

The dismissal of the musical relationships in Carter's *Kansas City Suite* is unimportant to its relevance as a thematic work. Carter's inspiration of Kansas City locations, his memories, as well as music being composed for a specific seminal Kansas City band, are enough continuity to call the piece a "suite." The music is also audibly related. Compare the suite to other arrangements by Frank Wess for the same band from the CD release of the suite. They are noticeably more modern and even relevant to Basie's band of this time. Carter's seems to reach back to the simple sophistication of earlier Basie. Most of the criticism regarding thematic development in jazz suites misses an important difference be-

tween jazz and classical music — jazz music generally develops its musical themes in the improvisation process.

Over-composing the surrounding material could actually limit the soloists' role in the performance of the work. After assessing these aspects of criticism, the long-form works in this chronology are a product of the length of the song form, the intent for continuity of the work and the performance approach. The primary concern of the works in this paper is to follow each composer's intent. To discover those intentions by looking deeply into several individual composer's works and searching for works in the different styles of jazz was necessary.

Looking historically at a few of the most important long-form jazz compositions offers some ideas as to the intent behind the composer's need to create music in this form. Ellington's *Black, Brown & Beige* clearly surpassed the criticism it received. It is a critical work in Ellington's legacy. The performance at Carnegie Hall, the historical nature of its expression of elements of black culture and Ellington's prolific continuation of creating long-form compositions influenced all of the long-form works that followed it. Both O'Farrill's *Afro Cuban Jazz Suite* and Williams's *Zodiac Suite* are similarly important. In these cases, the long-form works are examples of a Latin and an African-American woman composer's perspective and approach to composing. A general theme in the creation of long-form works seems to be that a suite or other thematic work is a great introduction to cultural expression and beliefs — a deeper immersion into the sounds of the composer or their influences. Ellington specifically used suites as cultural tributes

throughout his career, something which many artists who followed would continue to do.

The post-1948 period is clearly a period of exploration by artists, and record label producers, to explore the new opportunities created by the LP format. The marketing attempts for long-form works seemed to imply a special context that showed a different manner of exposing an artist: either specifically as composer and often as an unusual, exotic context for a soloist. Simultaneously, and best represented by Verve records and Norman Granz, the influence of the songbooks, the idea that the importance of jazz was about solos and improvisations and the energy of jam-like live performance countered experimentalism.

Even with a preference for the Jazz at the Philharmonic type jam sessions, Granz did contribute to the idea of compositional experimentation and expansion recording works by O'Farrill, George Handy and other composers' larger works. This image that the music was (incorrectly viewed as) completely spontaneous, without preparation, and best exemplified by dueling soloists at the ubiquitous jam session, is significant. This contrast seems to follow the jazz suite as some sort of inauthentic version of jazz. Many artists appeared to view long-form composing as a luxury, or as a rare recording opportunity. It may have been viewed similarly to how a "... with strings" album might appear. Some artists also seemed very committed to the Granz entertainment profile.

Thelonious Monk, one of the few post-war musicians and composers without an example on this chronology, expresses an opinion that suggests that he considered the influence of social commentary, the expression of extra-musi-

cal perspectives in music and jazz suites, as somewhat pretentious and not a significant goal in his career:

"I haven't done one of these 'freedom' suites and I don't intend to. I mean, I don't see the point." ⁷

Monk also came from a musical tradition informed by stride piano and bebop, both musical forms dedicated towards 12-32 -bar song forms and improvisations as a means to develop the compositions. The idea of expanded works wasn't important to Monk. Some of the other musicians, also without examples on this chronology, apparently did desire that sense of expansion and magnitude. Lester Young recounted a desire to record in a manner similar to Charlie Parker recording with strings or in *The Afro-Cuban Jazz Suite*.

"I got a man in New York now, writing some music for me when I get back," Young said. "I got bass violin, two cellos, viola and a french horn ... It's my first time and I always wanted to do it. Norman Granz never did let me make a record with no strings, you know, Yardbird made millions off records with strings."⁸

Though Young, and other musicians, put a premium on performances with strings, the impetus for that desire is similar to the desire to create a suite. The idea of "serious" music — refined, sophisticated — was attributed generally towards Western classical music, not simply in comparison to jazz, but pop and R&B as well. Even today, it is not uncommon for musicians to describe classical performers and performances as "legit." Many artists did seek this type of recog-

⁷ Valerie Wilmer, "Monk on Monk," *Down Beat* 32, no. 12 (June 1, 1965), p. 22.

⁸Tad Hershorn, *Norman Granz: The Man Who Used Jazz for Justice*. (University of California Press, Ltd., London, England, 2011)

dition by creating longer works. The jazz composer's desire to work on large-form compositions also reflects a desire to create in different contexts, to expand their range as a composer or to express their personal opinions on a larger scale.

The musicians who pursued long form composing in the 1950s and '60s were also experiencing intense cultural transitions and transformations. Long-form works were an ideal way for composers to express their opinions as well as pay tribute to their inspirations. Works featuring all manners of stories as well as a variety of approaches and influences were explored during this time period.

Many of the critical works from this period relate to civil rights, racial equality or are dedications to cultural icons. This is not exclusive to long-form compositions, but it is indicative of a large enough percentage of the works on the chronology to be more than simply a trend. Almost any social cause, religious or political movement seems to have inspired a musician to write a large-scale piece in tribute to it. Chapter 5 deals specifically with the legacy of jazz long-form works that were inspired by social, cultural and political movements.

After 1955, long-form jazz recordings became almost a typical format, with multiple examples in almost every year of the chronology to the present. Many of the most important (long-form) jazz works in history are recorded during this period, such as John Coltrane's *Love Supreme* and Max Roach's *Freedom Now Suite*. Mingus and Ellington contributed dozens of long-form works around this time, as well. The mainstream jazz repertoire expanded intensely at this time, fracturing into many sub-genres such as Hard Bop, Cool Jazz, Bossa Nova, Third Stream, Avant Garde and Fusion. The record industry's marketing approach be-

gan to mirror the success of concept albums in rock music. Most of these jazz sub-genres also had their own examples of long-form compositions.

Bossa Nova and organ combos had repertoire that served different types of performance practices. These practices didn't necessarily marry well with long-form concepts: Bossa Nova featured songs with lyrics, organ combos were married to a live club performance atmosphere, and had connections with dancing. However, there are still a few examples of these styles experimenting with long-form composing on this chronology. Ironically, Avant Garde Jazz, known primarily for expanding the improvisational pallet, is very compositionally driven. Coltrane, Ornette Coleman and Cecil Taylor eventually pushed into areas that were based on worked in completely improvised material, but the next generation of artists, such as musicians from A.A.C.M. and B.A.G., placed a premium on composition.

The jazz of the 1970s was influenced by the success of concept albums that were incredibly popular in rock and R&B markets. Albums such as the Beatles' *Sgt. Peppers Lonely Hearts Club Band*, Marvin Gaye's *What's Going On* and many of Stevie Wonder's records, offered both a musical and conceptual influence to jazz records. During this period a lot of music is long, without necessarily being compositionally long. Many conceptual approaches to composition (approaches like conduction, serialism or game-based strategies) were used to create longer pieces without the intent to actual create repeatable compositions.

Improvisation, for some, became a method of spontaneously composing, not strictly a way to create solos. In record production, music could be edited into

lengthy collages. Many of Miles Davis's rock fusion recordings are collaged works, edited extended jams without any lengthy compositional material. Any given year from this time period featured about 10-15 long-form works, but many more works that owe their length to other processes that weren't included on this list.

Though the '70s was somewhat of a dark period in jazz history, and the public interest in jazz was at a waning point, the creation of long-form compositions remained a consistent outlet for composers primarily in the avant garde genre. Musicians like Anthony Braxton, Henry Threadgill and Julius Hemphill, though regarded as avant garde musicians, were also clearly defined as important composers of this time period. Some of the composers of this time seem to almost only record long form works. The wave of second generation avant garde musicians of this period were inspired by Mingus. They were composers who continually experimented with the context of form. Braxton, Threadgill, Hemphill, John Carter, Leo Smith and others composed for plays, cinema and poetry. They wrote suites as well as used conceptually oriented compositional methods to create long-form works. All of these composers exhibited an intense dedication towards integrating composition and improvisation and trying to focus the emotional integrity of the avant garde within a range of compositional structures.

In the 1980s jazz music began to get more consideration for assistance through cultural grants. Some of these awards are tributes recognizing an artists lifetime of work, but many were intended for development of specific projects.

The extent of the influence of art grants on the creation of long-form jazz

compositions cannot be overstated. Chamber Music America's archive of its New Works jazz awards has listings of more than 300 compositions by well-known and regional jazz musicians, most of these long-form works. For comparison this chronology has more than 500 works. By comparison, it becomes clear that a comprehensive list of every long work isn't realistic for this endeavor. Simply finding all the possible recordings, including self released and foreign label issues, would be a life's work.

The idea that a jazz suite would be expected as part of an artist recording career seemed to occur in the '80s. This decade also featured the growth of jazz repertory and jazz college educations. These institutional influences don't hold much of a regard for jazz suites. The idea of repertoire and institutional learning practices significantly changed the expectations what the jazz community would become by moving away from apprenticeship and onstage learning. It is unclear what influence the online library of music holds regarding long-form works as musical trends seem to avoid the idea of album length recordings. Access to audio and video live performances and direct accessibility to artists, however, would positively affect the creation of long form works.

For certain composers it was important to specifically review their respective careers to attempt a better understanding of why they composed longer works. Some artists were chosen because it was clear they were considered significant composers, some because cursory searches in their discography were strangely lacking any long-form works and it seemed unlikely that they avoided the medium completely.

Creating on a large scale is a very basic human desire, which most composers seem inspired to at least experiment with. The scale of these works absolutely eliminates the ability regularly perform them, yet continually composers attempt them. Though it is not specifically harder to compose a long-form composition than a short song, the effort and needs are greater and more involving.

Artists such as John Carter, who recorded a five-part suite over eight years for two different record labels, or Leo Smith, who began composing his *Ten Freedom Summers* in 1977 and recorded the "nearly" completed work in 2013, both offer testaments to artistic integrity and perseverance. The artist's decision to create a long-form work is often against the idea of financial success, realistic expectation of completing the work and even the average person's perspective on what jazz music is supposed to be.

The stories these long-form works depict are often more than what is expressed in the music. They often depict parts of the artist's own story, their driving influences, ambitions and the need for multiple modes of expression. It is also clear that many artists consider it a realization of their personal dreams and the opportunity to give voice to their career interests. Herbie Hancock remarked about the importance of being a composer of a Hollywood movie score was to him. This was in regards to his *Death Wish* score, and well after some of Hancock's most critically acclaimed work:

When he came here at the end of last year he was still overwhelmed about *Death Wish*. "One reason I moved to California was because I wanted to do more film scores. Suddenly this major film appeared, which enabled me to write different types of music for a 33-piece orchestra. I got the chance to get into areas of music that I had always enjoyed listening to: some of the things I wrote came from the influence of Stravinsky." After

finishing the score, I actually went home and cried!"⁹

The scale and challenge seem to inspire the composer and the immersion in large projects creates deep bonds to the work. In addition, many composers express a sense of transformation from the process of creating long-form works.

Flautist and composer Nicole Mitchell remarked about how her writing changed during the creation of *Xenogenesis Suite: A Tribute to Octavia Butler*:

"*Xenogenesis Suite: A Tribute to Octavia Butler* represents a new direction for my work as a composer. I purposely rebelled against my natural attraction to certain compositional devices in an effort to discover new methods of stimulating human emotion."¹⁰

Mitchell and Hancock's comments are representative of many of the composers whose work is featured on this chronology; both artists aspire to expand their craft.

Apart from reviewing the music itself, consulting discographies and online information about recordings leads to basic consistency issues, even regarding titles of works. In some cases the title "suite" is not necessarily meant to refer to the form of the work, or is even used as a pun. As artists began to express themselves with the album packaging and marketing, as well as the expansion of a wide variety of musical styles, it led to an atmosphere of experimentation and thus sorting out the intention of the composer.

⁹Ronald Atkins, "Blue Funk", *The Guardian*, 2-12-13, Reprint - Archive Feb 12, 1975, theguardian.co.uk

¹⁰ Nicole Mitchell, *Xenogenesis Suite: A Tribute to Octavia Butler*, liner notes, Firehouse-12 records, FH12-04-01-006

An Example of a Titling Issue:

Billy Cobham's *Spectrum* (Atlantic SD7268) album song list -

- 1 - Quadrant 4
- 2 - a. Searching for the right door
b. Anxiety
- 3 - a. Taurian matador
b. Stratus
- 4 - a. To the women in my life
b. Le Lis
- 5 - a. Snoopy's search
b. Red Baron

In listening to *Spectrum* the "a." segments all seem like a short introduction, without a particular significant musical relationship connecting them to the "b." sections, which are complete songs. The Tom Lord Discography entry does not reflect the album's programming, and only the CD liner notes make the distinction between "a" & "b." The way Cobham decided to title the songs gives the appearance that they are different movements. If the recording information makes reference to the multi movement nature of a piece, The Tom Lord Discography most frequently bullets works with multiple movements. This is an important way of suggesting the relationships in a larger piece of music. In the case of *Spectrum* the album cover offered information suggesting a multi-movement work, but in listening the "a" movements appear to be compositionally unrelated. Neither does *Spectrum* appear to be a work that Cobham's band would perform in a programmed order.

In many cases individual searches for a single movement revealed many versions by other artists, and plenty of recordings make no mention of the idea of several pieces being thematically linked.

One of the only ways of assessing the intent of the composer is how they title the work. But in *Spectrums* case it is confusing. Cobham's work, and many post 1960s albums begin to include thematic programming in their titles. In this case, it is not necessarily reflecting any compositional intent. A different album, Cobham's *Total Eclipse*, is included on my Long Form Composition Discography because the track "Solarization" is a five-part suite and is titled as such on the album. To confuse the issue further, many of the other tracks on the album also have moon or space titles — could the entire album be a space suite with Solarization also a suite inside it? The liner notes are, unfortunately, not that clear. How Cobham, or the record label, expressed the intention on the CD is, in this case, the best information we have to go by.

Mis-titling also occurs. Several recordings had songs titled "part 1" and "2." In some cases these were simply separate takes of the same song. In other cases these were accurate descriptions of long-form works, such as Ellington's "Creole Rhapsody part 1 & 2" which was separated because of it being recorded prior to the LP format.

Medleys are titled in very similar ways to suites, and as such these were avoided. Occasionally composers wrote suites in tribute to people and also included renditions of songs by those people. These *were* included because of their new content, and the fact that the tribute is often a reflection of another's work.

Titling issues bring to the forefront a very subtle issue about long-form works in general: the idea of concept albums verses long-form works. Concept

albums seem to share many of the same characteristics that long-form compositions do. Both utilize thematic continuity, tend to involve ensembles or material that is special for the recording and are facilitated by the post-LP format, which allowed longer recordings.

There are several kinds of concept albums. In a sense, a long-form composition is a concept album, but a concept album is not necessarily a long-form composition. Sonny Rollins' *Way Out West*, *Charlie Parker with Strings*, any of the "songbook" or "plays the music of..." albums all fit into the concept album category. Some concept albums are artist driven. Rollins, for instance, chose a western theme for an album he recorded in California with West Coast musicians. Some are marketing driven, trying to put an artist in an appealing situation with a special ensemble, guest or style.

Miles Davis seemed to work on creating a sustained mood in almost all of his post *Kind of Blue* albums. The continuity and his savvy in both marketing and song choices often creates a feeling that it is a complete work rather than a collection of songs. Any good set, recording or performance of music can exhibit a sense of tasteful programming or contrast. The success, and influence, of rock and roll, with conceptual albums, reached a zenith with the Beatles and *Sgt. Pepper's Lonely Hearts Club Band*. This opened up a tremendous amount of opportunities for jazz musicians beyond the typical successful forays into earlier long-form compositions. However, the lines between strictly a concept and a long-form composition are vague and the best indicator is if the compositions were intended to be performed in a specific order.

Many pieces were debated about and if possible listened to and re-searched to decide if they were compositionally “long form.” Hancock's *Empyrean Isles* and *Maiden Voyage* are albums that I did not include on my list. Musicians perform several of the songs from these albums individually (as does Hancock). The continuity seems to be the result of the conceptuality and Hancock's compositional style. Hancock includes a short comment on each album's compositional process along with liner notes that are composed by Nora Clarke on the original release. Clarke's writing is essentially a short story: in the case of *Empyrean Isles* she describes a fantasy world that includes all the song titles as parts of the story. There is not much information on Clarke available. The primary question is did she write the notes prior to the recording? Did Hancock take the titles from her or did she incorporate his titles into her story? I believe it is the latter, but in either case another question arises: Can the text establish a thematic continuity that changes the way we perceive the musical work?

One of the ways I avoid these issues is the inclusion of long-form works that are specifically described or titled by the composer as such. In Hancock's case, the song “Speak Like A Child” from the album *Speak Like a Child* is a “sectional work,” as Hancock describes it in the liner notes. Hancock's description of “Speak like a Child” shows him to be conscious of how he is composing. Why wouldn't he describe a specific work as a “suite” if it was one? *Speak Like a Child*, the album, has a similar problem to Cobham's *Total Eclipse*, with song titles such as “Toys” and “Goodbye to Childhood.” Hancock also uses the added horns on the session only in ensemble roles, the result sounding like a concerto

for piano trio with themes about childhood. But this album also includes "The Sorcerer," a song from his Miles Davis Quintet period. This, and other signals, suggest that Hancock organized it with conceptual intent, not compositional intent.

The following "portraits" are dedicated to overviews of different jazz composers and their long-form works. This offers a perspective on how specific composers used long-form composition, and in some cases it reveals a lack of interest in composing this way. Almost all of the post-World War II jazz artists have contributed to a suite or composed one. Researching an artist's recording history often revealed many more examples of long-form works. Someone like Mingus, a prolific composer, offered dozens of works that experimented with form. Someone like Taylor rarely composed anything that was officially declared a long-form composition, but aside from his completely improvised works, he actually composed many longer pieces.

The overviews below are not meant to analyze the specific works listed as any discoveries are included on the discography and timeline. Specific quotes about specific works can be found under their particular entry on the timeline annotation. At the end of each composer portrait there is a listing of the recordings I listened to. The recordings did not always contain long-form compositions, and are more to give the reader a scope of what was listened to. Any recordings that had actual long-form compositions are also listed in the discography.

Chapter II: Composer & Genre Portraits:

Duke Ellington:

Any research on long-form jazz compositions would not be complete without some assessment of Duke Ellington's creations. Ellington's popularity, and his success, allowed him to pursue his artistic desires with a cache that most jazz artists cannot match. Aside from the sheer volume of long-form works that Ellington has recorded, many of his long-form works were performed multiple times. Some works evolved into different larger works over that time, as parts of *Black, Brown and Beige* became parts of his *Sacred Concerts*.

Most other artists on this chronology are lucky to have a recording of just one of their larger works, let alone multiple performances of it. Ellington's band maintained a pretty consistent group of musicians who performed and rehearsed regularly. His popularity offered many opportunities like commissions and featured performances at festivals. The familiarity, consistent employment, and the prestige of working with Ellington allowed for his most ambitious projects to be realized.

It is relatively rare for jazz ensembles to maintain a consistent personnel and most change frequently. Ellington's career was carefully cultivated to present a persona as a "serious" composer. From very early on in his career he was being compared to white classical composers favorably. His composer image was generally an exception to the common image of the jazz musician, even to this day the idea of what a "jazz composer" is is somewhat vague and the term neglected. Ellington's output of long-form composition must also have been equally

driven by his own interests, because his fame would have allowed for any number of alternate career decisions concerning recording.

Ellington's earliest suites are friendly celebrations of African and African-American culture. *Black, Brown and Beige* is the most successful and well known. However, *New World A' Coming* and *Creole Rhapsody* are similar in their expression of an idea of modern African-Americans. *The Liberian Suite* was the first commissioned work by a jazz composer and a celebration of the Liberian centennial.

Ellington is often considered an African-American artist who avoided the racial tensions in America. He rarely seemed to express anger or outrage concerning Civil Rights matters. He also presents an eloquent and sophisticated personality in most of his public appearances. There are certainly different personalities and approaches to activism and the long-form material Ellington composed was clearly intended to express his feelings about the culture of his people rather than criticize the American racial situation.

As a person Ellington did not seem to present negative critical opinions in his writing or commentary about any subject, and seems rather to try to find positive and humorous ways to express his opinions. The criticism of Ellington's lack of political fervor seems to originate from the desire to have a powerful African-American icon use his stature actively. The reality is he primarily chose to express a wide range of perspectives of his people through his art.

Ellington's post-LP era suites tend towards thematic material focused on tributes of people, places and events. He does many short-form compositional

tributes as well, but most of the works from 1948-1965 are dedicated tributes. He would typically debut suites at important concerts appearances, such as Carnegie Hall or the Newport Jazz Festival (Ellington wrote multiple suites for Newport). During this period he also attempts a few fusions with classical music such as the ballet in *Night Creature* and *Symphomaniac*. The tributes are varied, with several works featuring Harlem. *A Drum Is a Woman* was a tribute to jazz music itself and *Such Sweet Thunder* was written for William Shakespeare.

After 1966, influenced by his tenure as an American cultural ambassador, Ellington created a vast series of tributes to places and the people in these places, documenting the world he traveled with his orchestra. Though these aren't specifically linked as a collection of works, the context of his traveling offers an incredibly rich sound world where Ellington (and co-writer Billy Strayhorn) transformed their experiences into a jazz travelogue. They never actually worked directly with the musical genres of these cultures, instead creating a beautiful perspective of Ellington's sound experimenting with the rich experiences he found. *The Far East Suite*, *The Latin American Suite*, *The Virgin Islands Suite*, *the Degas Suite*, *The New Orleans Suite*, *The Afro-Eurasian Eclipse*, *Goutelas Suite*, *The Toga Bravo Suite* and the *Uwis Suite* combine to create an unparalleled collection of cultural tributes that are influential as a concept, not simply because of their musical content.

The concept of a tribute is a major theme connecting many works on this chronology, Ellington's success in this area is highly influential. Additionally, Ellington has several suites written about or for him, more than most jazz artists

have contributed on their own. Ellington's suites are some of the few that are performed in school repertoires.

Recordings: *The Far East Suite, The Latin American Suite, The Virgin Islands Suite, New Orleans Suite, The Afro-Eurasian Eclipse, The Okeh Ellington, Early Ellington: The Complete Brunswick Recordings, Braggin' in Brass: The Immortal 1938 Year, The Blanton–Webster Band, Liberian Suite, Ellington Uptown, A Drum Is a Woman, Black, Brown and Beige, Festival Session, Blues in Orbit, The Girl's Suite & The Perfume Suite, Afro-Bossa, The Symphonic Ellington, The Suites, New York 1968 & 1970, Togo Brava Suite, The Ellington Suites*

Charles Mingus:

Though Charles Mingus is viewed as one of the finest bass players in jazz history, he is also regarded, along with Thelonious Monk and Ellington, as one of a few important jazz composers.

Mingus wrote several obvious examples of extended compositions; *Black Saint and the Sinner Lady*, which is programmed as a series of dance movements, and the posthumous recorded *Epitaph* immediately come to mind. Being familiar with Mingus' work offers an expectation that he was very experimental and a composer who worked in a wide array of compositional styles. Digging deeper into his recorded legacy offers many examples of long-form compositions outside of the more familiar works.

Mingus had an affinity for composing on a grand scale. Both he and Monk have plenty of unusually constructed song forms, but Mingus is more experimental with form than Monk was. Mingus has 34 examples of long-form compositions on this chronology. Mingus nearly matches his idol Ellington in quantity (39) of compositions on the chronology. One difference is that many of Mingus' works wouldn't be described as concert works and most of Ellington's long-form works

are specifically conceived as concert pieces. Mingus was interested classical compositions and composers experimenting with Third Stream compositions, but this is also a limited point of view with regard to the full scope of his approach. Overall, Mingus attempted to experiment as a composer in virtually anyway possible — using free improvisation, editing, modality and other techniques over his career.

Mingus' compositional output is hard to assimilate because his experiments as a composer are so varied. His enigmatic titles often don't reveal any formal name like "concerto" or "suite." His compositional techniques often experiment with stretching the length of sections of songs without expanding actual compositional content. Mingus attempted long-form works as early in his career as 1946 with "This Subdues My Passion," an early big band arrangement with five sections. The work features some arpeggios played by the piano player over the outgoing melody that are very similar to a technique Mingus would employ on his bass line on the "Profile of Jackie" recording a decade later. "This Subdues My Passion" is marginally long form, a result more of the arranging process than the compositional.

Mingus' "Inspiration" from 1949, however, offers some startling early examples of what was to come in his expansive later writing. Featuring a more orchestral sounding ensemble with dissonant swirling sections and a through-composed central section with the ensemble responding to each other with short melodies and punctuating brass hits. "Inspiration" pre-dates much of what is expected from the Third Stream movement that arrives around 1957.

Mingus contributed his own composition "Revelations" to Gunther Schuller's initial third stream recordings. He was extremely prolific as a composer between 1956-1966. Mingus biographer Brian Priestley included an incomplete list of unusual Mingus song forms in *Mingus: a Critical Biography*. From Priestley's Appendix B I have extracted any examples of long-form compositions that appeared on both appendix and chronology.

"Appendix B: None-Standard Chorus Structures in Mingus Compositions
This Subdues My Passion (rec. 1946) Intro (6 bars) A(8 bars)B(8 bars)C(8 bars)D(8 bars)E(8 bars) A(8 bars)
Thrice Upon a Theme (1954) A(12 bars)A1(12 bars)B (12 bars) C (14 bars)A2(12 bars)
Minor Intrusion (1954) Intro (12 bars, only 4 when repeated) A (8 bars)A1(8 bars)A2(12 bars)A3(16 bars) B (17 bars omitted on repeat) C (16 bars) D (16 bars) E (44 bars)
Pithecanthropus Erectus (1956) A (16 bars) B (indefinite) A (16 bars) C (indefinite)
Profile of Jackie (1956) A (14 bars) B (indefinite) C (13 bars) D (8 bars) E (indefinite)
Reincarnation of a Lovebird (1957) A1(16 bars)A2(16 bars)B (16 bars)A1+2(22 bars)
Fables of Faubus (1959) A (19 bars) A1(18 bars)B(16 bars)A1(18 bars)"¹¹

It's clear that, despite the limited nature of this list, Mingus commonly writes with lengthy sections, but also with multiple thematic sections, often more than three. Mingus often uses more than the typical number of repeats of those sections, while occasionally expanding or altering repeated sections. He also uses sections of an indefinite length. Songs like "Tonight at Noon," which is not a long-form piece, often seem to be long form because they feature long sections

¹¹ Brian Priestley, *Mingus: a Critical Biography*, Da Capo Press, 1984, pg. 243 (Appendix B)

of free or modal improvisations. Mingus often composes material that is highly orchestrated, through-composed or leaning towards classical compositional forms. He composed canon-like pieces with riffs that build up over multiple repeats, but may actually only be four or eight bars of total composed material. Andrew Homzy describes this in his musical analysis of "E's Flat Ah's Flat Too" from the liners notes to the Mingus boxed set *Passions of A Man: Charles Mingus, The Complete Atlantic Recordings 1956-1961*.

“Compositionally, this piece may be seen as an additive "round" - Mingus uses the terms pyramid and canon - whereby a melody is repeated over several choruses while other melodies are piled on, one by one, with each repeat.”¹²

All the compositional methods that Mingus employs make it difficult to find where he truly expands something into a long-form work. To disguise matters further, he writes what could be described as long-form standards, such as "Peggy's Blue Skylight," which are performed in the standard jazz repertoire not necessarily in a "concert"-like setting. He composed short long forms such as "Pithecanthropus Erectus," which can be found written on a single page in the *Jazz Real Book*, and has only 32 bars of composed material, but is thematically large, relying on the soloists to build material via improvisation. Thematically, the piece is

¹² Andrew Homzy, *Passions of A Man: Charles Mingus, the Complete Atlantic Recordings 1956-1961*, Rhino/Atlantic, R2 72871, liner notes, pg.37

based on the evolution of mankind and is generally considered as a long-form work despite the actualities of its form.

Mingus created several major works, such as *Black Saint & the Sinner Lady* or "Open Letter to Duke," which are among the most essential jazz recordings. The diversity Mingus displays as a composer was always meted by his highly personal voice and so his legacy is a challenge to simplify. Mingus' career ascendancy actualized several prominent recordings of his long-form recordings, beginning in 1954.

The works from this period of his career include "Thrice Upon a Theme," "Minor Intrusion" and 1955's "Love Chant." In 1956, Mingus recorded 10 long-form compositions, one of the most prolific periods of any composer on the chronology. In October 1957 Mingus recorded three thematically linked pieces — "Nouroog," "Duke's Choice" and "Slippers," which were released on the album *A Modern Jazz Symposium of Music and Poetry*.

However, the connection concerning this mini-suite, and a tribute to Duke Ellington, was unclear. The songs were represented individually on the album, but two years later, on his seminal recording "Mingus Ah Um" (5/12/1959), the songs were recomposed and reunited forming "An Open Letter to Duke."

Mingus was a primary figure in composing music for poetry. He composed music for his own poetry, as on "The Chill of Death," as well as for other poets, including Langston Hughes.

In general, most scoring of poetry, unless it is over a repeated simple song form such as the blues, or spontaneously improvised, fits into a category of long-

form composition. If the words of a poem are delivered linearly they take over the roll of timing and form. The musical events are linked more to the placement of the words than the specific musical cycle. Song lyrics are usually melodically repetitive. Poems can also hold that feature, but more typically they have incidental melodic form. Poems tend to be *recited* not *sung*. If the musical form maintains no musical form and is freely improvised it seems unnecessary to include the work on a chronology like this. In the event that a short form musical idea is repeated beneath the poem, then, in a sense, the reader of the poem is a soloist with words. This can be heard similarly with scatting or when bop vocalists would put words to solos. Most of Mingus' non-Hughes related poetry collaborations, which are primarily blues-based and repeated forms, are long-form works.

In 1957, Mingus never completed a score to John Cassavettes's *Shadows*. Recordings, which can be found on the boxed set *The Complete Debut Recordings*, show Mingus early interest in working with free improvisation. The primal sounds he achieved on the attempted score mirror the improvised introductions of the long-form work "Tonight at Noon." Mingus uses improvisation as more than just solo features, often texturally, exploring instrumental combinations within the group and in general it is a tool for his compositional desires. *Shadows* offers about 10 minutes of an extended improvised score. Mingus rarely uses complete freedom in this way, instead he often uses it as a release from musical form.

Towards the end of Mingus' intense compositional run, another incomplete work, his biographical life work, *Epitaph*, was recorded (at the Town Hall in 1962).

Monumental, and difficult, it was never completely recorded until after Mingus had passed away. There is debate as to if the posthumous version actually would meet the composer's standards himself and it has many of its own performance problems.

Again the failure of this concert appears to be Mingus being overwhelmed and imbalanced by too much work. This created tension, arguments and tantrums, which led to a poorly realized performances. However, the material appears to have grown. Or, perhaps, the 1962 concert was simply excerpts of a greater whole. The posthumous version of *Epitaph* is larger and includes works that Mingus recorded later than 1962. The music for that 1994 recording apparently needed to be reworked and completed for the performance.

After the Town Hall concert Mingus' career diverges; he appears to be less compositionally driven. The extensive live recordings from the late '60s feature many great performances of his working band, but they work with a smaller repertoire. Often these recordings feature only a few songs with lengthy improvisations. This change in Mingus' career could be, in part, attributed to the failure of *Epitaph*, the loss of his musical collaborator Eric Dolphy in 1964 and the changes in the direction of jazz and music of the time.

Towards the end of his life, in 1971 and 1972, after illness had begun to deteriorate his playing, Mingus recorded a few larger pieces with special ensembles. This was facilitated by his stature and legacy as a major jazz artist. Works such as "Adagio Mon, Non Troppo" from the recording *Let My Children Hear Music* show Mingus working with large ensembles, which feature the addition of

french horns, tubas and other orchestral instruments. Also a birthday tribute at Philharmonic Hall was recorded on February 2nd, 1972. It debuted a new piece titled "Little Royal Suite."

The concert recording was titled *Mingus and Friends in Concert* and it was an all-star affair featuring Bill Cosby as emcee. Mingus had rarely performed in New York over the previous 10 years and the new suite was supposed to unite him with, and pay tribute to, trumpet legend Roy Eldridge.

Eldridge was too sick to attend, and was eventually replaced with Gene Ammons as guest soloist. Though "Little Royal Suite" is clearly a Mingus composition, much of the development of the music should be attributed to arranger Sy Oliver whose somewhat cranky liner notes offer a considerable amount of insight into the compositional relationship he and Mingus had, as well as the struggles in preparing for the performance.

Teo Macero called just before the rehearsal. "Mingus can't finish 'Little Royal Suite' in time. You and I are going to have to do it." ¹³

After parts for Oliver and Macero were meted out, rehearsals began. Battles over preparing the concert with or without a conductor (Oliver wanted to conduct the music) and eventually finding a young Jon Faddis to take over for the ill Roy Eldridge's trumpet duties. Oliver described the results while watching Macera conduct the music at the concert.

"My wife Lois and I watched the concert from the left wing of the stage. I acquired a massive headache from an inability to help the chaos on the stage. I was the only one in the hall who knew where the music was sup

¹³ Johnson, Sy; *Charles Mingus and Friends in Concert*, Columbia/Legacy, C2K 64975, 1996, liner notes, pg. 11-12

posed to be going at times."¹⁴

It's clear that Oliver's role in the music was significant, he is involved with several of Mingus' larger works at the end of his life. In some cases this may have made these works possible because Mingus often struggled with the work involved in creating them. Mingus is somewhat notorious for his volatile creative process, as well as his interest in creating expansive and challenging works. Unfortunately, sometimes the two sides cancelled themselves out. His most important long-form compositions are masterpieces and in jazz history his output in this area is second only to his hero Ellington.

Looking at Mingus' career offers a full display of the array of compositional techniques and variety of different forms of extended composition that one can use to create with.

Recordings: *The Complete Debut Recordings, Passions of a Man: The Complete Atlantic Recordings, Mingus & friends at Carnegie Hall, Mingus Mingus Mingus Mingus; East Coasting, A Modern Jazz Symposium, Mingus in Wonderland, Ah Um; Dynasty, Revisited; Presents Charles Mingus; Reincarnation of a Love Bird; Changes 1 & 2, Let my Children Hear Music, Epitaph*

Cecil Taylor:

Cecil Taylor's legacy as a composer is somewhat blurred by the magnitude of his offerings as an improviser. His early work is representative of what is viewed as the "avant garde" or "free jazz" period of jazz.

The blurring occurs because of the conception of spontaneous improvisation and how pre-composition is viewed as a different creative process. Histori-

¹⁴ Johnson, Sy; *Charles Mingus and Friends in Concert*, Columbia/Legacy, C2K 64975, 1996, liner notes, pg. 11-12

cally, much greater precedence is placed on the improvisational advancements over the compositional style of the period. In trying to assess Taylor's compositions it was necessary to discover which were completely improvised versus pre-composed music. The primary difference in the two forms can be found in the repeatability of the material. Taylor's improvised work can also be considered compositional, but it should be judged differently as it involves different preparation.

Taylor's work can loosely be separated into long works that are either a product of solo or small group collective improvisations, and works with distinct compositional themes. Taylor's themes were often taught by ear and the results offer highly personal phrasing by his musicians.

Listening to Taylor's early work on standards was helpful to perceive his highly rhythmic approach and the manner in which he uses repetition to develop his unique thematic ideas. Specifically listening to his accompaniment behind the soloists offered a window into one aspect of his approach. When working with larger ensembles Taylor's music becomes more pre-composed. However, his conception of musical sections, solos and the inclusion of completely improvised material challenge the typical notions of song form, often using open sections and cues to trigger new parts of the song. Trying to imagine Taylor's composed music in successive performances it is clear that the results from one to another would sound very different but still would follow a specific series of musical cues, sections and arrangements giving an overall repeatable form. Taylor expressed some of his ideas concerning form in the liner notes to 1966's *Conquistador*.

"There is no music without order - If that music comes from a man's in-nards. But that order is not necessarily related to any single criterion of

what order should be imposed from outside. Whether that criterion is the song form or what some critic thinks jazz should be. This is not a question, then, of 'freedom' as opposed to 'nonfreedom', but rather it is a question of recognizing different ideas and expressions of order."¹⁵

Taylor's description of order could be used generally to describe song forms in general and the idea of jazz and form fracturing and opening to a wide variety of interpretations, each which need their own criteria to evaluate.

In some of Taylor's recordings like *Jazz Advance* or *Love for Sale* he performs with somewhat straight ahead ensembles and performs standards. Though none of these recordings are long-form compositions, listening to Taylor's solos and his accompaniment of other soloists offer an early view of his evolving approach to playing.

Taylor's accompaniment of soloists is dramatic and challenging. His rhythmic ideas are dense and complex, but commonly repeated about two-four times, in four to eight-measure groupings, with subtle variations. The method is very Monk-like. This basic style evolves into much more complex concepts and musical structures, which can be found in Taylor's later recordings. His use of repetition continues and is evident throughout his career, but his use of form is itself often improvised or ignored.

In the early '60s, when Taylor's recordings began to reflect his own musical decisions, two approaches emerge: small group recordings that focus more on collective improvisation and larger ensembles, which performed more composed material. Long form works like "Pots," *Conquistador* and *Unit Structures*

¹⁵ Cecil Taylor, *Conquistador*, liner notes, Blue Note, 10/6/1966, CDP 7 46535 2

are examples of Taylor compositions with strong melodic themes and form. Taylor's approach is also an echo to Mingus', and others', approach of teaching his music by ear to other musicians.

It is an audible quality to these early larger group recordings, the musicians have learned internally the very difficult melodies and they play them with great symmetry. Taylor believed that the teaching by ear approach was more challenging, successful and harkened back to an earlier era of jazz music. Despite teaching the music by ear he did compose written music. Taylor wrote scores for his works and was also educated in classical music. His opinions about criticism of jazz from a Western classical perspective were voiced clearly to writer A. B. Spellman in 1966.

"The contemporary American composer John Cage recently criticized modern jazz for using regular intervals for being based too much on the emotions. When asked to comment on this, Cecil said: "He doesn't have the right to make any comment about jazz, nor would Stravinsky have any right to make evaluations out jazz, because they don't know the tradition that jazz came out of. I've spent years in school learning about European music and its traditions, but these cats don't know a thing about Harlem except that its there. Right away, when they talk about music they talk in terms of what music is to them. They never subject themselves to, like, what are Louis Armstrong's criteria for beauty, and until they do that, then I'm not interested in what they say. Because they simply don't recognize the criteria."¹⁶

Taylor's attitude on the issue of judging jazz music with classical or Western ideals of aestheticism is integral to the debate of long-form jazz works. The earliest examples of long-form jazz compositions were compared to or considered copies of classical compositional forms. These views had a clear lack of

¹⁶ A.B. Spellman, *Black Music: four lives*, Schocken books - New York, 1970, SB281, pg. 34

perspective on how jazz musicians develop themes, improvisation-ally. Over roughly two decades the "classical" qualities of long-form jazz compositions became more and more distant, but the influence of the cultural comparisons of these two different approaches to extended compositions persisted.

The song "With (Exit)," from the 1966 Taylor album *Conquistador*, offers a different approach to long-form composition. A sideman from this date, Bill Dixon, would make it an important signature of his own compositions. "With (Exit)" could be described as textural music, similar perhaps to listening to the approach to playing the bamboo flute in Japan. The aesthetic approach differs from most of the muscular, dense music that defines much of Taylor's work.

"With/Exit" slowly manifests and focuses less on melodies than the evolving textures and various instrumental timbres. It evokes something that is both spontaneous and governed by a different series of musical decisions. Using an overall sense of sound as opposed to melody or a metric approach to time creates a sense of great freedom. The textural improvisations become sections themselves, which could be defined as muted trumpet and *arco bass pianissimo* playing until an event created by the drums occurs. This approach and many others developed by Taylor offer a sense of form in improvised music.

Many of Taylor's later works and solo piano works are titled as one piece. Most of his compositions and performances are lengthy. Many of these pieces are titled by performance, not describing that they are one unified piece but instead are an entire performance. Part of the wonder in Taylor's music are the moments where the spontaneous creates sounds that seem coordinated. The

questions of when the musical length of a piece was created compositionally is highly debatable.

On the monumental *Spree: Alms/Tiergarten* recording, each CD (double disc set) contains one long performance featuring a who's who of European experimental improvisors, which offers an example of what Taylor's "written" music sounds like. This dense performance has ensemble passages that erupt (most likely) through some form of conducted action. The soloists are often accompanied by the ensemble creating repeated figures similar to Taylor's own earlier comping style. These figures may also have been used to signal a soloist to end their improvisation. Perhaps the actual composed material was spontaneously chosen during the performance, but it still creates a sense of cohesion and form to an abstract improvised piece. Dense and exhausting, *Spree: Alms/Tiergarten*, and Taylor's early compositions recorded on Blue Note Records, offer powerful examples of his long-form approach.

Recordings: *Jazz Advance, Love for Sale, Looking Ahead, Conquistador, Unit Structures, Air Above Mountains, The Trance, Jumpin Pumpkins, Into the Hot, Spree (Alms/Teargarden), The Eighth, The Great Paris Concert, Cecil Taylor Unit, Indent, Dark to Themselves*

Henry Threadgill:

Henry Threadgill is one of contemporary music's most important composers, and his career spanning over 40 years can be assessed through his different compositional approaches. The 1970s ensemble Air, recorded formally titled long-form works, and recordings of portions of long-form works. *Open Air Suite*, was one example of a Threadgill composition that was designed as a long-

form work. Threadgill's musical conception leans towards expansion, irregardless of musical form.

"You can't just put a lot of good music on a record; it's gotta be programmed a certain way. You got to take people on a journey. I always tried to think about albums like a concert - the same way symphonies are written."¹⁷

Threadgill's compositions with Air mirror those of many of his 1970s-era composers, such as Braxton or Hemphill. Like Mingus, they composed in a wide variety of settings and compositional perspectives. These compositions feature scores for movies, musical theater, performance art, etc., and generally speak to an artistic outlook.

Threadgill seems to transition in the 1980s by including interests in a wide variety of cultural musical styles and choosing to work with atypical jazz instrumentation. His ensemble the Very Very Circus often featured two tubas and two guitars, and no bass. He also changed his compositional approach. Threadgill's '80s work features different song forms, many long, complex forms including multiple sections. It seems possible that Threadgill may not have been concerned with song form when composing. The works for his sextet and Very Very Circus appear to be leaning towards always being long form. This approach also seems to be influential. Many contemporary artists, such as Steve Coleman, appear to be following a similar path where any or all compositions could be long-form works, rather than a special occasion.

¹⁷ Henry Threadgill, *The Complete Novus & Columbia Recordings of Henry Threadgill & Air*, liner notes, Mosaic Records, #419 of 5000, pg. 2.

Threadgill's compositional style actively changes again in the '90s and he begins to develop a compositional language that is based on a very personal system of musical organization, as described by guitarist Liberty Ellman.

"Each particular chord is a cell. Most of the chords in this are three-note chords; I don't want to call them triads. These chords and their harmonic function are defined by the intervallic relationship within the chord itself. Meaning that in a three-note chord, there will be an interval relationship between each note in the chord. Once he's decided the first chord, he looks at the interval relationships between those notes. Using those intervals he's able to generate five more chords."¹⁸

These later works have abstract and elusive song forms. Many are long form, but they also appear to become long form through improvisations created by the form itself, the performance dictating possibilities not strict musical directions. The system Threadgill employs allows for open ended improvisation, which is also compositionally dictated, something that itself seems to be an extension of Mingus and Taylor's approach towards ear training the musicians they hired.

Threadgill teaches his musical language (or system) to ensembles such as Zooid, and it is evident that the sound he is creating evolves over time. The recordings become more and more successfully realized. His music sounds both improvised and composed at the same time, with events occurring collectively but spontaneously. It is clear that the performers are being lead by the process and the results are a product of their individual understanding of this system.

Threadgill has created a completely individual compositional world in this manner, one that does not rely on distinct song structure in a traditional manner.

¹⁸ Nate Chinen, Liberty Ellman Interview, The Gig, blog, 11/10/2009, <http://thegig.typepad.com/blog/2009/11/regarding-henry.html>

Though these works appear to be long form, they are generated from processes that do not seem indebted to repeat performances, which would contain recognizable themes or structure. Threadgill's long-form compositions fill out this list, but his latest approach appears to diverge from the intent to work in a form-based manner.

Recordings: *Air Time, The Complete Black Saint & Soul Note Recordings - Spirit of Nuff , Song out of my Trees, Rag, Bush & All , You Know the Number, Easily Slip Into Another World, Too Much Sugar for a Dime, Carry the Day, Make a Move, This Brings us Too I, Up Popped two Lips, Tomorrow Sunny/ The Revelry, Where's Your Cup?*

Andrew Hill:

Andrew Hill is known as a composer and most of his recordings feature his own material. He also frequently contributed material to records he made as a sideman. He was commonly compared to Monk for this reason. In the manner of composer first he is similar to Monk, though he does create a very different sound world. He also doesn't appear to be focused on composing suites, possibly using the format as somewhat of a marketing method.

His career offers a few examples of attempts to put him in a larger context or situation, but I might suggest that he, as well as Herbie Nichols and Monk were concerned with short-form song writing. All three artists' Blue Note albums offer great collections of their songs, but of all those albums only a few of Hill's Blue Note recordings contain attempts at long-form compositions. At some point, where critical success did not equate popular success, Hill began to be placed in particular recording roles. He composed the "Rump Roller" as a sequel to Lee Morgan's "Sidewinder," an album using a choir, another with strings, etc.

These marketing attempts didn't really make a difference in Hill's career, though hearing Hill in these contexts provided some interesting music. It seems that his dark, un-resolving voice was placed into settings as one might use a soloist or singer and occasionally a long-form composition could play that role.

Hill's composition "Spectrum," from his most famous recording, *Point of Departure*, is an example of a long-form work he recorded on Blue Note. It features Dolphy on all three of his main instruments — flute, bass clarinet and alto saxophone. Often multi-instrumentalists are used for coloring in long-form compositions and it is a giveaway that the structure of the song is longer than normal when the musician is switching during the song. "Spectrum" feels somewhat incomplete. Dolphy plays flute very briefly and the final segments of the piece feel short in comparison to the beginning.

A few years later Hill recorded the album *Change*. The song titles from the album are titled with emotions. It is also clear that these songs were titled post recording and the piece uses a lot of improvisation over composition. This aspect of thematic relevance in *Change* is debatable. This is a good example of why themes may not be relevant. If Hill decided he was recording a suite compiled from a few composed themes and improvisational ideas or he listened to the recording and decided what he heard felt like a continuous piece doesn't really matter. At some point he decided the music had a thematic continuity and the reward for describing it in a suite-like manner was nonexistent, it was simply an artistic decision.

Hill's solo piano performance "Verona Rag," from 1987, is also a bit of an anomaly as it is clearly a long-form work. There are distinct sections, with completely different feelings and styles. He also takes the piece to extreme distances during his improvisations. Unlike many solo piano performances the themes seem specific and integral to the performance rather than imaginative and he returns to different themes during the nearly 15-minute piece.

In Hill's late '90s renaissance, he worked typically with a sextet or big band. The album *Brand New Day*, from 2002, include the song "Bellezza." In researching the Chamber Music America's New Work's grant archive an Andrew Hill work was commissioned 2000 titled *Bellezza Appassita* Suite. In my interview with Marty Ehrlich's for this chronology he confirmed that in Hill's sextet they had performed the song as a longer suite occasionally.

"Yeah we began to do that theme as a really long piece. And he would bring in different things. I think of all of Andrew's music as a suite, because theirs a quality to them, you recognize his music immediately. Yeah, and Andrew would occasionally give us a little schematic - ok, we'll start with this we'll go to that. He had simple schematics but he left a lot of it too."¹⁹

Most of Hill's works tend to be short form, in general his longer format works never seemed fully realized, but the manner he uses improvisation often guides his short form works to sound like long form. Similar to Wayne Shorter's current ensembles, the band performs the songs like they are suites.

Recordings: *A New Day, The Complete Blue Note Andrew Hill Sessions (1963-1966)* , *Mosaic Select: Andrew Hill, Spiral, Eternal Sunset, Dusk, Verona Rag,*

¹⁹ Marty Ehrlich, Interview 2014, conducted for this thesis.

Anthony Braxton:

Anthony Braxton's legacy seems to be muted by his long tenure teaching at Wesleyan. The position has facilitated an incredible documentation of his work and he maintains a working group that performs a repertoire of jazz standards as well as continuous recordings and performances of his compositions. His profile as a composer is still somewhat vague. Some of this is because his musical language and descriptions of his compositions can seem forbidding, almost like they are in code. Braxton is also successful as an improviser and considered a member of the jazz avant garde, an association which often results in a lack of appreciation for compositional skills. If we look back to the late '70s, a series of recordings can explain a lot about Braxton as a composer.

Braxton's early career is known for his relationship with the A.A.C.M., experimental improvisation, as well as solo saxophone performances. Braxton is often not thought of first as a composer. Yet the second generation of free jazz musicians and Braxton's collaborators were extremely driven as composers and he wasn't any different.

In 1976 and 1978 Braxton recorded many of his "concert" works. These works were both experimental and successful. These concert works are incredibly important recordings that offer Braxton's take on different compositional traditions such as marching music or classical song forms. The performances utilized

experimental conducting techniques to create a mix of improvisation and compositions. In some cases Braxton was not playing, but only conducting. It is very clear that musicians needed to both learn Braxton's music in a manner similar to the entrance into Taylor's world. However, a tremendous amount of individuality was required as well. Braxton's web site lists over 100 compositions with descriptions with his unusual visual song titles. Simply investigating them suggests a different musical language.

1 - The composite form spread of Composition No. 51 is A B C D (E1) (F1-F2-F3) (A2) (E2) G (G2) (A3) The composite form of Composition No. 55 is A (A1) B C (0) D (A1) E F G (A2) (A3) A (A-1B) and it is from this point that the progressional specifics of the work can be discussed.²⁰

Furthermore, like early long-form composers Ellington and Johnson, Braxton does appear to desire to express himself within classical musical traditions. The evidence is also available at his web site with many commissions, pieces for orchestra(s), chamber works, etc. Very often in jazz the idea of a composer is limited and when exploring the expanse of Braxton's work it seems essential for composers to challenge themselves in the manner he does.

Very few have. Braxton is regarded as an important jazz artist today, but I doubt people would consider him in the same context as Wynton Marsalis. On the strength of his seminal '70s recordings, he was an awarded musician touring the world and received very similar acclaim. His tenure at Wesleyan has certainly not harmed his prolific nature, but it may have presented somewhat of a buffer

²⁰ Anthony Braxton, Composition diagrams, *Restructures*, Braxton website, <http://www.restructures.net/BraxDisco/BraxDisco.htm>

zone around his career. The recordings of Braxton's contemporary works are often difficult to find, and the performances feature a wide array of ensembles and collaborations.

It is very similar to a composer such as John Zorn where simply collecting all the works would be a challenge and analyzing them would also be difficult because they change directions frequently. During this research my opinion on the jazz avant garde changed from one which considered it strictly an improvisational style to a view that almost all of the prominent musicians connected with the form considered composition extremely important. Braxton is a primary reason why my opinion changed.

Recordings: *3 Compositions of New Jazz, For Alto, The Complete Arista Recordings, Circle - Live*

Wayne Shorter:

Wayne Shorter is another musician who is equally regarded as a soloist and a composer. His compositions were integral to the songbooks of Miles Davis's '60s quintet, Art Blakey's Jazz Messengers, the seminal fusion group Weather Report as well as his own solo recordings. Shorter primarily composes short-form works. However, in both the Miles Davis quintet and Shorter's recent ensembles, he often approaches performances by linking many of his songs together with improvised transitions, creating suite-like continuous pieces. Many of

Shorter's compositions from his '70s fusion period are longer forms, but in researching, jazz fusion suggests that song forms were usually longer than jazz standards, but do not seem to be intended as longer works. A lot of songs rely

heavily on grooves and repetitive bass lines, as well as open improvisational sections that stretch out the perceived length beyond its formal shape.

The earliest long-form recording in Shorter's career is found on the 1965 Blue Note release *The All Seeing Eye*. One of several excellent Shorter recordings on Blue Note from this era, it is unique in that Shorter features a long-form work. In describing the piece Shorter suggests the music was not pre-planned and his view of the thematic continuity seems to be derived primarily from the extra musical inspirations.

The All Seeing Eye depicts God looking over the universe before His act of Creation. The eye, missing nothing, sweeps all over the universe. The structure of the piece, Shorter explains, came out of his attempt to feel how such an eye would move, how such a mind could be so all-knowing. "I didn't pre-plan the form; it emerged."²¹

This quote, from the liner notes to the album, offer a glimpse at how thematic relationships could be viewed from a non-musical perspective. In any good ensemble performance a level of aural continuity should be created by the musicians. Likewise thematic continuity should be evident in comparing a collection of songs by one composer. The specific ideas of creating a suite, or other long-form composition types, is a specific decision that a composer rarely can make after the fact. Shorter's description of lacking pre-planning could simply mean he didn't predefine his compositional outline, instead discovering it as he composed.

Shorter was considered an innovator of hard bop. Long-form compositions are somewhat antithetical to the idea of hard bop because they are often complex, need specific rehearsals and rarely fit the repertoire for a typical night

²¹ Wayne Shorter, *All Seeing Eye*, liner notes, BN 4219/BST 84219, 10/15/1965.

club performance. However, Shorter was also an experimental composer; even his early Blakey compositions feature odd forms, atypical harmonies and compositional surprises.

Shorter's forays into long forms seem to reflect this experimentalism, but he does not necessarily have a need to compose on a larger scale. Instead, he takes some very experimental approaches to expanding his songs in performance. Listening to the Miles Davis quintet performances in the '60s offer early examples of this approach. In some ways it could be described as improvising the song form itself and discovering all the places a song can go. Shorter has attempted larger works such as *All Seeing Eye* only occasionally, the most recent example being 2013's 23-minute "Pegasus" composed for nonet.

Recordings: *All Seeing Eye, Odyssey of Iska, Atlantis, On the Eve of Departure, Without a Net, Phantom Navigator*

Sam Rivers:

Sam Rivers' compositional career is difficult to navigate because he was equally productive as a composer and improviser and often would seek to blur the lines separating the two. His recordings of long-form compositions, however, are even more difficult to perceive because his live performances are often titled for the event itself. The separate movements of the performance are often described by what instrument he was playing or have some extramusical thematic contour.

On occasion titling something as a "suite" as well as dedicating the music to specific themes was intended to generate a positive connotation based on earlier stereotypes of jazz and classical music. Rivers does seem to title his works using the word "suite" loosely; often these fall under what I would describe as "free improvisations."

Rivers does also compose a lot of material, some which are clearly thematic and function as complete works. These, as with Taylor, often tend to be in the large ensemble performances. Recordings such as *Suite for Molde & Hues of Melanin* are extended, album-length improvisations. These recordings seem dedicated to a different sensibility than Rivers' composed works. Some of the pieces specifically described as suites are particularly hard to track down, but *The Evocation Suite* would be one example of a Rivers' long-form composition. His later big band recording, such as *Culmination*, appear to be composed in a manner where though dense and following a form also seem like they are intended to change compositionally from performance to performance. Perhaps some parts are interpretive and some are actual improvisations.

Recordings: *Sam Rivers Trio, Complete Blue Note Sam Rivers Sessions, Hues, Wildflowers, Waves, Culmination, Inspiration, Hues, Crystals*

Herbie Hancock:

Hancock, like his fellow Miles Davis band alumni, seemed to draw a conceptual influence from his time period with Davis. The influence can be compositional, but also in the production and marketing of recordings. Shorter and fellow

pianists Chick Corea and Keith Jarrett, have, along with Hancock, maintained incredibly popular and lucrative careers. This success has afforded all of them opportunities to create their art on their own terms.

Aside from Jarrett all three continued to pursue jazz fusion, and all have collaborated with artists from non-jazz based musical traditions. Hancock's early recordings for Blue Note are all very conceptual. The jazz tone poem itself is somewhat linked to Hancock's music from this period as people famously have described Hancock's "Maiden Voyage" and *Empyrean Isles* as examples of tone poems. Most of Hancock's Blue Note recordings sound like they are long-form compositions, but Hancock's intent is not clear. In some ways it appears that Hancock's approach to recording an album was intentionally programmed to sound like a long-form composition, but the songs were individually written and performed without regard to programmed order. The songs from Hancock's Blue Note albums are often performed individually and many are part of the standard jazz repertoire. Listening to them brings a sense of a continuous vibe, or ambience, which is similar to Davis's approach to recording in the 1960s. Albums like *Speak like a Child* or *Empyrean Isles* appear to have a compositional thematic continuity, but many of these recordings feel as if the thematic choices are part of aesthetic desire over a compositional one.

Hancock definitely did record a few long-form works, including some soundtracks for movies. A few of his fusion works tend toward thematically unified concept albums, but musically the material often survives as individual pieces not entire suites. Hancock has had a continual knack for composing popu-

lar jazz-based material that is also well-received by the non-jazz audience. Much of Hancock's use of thematic continuity appears to be more based on conception rather than compositional intent.

Recordings: *Maiden Voyage, Speak Like A Child, Empyrean Isles, The Egg, Inventions & Dimensions, Blow Up, Man Child, Head Hunters*

Chick Corea:

Corea's career also borrows a lot from his experiences with Miles Davis. In a manner similar to Hancock, Corea's fusion career offers many of the same confusing issues such as if there is compositional intent driving his longer works or not. Corea has specifically composed a few long-form compositions, such as *Lyric Suite*. When looking at his fusion period it has many thematically devised albums, as a lot of fusion music did.

Miles, Hancock, Shorter as well as Weather Report and Billy Cobham's Spectrum offer many themed albums that carry science-fiction-esque themes. In essence the themes of fantasy and science fiction are tropes of the jazz fusion lexicon. Electric instruments and modern production effects equaled mysticism, the future and modernness.

Essential fusion recordings tend to be lengthy, such as Davis's long jams or stylistically composing in a rock or funk manner. The songs rely more on repetitive, lengthy sections and experiment with sound effects created by synthesizers. Corea's recordings from this period often seem thematic, but it seems likely that the titles were named in a manner to match the cover art work. Corea remains active as a composer and experiments with the contexts he performs with,

but also seems more interested in shorter form expressions than in generating long-form works. His longer works tend to be special occasions and his solo piano works tend toward an improvisational expansion of form rather than a composed one.

Recordings: *The Complete Is Sessions, The Leprechaun, Tones for Jones Bones, Lyric Suite for Sextet, Return to Forever - Light as a Feather*

Keith Jarrett:

Keith Jarrett is responsible for a large quantity of long recordings, which are primarily expansive solo piano performances. In his early recordings, as a sideman in Charles Lloyd's and in some of Miles Davis's groups, he recorded long, improvised and electric fusion performances. His sideman recordings don't generally reflect his compositional side and the music's length is often derived from the improvisations, modality and trance-like repetitive development with vamps.

Jarrett's solo piano recordings do however have examples of 20-30 minute performances, as on the *Köln Concerts* or *The Sun Bear Concert*, the debate being how composed is the music on those recordings. Though Jarrett's epic piano performances are, in some manner, long-form compositions, general issues occur when comparing most solo piano pieces to a composition such as a suite. The line between an improviser and a composer is almost only based when the creation of ideas occurs — live or prior to performance.

Piano being an instrument that allows the musician to create his own accompaniment creates all sorts of issues in deciphering what is spontaneous and

what is preplanned. Jarrett's solo recordings appear to be improvised and would most likely sound different in successive performances. In addition, Jarrett has focused very deeply on performing standards over the last few decades. Between that and his solo performances, he has only written a few specific long-form works in his career. The most prominent long form composition by Jarrett would be *The Survivor's Suite*, from 1976, ECM 1085, featuring his American quintet: Dewey Redman, Charlie Haden and Paul Motian.

Recordings: *The Survivor's Suite*, *The Impulse Years: 1973-1974*, *The Koln Concert*, *The Sun Bear Concerts*

Sun Ra:

In compiling the initial versions of this chronology, Sun Ra's name was conspicuously absent. Sun Ra's status as a composer and arranger of big band music, his experimental streak and his pioneering role as a do it yourself record producer spoke for a need to assess his recordings more specifically. His recorded legacy offers an enormous amount of long recordings, many of them live.

After about 1963 the influence of free improvisation gave Sun Ra's Arkestra's recognition as a form of jazz and live performance art, presenting the idea that song form was merely a tool in Sun Ra's art. Conceptually many of these live recordings, and albums, appear to take on thematic material. (Sun Ra's fame is also built on extramusical thematic ideas of outer space, Ra himself being an alien being and stage shows which offered costumes and elaborate sets.) Performances would feature significant musicians not even performing with

their primary instruments instead taking on percussionist, singing or dancing roles.

Most of Sun Ra's later long works seem intent on creating an uber performance of the strange, abstract and cultural, not significantly influenced by composition. There are actual long-form works, such as *Black Mass* with the poet and writer Amiri Baraka, that are clearly a thematically continuous piece. Most of Sun Ra's later works are not long-form works as much as they are generated through a lot of open and free improvisation built into larger works. Sun Ra also seems to use early examples of conduction (a form of conducted improvisation that Butch Morris was known for developing) rather than composition to achieve these results.

Two early Sun Ra suites were not recorded in their entirety. Using John Szwed's book about Sun Ra, *Space Is the Place*, as well as a playlist from a recording by a European ensemble featuring Marshall Allen, the suites can be almost reconnected into the larger works they were meant to be. Neither source was particularly clear, and though attempts were made to contact the performers no definitive outline seems to exist as to what the complete suites may have looked like originally.

Using what was available, I discovered several of the songs can be collected from Sun Ra's earliest Chicago-era recordings. The sources still required a bit of speculation; two versions of "Sunology," from the recording *Sound Sun Pleasure*, appear to actually be two different takes. Though the Sunologies are listed as "part 1" and "part 2," they follow identical form and feature the same

soloists in the same order. This suggests two takes of a piece, which might re-appear in between other movements throughout the piece.

The recording and playlist for the modern performance of *Sunology: A Suite of Philosophic Sounds* (a 30-minute video of a European Sun Ra concert performance) unfortunately doesn't include "Sunology" at all. Six of the eight pieces listed for the performances were recorded by Sun Ra and were on a handful of early recordings. Two movements have no known recordings (or Sun Ra had multiple names for the same piece).

Szwed's book does not allude to any performances of either suite. The second of these suites, *The Chicago Suite*, is even less complete, as only two works from it appear to have been recorded. Several songs from the same period appear to be titled with relevance to Chicago so they could have been composed for the suite as well.

Sun Ra used the word "El" in several song titles. One meaning refers to the Chicago transit system, so songs with "El" in the title could also be related to the suite. Sun Ra's later work extended performances through improvisation and performance art rather than compositional approach, meaning these two suite works are important examples of a unique artist's vision at an early age.

Recordings: *A Black Mass, Super-Sonic Jazz Nothing Is, Heliocentric Worlds vol. 1, Cosmic Equation, Celestial Road, Monorails and Satellites, St. Louis Blues, Cymbals & Crystal Spears, The Futuristic Sounds of Sun Ra, The Sun Myth, Holiday for a Soul Dance, When Angels Speak of Love, Sound of Joy, Angels & Demons at Play/The Nubians of Plutonia, We Travel the Spaceways/Bad & beautiful, The Singles, Disco 3000, Languidity, Other Planes of There*

John Zorn :

Zorn, as with Butch Morris, Muhal Richard Abrams and other modern composers, has created some long-form compositions, but he also is experimental with how he composes in the first place. Zorn is known for his early strategy and game-based recordings, similar to Butch Morris for his conductions. These method-based compositions do not intend to create repeatable results. The creative process itself is a compositional/improvisational tool, but the results are only based on recordings of the performances themselves.

In general, conceptually composed works weren't included on the chronology though they are definitely a form of a long-form composing. The fact that they couldn't be recognizably repeated seems to place them in a different category and the role of the artists performing them makes the compositional ownership difficult to assess.

Zorn has created many sectional pieces, film works, collections of works for his band Masada, and works in modern classical contexts such as for pipe organ or the Kronos Quartet. He also creates a lot of free improvised music and records prolifically. Many of his recordings are titled in long form fashion yet clearly differ from his intended collected works and pieces he composed with a specific long-form conception in mind. His recordings are difficult to find, and based on his approach to composing, it would be realistic to suggest that he has other long-form works in his discography.

Recordings: *The Big Gundown, Naked City, Masada - Alef*

Miles Davis:

Part of Miles Davis' appeal is his enigma-like personality, and that he is continually hard to define as a musician. His beautiful approach to phrasing is in itself elusive, and his style difficult to pin down.

Davis's role as a composer is often disputed, as is his trumpet technique; however, it is completely clear that he affected the music he recorded and the musicians he hired profoundly. Davis was both conceptually and organizationally astute, and he continually lead stylistic changes in jazz music because of a profound sense of taste and knowledge of what his audiences wanted to hear. His career spans several extreme stylistic changes and though his role as a composer is often vague, he is highly regarded for using both original and standard songs at different points in his career. Considering Davis' influence, and the achievements he is most regarded for, it was somewhat shocking to find almost no examples of long form recordings in his career.

If looking only for a jazz suite in Davis' recording history, the only clearly defined long-form work is *Aura* by Palle Mikkelberg from 1989. The '70s fusion period relied on long vamps, and improvisation, to copy aspects of rock and roll and created long jams, but not really anything long based on compositional material. Davis' '60s quintet created albums that conceptually sound like long-form works, with the band playing suite-like improvisations in performances, but generally used jazz standards as the primary form. Davis was most likely conceptually influenced by rock album production and used this approach in many of his recordings. The intent was in making his records sound like a unified whole, epitomized by the incredible mood *Kind of Blue* creates as an album.

The '60s is somewhat of a peak period for album-length recordings, and musicians were using the format to their advantage. The importance of singles was still significant, but until the digital age there was a feeling that artists needed to create complete albums. Many of Davis' albums from this period feel like long-form compositions, but the performance practices of the songs, that they are contributed by multiple composers, and his own performance practices, suggest that none of these recordings are actual suites.

Davis' cinema scores certainly are long-form compositions, but scores are driven by the story or concept of the film. In some cases Davis improvised over the film and film music generally lacks a sense of musical completion, or resolution, because its context is tied to the film. Davis' pre- *Kind of Blue* work generally fits into various categories of bop, hard bop, cool or his wonderful and influential songbook of jazz standards, which usually avoided longer forms.

When initially conceiving of this research project, Davis' collaborations with Gil Evans were integral to my own conception of long-form compositions. *Sketches of Spain* was perhaps the primary inspiration for my love of long-form jazz compositions. When gathering suggestions of long-form jazz compositions, to be compiled on the chronology, several commenters regarded these works as not long-form compositions because they are collections of songs generally written by other composers and then arranged by Evans. The description of Evans as more of an arranger than a composer is accurate, but not entirely fair because he often re-composed the works he arranged. The sound world he created is utterly original.

Generally, I understand and agree with the point that lacking a central composer generally means a work is not thematically related. Classical composers, such as Jean Sibelius, are known to have collected folk pieces, or other works, and created suites using them. *Sketches of Spain* draws upon many pieces from the *Music of Andalusia*, *Spain: Flamenco Music of Andalusia*, Various Artists FW04437 / FE 4437. These Davis/Evans works are difficult to imagine in separate pieces. All of their collaborations appear to be features for Davis as a soloist, like a concerto. In addition, some outright musical decisions were made that seem to imply a sense of a collective, suite-like approach to the recording *Miles Ahead*. Included under the 1957 entry is a producer's quote where they specifically decided to reissue *Miles Ahead* with songs being connected because they knew Gil Evans' intent was to create a suite-like approach to the entire work. Evans composed little transitional segues, and sequencing, to create a continuous sounding work. George Avakian recalls in the liner notes to *The Complete Columbia Studio Recordings of Miles Davis & Gil Evans*:

"When I restored *Miles Ahead* in 1993 to its original monaural conformation (53225), I made a couple of deliberate changes: the linking of the fifth and sixth compositions (which of course had not been possible in the Lp format, but was clearly intended by Gil)."²²

Avakian's words speak to both Evans' intention to sequence and organize the material in a suite-like manner and reiterates the issues with LP formatting, which affected how much music could be contained on a record — and still had a split in the middle when turning over the record. This like the other Evans/Davis

²² George Avakian. *The Complete Columbia Studio Recordings of Miles Davis & Gil Evans*, 1996, Sony Music liner notes, pg. 33

collaborations seem to transform a series of unrelated works, by different composers (or an actual long-form composition like *Porgy & Bess* by a different composer) and unify them with a unique instrumentation, Evans' personal arranging style and Davis featured in a trumpet concerto like framework.

1958's *Porgy and Bess* was already a long-form composition and opera by Gershwin. *Porgy and Bess*, which itself was not recorded in its complete form as an opera until 1951, has multiple recordings of jazz artists performing the entire work. Davis and Evans were not the first to specifically record a vocal work like an opera or musical. Actually, Mundell Lowe recorded *Porgy and Bess* a few days earlier than Davis and Evans. Aaron Bridgers recorded many of the pieces in France before either of the Lowe or the Davis/Evans versions. Between 1958 and 1959 there are several attempts at "complete" instrumental versions of the opera by Rex Stewart, Bill Potts, and others.

Most likely the incredibly successful recording of *My Fair Lady* by Shelly Manne and Andre Previn created a trend of instrumental versions of popular long-form vocal works being recorded. A big question remains as to how to categorize these versions. Are they something different and new compared to the original because they are instrumental? The Miles Davis and Gil Evans version is definitely a rendition of the original work, but so far from the original that it can be listened to on its own. All of the collaborative works by Davis and Evans appear to have in essence that they were meant to be performed in an order. They were concerto-like features for trumpet and often composed/arranged to segue between songs.

The post '60s Davis was consciously attempting to attain popularity, emulating the success of rock and R&B recordings success. His decisions were very successful and in all of his post '60s phases he attempted to create recordings that exhibit long-form like concepts. His quintets explored material in a compositional manner through improvisation and collective interplay. His electric period consisted of mostly epic groove-oriented jams, which often extended between 10-plus minutes to half-album length songs. In this period, he also edited and re-contextualized his live performances much in the manner that DJs would approach mixing 20 years later. His post fusion '80s period offers the only specific, unarguably long-form work, *Aura*, but his other recordings seemed to refocus on shorter songs and possibly a more pop-oriented influence. Davis' conceptual influence on long-form compositions is as integral as Ellington's or Mingus', but in a strange manner because Davis usually did not actually record long-form compositions. He rather made a significant number of recordings that sound like or create a cohesion that supersedes actual compositional form.

Recordings: *Live Evil*, *The Complete In a Silent Way Sessions*, *The Complete Jack Johnson Sessions*, *The Complete Bitches Brew Sessions*, *The Complete Studio Recordings of The Miles Davis Quintet 1965–1968*, *Miles Davis & Gil Evans: The Complete Columbia Studio Recordings*, *Ascenseur pour l'échafaud*, *The Complete Live at the Plugged Nickel 1965*, *Star People*, *On the Corner*, *Tutu*, *Aura*, *Amandla*

Fusion:

Many of the considerations needed to be made concerning the compositions in the jazz fusion genre were expressed under paragraphs concerning the progenitors of the style. Pop, rock and funk compositions rely on more repetition

than standard jazz compositions. With vamps and repetitive melodies, jazz fusion gravitated to many of these devices to create longer songs created from a minimal amount of composed material. The success of rock recordings created conceptual influences that often owe more to marketing. Many of the most important jazz fusion recordings are long without being long form and have a thematic continuity that was drawn up to maximize the marketing appeal that was already being realized in other musical genres. It is important to note that this is not specifically a jazz fusion phenomenon; in general record producers and labels want to secure success and often choose to copy other successful ideas. Several of the primary creators did contribute works intended to be long-form compositions — Weather Report's *N.Y.C. Suite* and Billy Cobham's *Solarization* both are multi movement compositions.

Miles Davis' fusion works are generally combinations of long, and edited, jams and high-concept marketing imagery. Many of the recordings of the era, such as Shorter's *Phantom Navigator*, Hancock's *Head Hunters* or *Man Child* for example, featured colorful, illustrated album covers that appear similar to a science-fiction movie poster or perhaps an album by the rock band Yes. Compositionally, these albums are collections of songs that seemed programmed.

Another aspect that seems to create length in fusion recordings is the idea of experimenting with electronic sounds. Joe Zawinul, Jan Hammer, Hancock, et al., experimented with new keyboards and equipment. Synthesized sounds as well as new and experimental electronic equipment are often featured in improvisations on these recordings and rarely seem used to musically develop a piece

instead setting an “alien” soundscape for the listener. Jazz fusion, as a whole, expanded the compositional forms to match the styles of composition found in the music it was fusing with. When fusion artists actually composed longer compositional works they usually described it specifically.

Recordings: Miles Davis: *Live Evil*, *The Complete In a Silent Way Sessions*, *The Complete Jack Johnson Sessions*, *The Complete Bitches Brew Sessions*; Weather Report: 1982, *Weather Report*, *I Sing the Body Electric*, *Sweetnighter*, *Mysterious Traveller*, *Tale Spinnin'*, *Black Market*, *Heavy Weather*; Herbie Hancock: *Then and Now: The Definitive Herbie Hancock*, *Sextant*, *Head Hunters*, *Mwandishi*; Mahavishnu Orchestra: *Birds of Fire*, *Inner Mountain Flame*; Billy Cobham: *Total Eclipse*

Bossa Nova:

The popularity of bossa nova had double exposure, in jazz with the recordings featuring Stan Getz and generally in Brazil with popular recordings by Luis Bonfá, Antonio Carlos Jobim and the Gilbertos. The bossa nova song book is frequently performed in tandem with the standard jazz repertoire. Musicians often transform jazz standards into a bossa nova style at gigs and jam sessions. Additionally many of the most famous songs by Jobim or Gilberto share chord progressions with standards composed by jazz artists like Ellington. This assessment speaks more directly to the jazz appropriation of bossa nova, but some impression of the Brazilian history was necessary to consider. The need to understand the Brazilian history came from the lack of any specific long-form works in jazz crossover recordings. This made bossa nova the only jazz sub genre bereft of any suites. The legacy of bossa nova recordings certainly spoke to a premium being placed on songwriting, so it seemed strange to not find any examples of composers attempting bigger works.

Bossa nova song lengths are often longer than the typical jazz standard. Many of Antonio Carlos Jobim's songs are longer than 32 measures. Additionally bossa nova songs feature important lyrical content. Singers and lyrics have generally been featured as guests on long-form compositions, not really as the driving force behind a jazz suites. For these reasons it seemed that maybe it wasn't that conceptually important for composers to compose on a big canvas.

Another idea is that both Ellington and O'Farrill used suites as a musical introduction to their cultures. Many styles of music, and cultures, have followed their lead and introduced themselves musically in jazz suites. Many of the Brazilian composers seem well informed in classical music so even that common claimant for composing long-form works was being ignored. Milton Nascimento has recorded two ballets, *Maria Maria & Ultimo Trem*, they are neither specifically bossa novas, or even jazz, being more generally examples of the diversity of Brazilian music. Hermeto Pasqual also composed long-form works such as 1972's *Slave Mass*, but again it generally featured Brazilian music as a whole. Otherwise I found no specifically composed jazz influenced bossa nova suites.

The primary difference in the Brazilian side of the bossa nova is that it is most always featuring singers. Similar to jazz (and pop), bossa nova singers are looking for songs, and hit songs too. Long-form compositions almost never feature that criteria. Because of their length, long form compositions are somewhat anti-radio air play, where content was usually scheduled in relation to commercials breaks.

As for the jazz side of the bossa nova, Ellington features a tribute to Brazil in his *Latin American Suite*, "The The Sleeping Lady and the Giant Who Watches over Her," as well as "Brasilience." The sound Ellington creates, as with his other cultural suites, is his own and not directly related to specific Brazilian musical styles.

One strange long form anomaly using the bossa nova style in a long form context, is the Bill Barron Orchestra's *West Side Story*. To be clear it is not an actual orchestra, only a quintet, but the approach does transform the musical into an instrumental suite, similar to the Davis/Evans version of *Porgy & Bess*. Bossa nova songs are part of the jazz repertoire. It is a style that composers did not feel compelled to contribute many long form works, probably because they focused on lyrical song writing instead.

Recordings: *Getz & Gilberto, Maria Maria, Ultimo Trem, Latin American Suite, The Complete Tom Jobim & Joao Gilberto The King of Bossa Nova*

Poetry/ Storylines/Lyrics/Singers:

One of the few collaborative compositional methods that I felt necessary to include on the chronology were the marriages between jazz and poetry and spoken word. Where other mixed media such as film scores, ballets, or musicals, sequence the music specifically to the storyline in the work, a poem can be viewed as a replacement for the lyrics to a song.

When reciting poetry the words of the poem become a temporal sequence. Combining the words with through-composed music as opposed to an ostinato, or a repetitious song form like a 12-bar blues, the overall form is dictat-

ed less by the music and more by the poem itself. This is not to be confused with sound collage like Oliver Nelson's *The Kennedy Dream*, which uses parts of John F. Kennedy's speeches as part of the orchestration, but something where even free improvisations takes on specific form. The poem is the form the music is composed or improvised around, and because of this many music and poetry collaborations become long-form works by proxy. The form is repeatable and recognizable even if the music itself not.

Mingus is certainly the leader in combining poetry and music, with monumental works such as *The Chill of Death*. However, Archie Shepp and Steve Lacy can also be found frequently involving poetry in their performances. Early collaborations with poets like Langston Hughes, Allen Ginsburg and the beat generation generally deserve a specific study of their own. Another unusual example is the Arthur Prysock recording *This is My Beloved*, based on an anonymous love poem. It heralds a certain modern understanding of the musical approach to accompanying rappers.

Many song lyrics skirt the line of poetry in a sense anyway, and there are also examples of the poet, like a musician, improvising with the ensemble using words. The inclusion of words, or lyrics, in a long-form work is pretty common to many works in this chronology. Ellington uses lyrical content in many of his early suites as in *Black, Brown and Beige* or "I Like the Sunrise" in *Liberian Suite*. In many cases this seems like a direct result of the story the composer is attempting to tell. Abbey Lincoln's vocal contributions to *Freedom Now Suite* are an integral part of the suite's message. Many other composers appear to utilize this device

to express their story verbally in their larger works. This doesn't automatically transform the work into an opera, but it is certainly a device used to contrast the music. There are several jazz opera's — such as Anthony Davis's *X*, *The Life and Times of Malcolm X* or Marcus Shelby's *Bound for the Promised Land: Harriet Tubman*. As previously stated these works were neither avoided or searched out specifically for this chronology because they deserve their own category and research.

The careers of the famous jazz singers follow a somewhat different path than the careers of jazz instrumentalists. Singers tended towards a top billing in big bands and much of the marketing for their careers revolved around the search for hit songs and recordings. Over the years, instrumental stylists have certainly copied this marketing style, recording songbooks and popular songs intending to tap into the popularity of the songs. Likewise singers imitate instrumentalists, an example being Billie Holiday's approach to melodic phrasing.

Very few examples of a singer leading a long-form composition were discovered. Many of the suites listed do include singers, voices or choirs, but they are not generally leading the ensemble. The most high profile example of a singer at the head of a long-form project is probably Lincoln and Oscar Brown Jr.'s involvement in the seminal *We Insist: Freedom Now Suite*. However, several of Ellington's suites (*Black, Brown and Beige*; *The Liberian Suite* and the *Sacred Concerts*, for example), Wynton Marsalis's *Blood on the Fields*, John Carter's *Roots and Folklore: Episodes in the Development of American Folk Music*, and many others include significant lyrical content. Mose Allison's *Backwoods Suite*

would be another example, and the composition "Moving On" from Betty Carter's *The Audience with Betty Carter* is a long-form song. There are likely other examples, but in general it seems that singers were viewed in a different marketing sense and were less likely to record a long-form work because of the lack of radio play such works would achieve. There are also many conceptual albums, such as Frank Sinatra's *Watertown*, that are debatable because the albums have a sense of thematic continuity.

Concept Albums/Medleys:

In general this chronology attempts to avoid including conceptual albums. In essence the thematic relationships found in long-form compositions and concept albums are similar. The primary difference between the two seems to be that the composer is not always the driving force behind a conceptual album. There are a wide variety of conceptual themes that could be described as tropes: strings, chamber groups, a songbook of one composer's work, a stylistic ensemble (i.e. latin, bossa nova, organ trio etc.). In most cases these themes are employed as a tool to show an artist's range, as well as interest a new audience. The conceptual album can be a marketing scheme or something the record producer developed rather than a decision by an artist. Ray Charles' *Modern Sounds in Country and Western Music* and Sonny Rollins' *Way Out West* were both artist-driven concepts by contrary.

One way to differentiate between the two is a conceptual album will not automatically feature one composer's material, where as a long-form composition

is almost always a single composer's work. The idea of a strings album or a song book collection featuring one composer's work gives the aural appearance of the same thematic continuity that most long-form works have, but does not offer the intention that the songs be performed together or in a specific order. Another angle is that long-form composition at some point became another conceptual trope for record producers and artists to experiment with, though they rarely have been rewarded with financial success creating them.

Even harder to assess are albums after 1960. The influence and popularity of conceptual rock LPs and pop albums influenced the recording industry in general, making the copy cats think that the concept potential was the secret to success. Many conceptual jazz albums sound very different compared to works by the same artist that are clearly suites. This also helps identify the non-suite.

Shorter's post Davis recordings (and many of his fellow Davis peers' as well) are highly conceptual. His fusion compositions tend towards lengthier forms but in comparison to his Blue Note album *The All Seeing Eye*, Weather Report's *N.Y.C. Suite* or his recent *Pegasus*, the albums do not appear to be compositionally linked. Concept albums often appear to be aimed at reaching a specific audience: counter culture, psychedelic drug culture, fans of country music or to offer another setting to hear an artist show their range.

Another grey area subject are medleys, which appear in big band recordings and solo piano works occasionally. In general a medley is a long form arrangement of a collection of songs. The original songs that comprise the medley were not written with the intention of a performance in a longer work. Howev-

er, occasionally medleys can become something more than a song collection.

Chico Hamilton's *Original Ellington Suite* is a collection of Ellington songs composed as a suite, yet because it is all Ellington material it is in a sense a medley. Ellington actually does similar medleys himself in performance. A medley is usually a showcase of several songs, and the songs are not performed in their entirety. The traditional medley is a device offering the audience a taste of a series of songs that are familiar, but still surprising in how they transition between sections. The Hamilton suite uses a medley of Ellington material, but each has a role as a movement in the entire work and they are performed in their entirety though in a new orchestration. Betty Carter created medleys using thematic continuity in live concerts. She would feature a series of songs with "Autumn" in the title or featuring a song for each season. Carter used the lyrical continuity to create a thematic device to engage her audience. The medley musically is a type of long-form composition because it has multiple sections, but the thematic content is often driven by different goals and lacking the typical resolution of the movements found in long form works.

On this chronology recordings occasionally seemed to go beyond being conceptual, or being a medley. Stan Getz and Eddie Sauter's album *Focus* appears to be a strings album with no direct inference that the music was programmed or thematically continuous. However, all the music is Sauter's, his arrangements, like Gil Evans', often pass into such personal musical territory that they would seem strange if played on a different album or by a different ensem-

ble. Like the Evans/Davis collaborations, I believe the music ventures into something that should be considered long form.

Free:

Free jazz is generally considered to be the period after Ornette Coleman and Cecil Taylor first recorded, beginning around 1959. The impression is often given that free jazz avoided a reliance on harmony, song form and rhythmic pulse. The name was descriptive of breaking free of musical, societal and spiritual conventions and boundaries. Many musicians and listeners felt liberated by this idea. The conventional jazz community reacted poorly to musicians they felt ignored important musical fundamentals like intonation, phrasing and timing. In some ways these opinions may have related to the popularity free jazz enjoyed. Very rarely has there been acknowledgement concerning how compositionally driven the free jazz movement was. Through researching this chronology my own opinion has decisively changed, viewing this style as being driven equally by composers as much as improvisors.

Coleman's initial record contract was awarded by Les Koenig because of his interest in the saxophone player's songwriting. Coleman's early music is clearly comprised of written songs. The melodies stretch the boundaries of chromaticism and tonality, and the solos seem free of the song form, but they are composed works.

Cecil Taylor discusses teaching his compositions to the musicians on his early recordings, which attests that there was pre-composed material, not simply improvisation. Both John Coltrane's *Ascension* and Coleman's *Free Jazz* albums

involved multiple takes. The alternate takes follow similar sequences, suggesting some style of direction, conducting or composition was used.

Both of these recordings were instrumental in taking the music completely out, into fully improvised music. Even though these artists brought about a popular style of creating music entirely through improvisation, they also introduced many modern ideas of conceptually composing. Sometimes this formed a method of composing, like conduction or sound painting, that directed the improvisations.

The second generation of free players, the members of groups like the A.A.C.M. or B.A.G., utilized all of the methods of composition at their disposal. A concern for African-American culture also informed their approach to performance. They often used performance techniques like costumes, small instruments, masks and face paint similar to Sun Ra's approach. They included a sense of cultural and musical history in their performances along with their experimentations with modern styles of composition.

Almost every year, post-1959, of this chronology features examples of composers considered avant garde recording long-form works. The quantity of long-form works by free jazz musicians is staggering and the hardest to categorize because they generally tend to be longer improvised performances and use techniques that direct improvisation in compositional manners but actually are spontaneously created.

Solo performances:

There were many long solo recordings to review for the chronology, and it was often difficult to decide if solo recordings were based on long form compositions. Solo piano recordings after 1960 were the most difficult to categorize. In general, other solo instrumentalists were clear if the work was also intended as a long-form composition. Solo performances, and solo piano performances, should be assessed in their own category because the relationship to composition is different. Composition in its simplest form is some form of organization or direction of musicians to create sounds. When performing solo the need for form is somewhat less necessary. This isn't to suggest that some artists ignore it, but that they can make a decision to diverge from the form without the ramifications that would occur when performing with others.

In the case of the piano the significance of the instrument's ability to coordinate multiple layers using two hands and 10 fingers makes the keyboard ideal for solo performances, especially because one can accompany oneself. In reviewing the solo recordings for this chronology, performances on many different instruments, it became clear that an element of the performers relationship to form is changed when performing solo. The same relationship to form progressively changes as concepts and explorations of free improvisation become more accepted in jazz history.

In fact, improvised performance practices appear to have opened up the door for many other instruments to begin traditions of solo performances. Early jazz solo performances are almost always piano, and of course ragtime, stride and boogie woogie piano all have significant solo piano traditions.

There are also the incredible and legendary solo saxophone performances such as Coleman Hawkins's "Picasso" or Eric Dolphy's version of "Tenderly," but it was still somewhat of an event when Sonny Rollins released an entire solo saxophone album in 1985. Avant-garde jazz musicians had been releasing solo albums since the late '60s, but very rarely did these albums focus on compositional themes over improvisational ones.

As with the solo concerts of pianist Keith Jarrett, the anticipation of Sonny Rollins' solo album is driven by a desire to hear the improvisational imaginations of such an artist. In relation to long-form works, one issue with a solo album is the lack of contrast needed to sustain interest for a prolonged piece of music. The instrumental timbre needs to be challenged by contrasting the material.

Any solo recording needs to be listened to in order to be deemed a long-form piece. Several of Cecil Taylor's and Sam Rivers' solo recordings were titled as if they were suites, but upon listening sounded like improvisations. In contrast Steve Lacy and David Liebman released several solo saxophone pieces that were suites or collections of works. Solo recordings for this chronology are of the variety of specifically composed pieces.

Organ Combos:

In the late 1950s, Hammond organ combos were popularized by Jimmy Smith and a few others. Jazz artists were often featured with organ combos as a marketing trope and reciprocally Hammond organists were featured soloists in a variety of conceptual albums. Thus, a variety of variations on song books, fea-

tured guest artists, exoticism or performing some non-jazz repertoire piece (like Jimmy Smith *Performs Peter & the Wolf*) became commonplace for the organ players.

Despite the opportunities there appear to be very few jazz organ long-form compositions. There are a wide variety of concerto-like feature performances like Jimmy Smith's recordings with Oliver Nelson's orchestra and Richard "Groove" Holmes recording as a soloist with Gerald Wilson's big band. Those recordings are long-form sounding works with a personal arranging vocabulary, cohesive working bands and great organ soloists, but performing mostly a standard-based repertoire in a particular setting.

Organ music is soulful and groove oriented, primarily intended as a night club experience. The marriage of the jazz suite and the organ combo is sort of at odds with the performance settings of the two styles. It is still a little strange that so few long form works for organ were attempted, if just in the case of a collision of two marketing ideas.

The primary long-form works, for organ, appear to be Jimmy McGriff's *Freedom Suite*, from 1972 and Jimmy Smith's *Portuguese Suite*, from 1973. Larry Young seemed to approach 1968's *Heaven on Earth* with a thematic concept; the music also obviously adheres to a more freely improvised collective approach. Young was one of the most experimental organ players in jazz history and performed on other players' long-form works. He did conceive his own music with larger thematic ideas, just not compositional ones. I would expect that a contemporary master of the organ like Joey DeFrancesco has performed some long-

form work for organ. Avant garde composer and alto saxophonist John Zorn has a series of pipe organ pieces.

European Jazz:

The earliest recorded long-form works by a European jazz musician would most likely be by Martial Solal. He composed several movie scores, such as "À bout de souffle," in 1960. Several other European artists seem disposed towards creating on large canvases, which may be more natural being influenced by European classical music traditions. Many recordings by groups such as the William Breuker Collectif, Edward Vesala and Tomasz Stanko's feature long form works. Kristof Komeda also contributed important and influential jazz movie scores and the European avant garde continually contribute long-form works individually and in collectives such as Barre Phillips's London Composers Orchestra. Many of the recordings are unfortunately hard to find. They are on small labels or out of print. Many of these artists are equally interested in improvisation which creates some doubt as to if the longer works are also long form works. I expect that with thorough study many long-form compositions by European jazz composers would be discovered.

Gunter Hampel:

One European avant garde musician offered a good example of the trouble with researching the European composer's work. Hunting for a specific composition is a relatively easy task, but titling can often be a vague and confusing

piece of evidence. Gunter Hampel has recorded prolifically and often titles his works in a more classical manner with numerical listings. Hampel is also primarily known as a European avant garde improviser. In the liner notes to his 1967 recording *Music From Europe* he tries to make it as clear as possible that his music is composed:

"Every piece is written down, in notes, symbols and recommendations for improvisation."²³

Despite the claims Hampel makes, the material on the recording seems to be developed primarily through the "improvisation as composition" approach and the full scope of his comments feel a tone defensive. This tone is probably in reaction to the perceptions of avant garde music by traditional musicians. Hampel's comments add to the voice that many avant garde musicians consider themselves composers and not strictly improvisors.

Hampel's discography is confusing because he has recorded several hundred pieces. Hampel has an enormous output of experimental recordings and styles of approaching composition, so many of these recordings may not be long-form compositions despite the titles appearing to be. Generally compositions with larger ensembles need more formal direction. The larger ensemble works would be the places to start researching which of Hampel's pieces are intended as long-form works. Hampel is an example of an artist with an absurd recording legacy. An recording history too large and difficult to even track down all of his albums. He is matched in this by contemporary artists such as John Zorn. They

²³ Gunter Hampel, *Music from Europe*, liner notes, ESP 1042

and other difficult-to-categorize musicians also would be important composers to research concerning unrecorded long form works.

Chapter 3: The Zodiac Iterations

Mary Lou Williams was described by Duke Ellington as both "perpetually contemporary" and "beyond category." Ellington although a genius of the superlative, had to have a reason for choosing those types of descriptions for Mary. Overall there is a sense of Williams's career as one of a innovation and respect. Investigating her legacy often stalls at the importance of her being one of the only successful female jazz instrumental musicians, arrangers and composers of her era. She certainly deserves the acclaim for trailblazing gender equality in jazz music, a style that even now has less then equal gender membership. Rarely does the conversation go past this obvious tributary and arrive at why she was an important musician. One who contributed deeply to the legacy of jazz music, in a similar manner to what Ellington, Monk and Miles Davis did.

Williams has two biographies which offer her compelling life story and re-view her career history. The books rarely discuss the musical language she was using from a musical perspective. Mary Lou Williams's legacy, as a modern musician and composer is reinforced because she continually adapted and assimilated new musical styles. Her style grew with the times and she contributing important songs, arrangements and performances to swing, stride piano, bop, sacred and post bop jazz music. Though Williams composed several well known songs, *The Zodiac Suite* is probably the composition she is most associated with. Its creation was also at a critical time, the mid forties, in jazz music where the transition from swing to bebop was progressing rapidly. Williams is an exceptional figure to study because, like Coleman Hawkins, she truly related with both styles.

She was also more involved with early bebop as a performer and composer than Hawkins was. Hawkins's was perhaps more influential to bebop as a bandleader who hired bebop musicians like Max Roach, Thelonious Monk and J.J. Johnson in his bands.

In Mary Lou Williams's career *The Zodiac Suite* went through a series of different iterations. The idea of compositions based on the signs of the Zodiac resonates with an audience very easily, but the depth of Mary's writing for the suite is also deserving of an audience. Studying how Williams created the suite and her different approaches to performances of the suite give evidence to her breaking ground in a variety of historic ways. Analysis of the individual movements of the suite reveal a work which could make the transition to various stylistic interpretations. The movements hold all sorts of compositional surprises for jazz music in 1944. Comparing the versions, including Geri Allen's revisited version over a half century later, addresses how Mary's work holds up when being performed in these different styles and eras. Perhaps the best definition for modern music is how it relates to the music after it and *The Zodiac Suite* offers many early examples of some of the most lauded innovative techniques in jazz being used before they are generally acknowledged. Finally why is a work, and an artist, that offers so much in just one work, so criminally under valued.

The History of the Zodiac Recordings:

In studying *The Zodiac Suite* it became apparent that the composition was a rare instance where a long form work was both revisited by the artist , interpreted by other artists and performed in several different styles. Williams debuted

the suite movement by movement on a monthly basis beginning in 1944 on a WNEW radio broadcast. Over a 13 year period she recorded music from the suite at least 4 times. The earliest recording is a piano trio version of the "Taurus" movement. The entire suite was recorded by the same piano trio for the Asch label in 1945. She recorded the entire suite again at a live concert at the Town Hall, arranged for a chamber orchestra, in New York City in 1945. She was the featuring guest soloist with Dizzy Gillespie's big band in 1957 and 3 movements were arranged by Melba Liston as a medley recorded at a live concert. She would occasionally mix movements into her solo performances later in life as well. In researching the Institute of Jazz Studies Mary Lou Williams collection a sketch of the "Scorpio" movement was arranged for 3 pianos, to be performed with Bud Powell and Thelonious Monk.

“Early in 1944, Thelonious proposed a collaborative project with Mary Lou Williams and Bud Powell. Ideally, they would each contribute compositions that could be arranged for three pianos... Williams had written an original piece called “Bobo” and began to re-work “Scorpio”, a movement in her “Zodiac Suite”²⁴

An orchestral version, which was performed with the New York Philharmonic at Carnegie Hall, which was recorded and stolen. The chamber ensemble recordings, and the orchestral recordings, were apparently taken by a European socialite Timme Rosenkrantz with the chamber recordings resurfacing decades later. A friend of Williams, Gray Weingarten recounts.

“Timme Rosenkrantz owed me a lot of money” says Weingarten, “and gave me a whole bunch of records, his way of paying me back. Mary Lou’s Zodiac at Carnegie Hall, a twelve inch vinyl record with a radio station’s

²⁴ Linda Dahl, *Morning Glory*, 193, University of California Press, 1999.

name printed on it, was among them. And I think I might have the only copy of that record.”²⁵

Despite the theft of these recordings the performances were influential to other musicians, and predated Charlie Parker’s work with strings and the Third Stream movement. The theft of the recordings may have diminished the recognition Williams should have received in attempting collaborations with classical musicians.

In addition to the various times Williams herself presented the suite, or excerpts of the suite, an arrangement of hers for the movement "Scorpio" was recorded by Oscar Pettiford and arranged for sextet. This arrangement was apparently a gift to Ellington, possibly something Pettiford retained from his own performing relationship with Ellington. The scores at the Institute of Jazz Studies collection actually have "Kirk" or Andy written on them. This could mean that they were originally meant for Andy Kirk with whom Williams also had a relationship, or were offered to both Kirk and Ellington at some point. Pettiford's ensemble version is for sextet which would suggest some form of reduction from big band to sextet happened to the arrangement. There are several examples of other musicians performing movements of Williams's masterwork. This includes a bizarre marriage of a movement by movement interpretation of hers and Stockhausen's own *Tiekras* (zodiac) suite. Most recently a complete piano trio version of *The Zodiac Suite* was recorded in 2003 by Geri Allen.

²⁵ Linda Dahl, *Morning Glory*, 175, University of California Press, 1999.

When a piece, like *The Zodiac Suite*, can be transformed into vastly different musical settings and styles it speaks to the depth of its universality. Williams's writing was transferable to many different musical settings: piano solo & trio, sextet, chamber ensemble, symphonic orchestra and big band. How modern Mary's writing is in *The Zodiac Suite* can be addressed by if Geri Allen's version, recorded about 60 years later, would need to redefine the compositions a half century later. Most of the arrangements of *The Zodiac Suite* were either done by other arrangers or in collaboration with Mary. In the case of the Chamber music and Philharmonic versions the arrangements were primarily orchestrated by Milt Orent. With Dizzy Gillespie's band Melba Liston worked with Williams. The question of what is integral to *The Zodiac Suite* in these version can be described by song form. Which parts exist in all of these different versions? Aside from the decisions regarding the use of the ensemble each version needed the biggest changes are in the improvisational space. In the Gillespie big band recording Mary is the featured soloist accompanied by the band. The trio recordings are more interactive and the solos are very short because of the recording constraints. Using strings requires writing things for them to play, which leads to additional material because of the number of instruments. All of the versions, including Allen's, follow the original song forms. The biggest differences are who is soloing and the length of the solos; Allen's version is nearly twice as long as the original because of the extensive soloing and soloing by the rhythm section. Each different version instead highlights different things about the piece, which contains quite a bit of music.

The Historical Importance of *The Zodiac Suite*:

The Zodiac Suite was an ambitious work. Mary's writing is still fresh, with excellent use of contrast in the 12 movements. Studying the movements individually offers a wide palate of contemporary compositional approaches. The scope of *The Zodiac Suite* historically is possibly the most important reason to be familiar with it. *The Zodiac Suite* is a rare example of a long form composition by a female composer before 1950. *The Zodiac Suite* is also one of the earliest jazz suites, the original piano trio version lasts about 30 minutes, and close to the longest. Prior to 1945 when the suite was composed, only 10 long form jazz works were included on this chronology, 7 by Ellington, 2 by James P. Johnson, and the "Concerto for Clarinet" by Artie Shaw. Ellington's *Black, Brown and Beige* was recorded multiple times, later versions are often longer than the premier Carnegie Hall performance in 1943, which was around 18 minutes long. Johnson's pieces were probably longer in performance but not in the eventual recorded versions we can hear. LP format wasn't introduced publicly until 1948. The length of *The Zodiac Suite* was prohibitively affected by the limitations of the recording format. The earliest version of the suite has very few solos, later versions feature soloists throughout the piece; it seems clear she focused on ensemble improvisation more than solos because of the time constraints. It is one of the only suites initially conceived for a small group, which becomes more common by 1957. Aside from a couple of long form works by John Lewis, for the Modern Jazz Quartet, most long form jazz compositions were written for larger

bands. More importantly than how small the group was is the instrumentation for the modern piano trio: piano, bass and drums.

Williams transformed *The Zodiac Suite* into different settings after recording it initially with her trio. Today we first consider the piano trio to be piano, bass and drums, it is an expected format in modern jazz. In 1945 it was still unusual, the popularity of Nat "King" Cole was critical to what the conception of a piano trio was pre 1944. There were a variety of combinations but bass, guitar and piano at the time was the most popular. The modern piano trio (possibly with guitar too) could be found in the core of the big bands of the era and was featured in many of Count Basie piano introductions. Occasional trio recordings by pianists would feature bass and drums, Teddy Wilson recorded a few songs with a trio using bass and drums, but this was not typical. Mary Lou Williams's earliest recorded movement from *The Zodiac Suite* was the 1944 recording of "Taurus Mood". This recording features the same trio, with Jack Parker and Al Lucas, that she used when recording the entire suite for Moe Asch in 1945. Around the same time Erroll Garner released his famous recording of "Back Home in Indiana" from the Spring of 1945, also featuring piano, bass & drums trio. The format would be integral to bebop and post war jazz. After Garner, artists like Bud Powell and Thelonious Monk would record important piano trios with drums and bass. Interestingly both Williams and Garner hail from Pittsburgh, Pa. forming an incredible legacy of modern keyboard playing with Earl Hines, Billy Strayhorn and Ahmad Jamal. The excellent analysis of *The Zodiac Suite*, by Dan Morgenstern in the Smithsonian reissue of the Asch trio recordings expresses the importance of the

influences of other piano players. Mary described to him where certain piano techniques she used were absorbed by other players and the influences that they collectively drew from. In the case of a glissando from the “virgo” movement of the suite she described how she influenced her peers with a particular technical figure.

"This gliss was appropriated by Nat King Cole, whose touch in any case resembled Mary's. Interestingly they both began with Earl Hines as a strong piano model. Tatum also copped this Mary special-"²⁶

Errol Garner and Williams approach to the trio differs. Garner has the fleet right hand figures which Bud Powell would soon expand on. Williams uses a more interactive approach, which can relate to the styles that Ahmad Jamal and Bill Evans's would use in their famous trios.

²⁶ Dan Morganstern, Mary Lou Williams: Zodiac Suite, liner notes, Smithsonian/Folkways, SF CD 40810, pg.13

IN 1946, Williams attempts at reworking *The Zodiac Suite* for Chamber ensemble, as well as orchestra, pre-dating any conception of Third Stream jazz. The Third Stream title was coined by Gunther Schuller in 1957. The orchestral concert of *The Zodiac Suite* was consider particularly ground breaking by other musicians. Williams talked about wanting to get the classical musicians to swing and the arrangements are generally an ensemble conception. The chamber group recording avoids the idea of a jazz combo with orchestral backgrounds. Williams's uses several important compositional devices that are trumpeted as major achievements by other artists in jazz several years after she recorded the suite. She uses modality, something usually connected with Miles Davis and his 1959 recording *Kind of Blue*. On "Capricorn" she uses stacked fourth piano voicings which were popularized by McCoy Tyner a decade later.

Example 2.1: "Capricorn" introduction



She uses melodic and harmonic patterns and sequences, in "Aries" the dominant chord sequence is reminiscent of several of Thelonious Monk's compositions, though both artists were probably influenced by Ellington in this area.

Example 2.2: “Aries” opening dominant chord sequence.



In “Libra” Williams uses constant structure major chord progressions in a sequence which avoids specific tonal centers and would become more common in the 1960’s. These compositional methods work well when used in long form pieces because the experimental ideas can be explored without a commitment to resolving them. When including these concepts with a wide variety of unusual key centers, tempos and unorthodox song forms *The Zodiac Suite* offers a plethora of musical ideas which express modernism. Historically the suite has early examples of quite a few important stylistic shifts that occurred in jazz, all are good examples of modern concepts Williams used in the suite.

The Movements of the Suite:

Williams stated that her understanding of the signs of the zodiac was limited. There is one page of Astrological sign data in the Institute of Jazz Studies collection that she followed but was simply something a friend had given her. The extramusical zodiac concepts were used more as a way to designate artistic tributes to her friends. These dedications were connected by which zodiac sign a person was aligned with. Often the zodiac sign features multiple dedicatees. Williams later adds other musicians, who she discovered fell under a particular zodiac sign, as tributes. These posthumous additions somewhat limit the musical

influence we can expect from the people she composed the works for. Williams's own descriptions often lead towards the tendencies of the people and description of the sign itself to draw musical direction from. In Geri Allen's version, it is noticeable that it is a tribute to Williams herself. Allens's version is darker, with less contrast between movements of timbre and tone. This could be because Mary Lou's conception of the movements were about people she knew, or that the original creation was debuted movement by movement in monthly installments.

The Zodiac Suite was composed between 1944-1945. The transition between Bebop and Swing was at its crux. Williams displays her range using elements of the bop language in certain movements, as well as stride piano and other stylistic influences in the suite. Her assimilation of bebop soloing is not really complete at this stage of her career, and she leans more towards swing, blues and stride piano in her solos. All the solos are short on the Asch Recordings, several movements have no soloing at all. This could be the one reason the work is not appreciated as much as it should be. Jazz composition takes secondary status to improvisations. Instead Williams used a variety of piano fills and embellishments to improvise around the movements. Her solos are generally bluesy, often chordal instead of linear and she rarely plays any longer phrases. Eventually, Williams would assimilate the new style significantly but doesn't use it in her soloing on the early versions of the suite.

Most of the actual solos Williams takes are over bass ostinatos or vamps. These create early examples of modality in jazz, by staying in one scale for an entire solo. The second movement "Taurus" features a distinctive and unusual

form and a modal ostinato. The form is 10 measures, 7 measures and 10 measures. Like many of the movements the structure is an A - B - A form. The A sections are over a chromatic obstinate in F minor.

Example 2.3: “Taurus” bass ostinato (in bass clef)



Long form compositions are ideal for modal solo sections, because they offer distinctiveness between solos and solos in long form works need less individual resolution. Chord progressions often feature the same harmonic sequences, like ii-7/V7/I or a cycle of fourths, because these are repeatedly found in many different song forms long form works need to avoid repetitive solos that have a lot of the same language.

Changing keys, tempos, styles and meters is necessary when programming a good set, a good recording or a long form composition. Mary Lou does all these things to create contrast in the Zodiac Suite. Her use of contrast is pervasive, intentional and incredibly necessary to sustain interest in a 30+ minute work. Williams traverses many different key centers over the course of the work, the sequence of the key centers of each movement in order (with modulations within a movement in parentheses)

Example 2.4: Sequence of key signatures

Movement I Db

Movement II F-
 Movement III C
 Movement IV F-
 Movement V (E)F
 Movement VI Db (blues)
 Movement VII F (Bb, Db7/C7)
 Movement VIII Bb (Gb)
 Movement IX G
 Movement X Eb-
 Movement XI Bb- (F-/D-)
 Movement XII Db (Ab)

Db and its relative minor, Bb minor, are keys which are only occasionally used in jazz standards. A Db Major scale w/ passing tones of a b3rd and # 11 can be constructed from the roots of the primary keys in each movement. Though that particular sequence may be incidental, the return of the Db key center towards the end of the work creates a feeling of resolution in the overall sequence of movements.

Williams changes tempo and meter as a method of creating subtle contrast. In the 12 movements she changes tempo, or meter, over 40 times. The sequence of tempo, based on Asch trio version. Any internal tempo changes within a movement are marked in parentheses. Embellishment devices like accelerandos or rubato techniques are listed next to sections they occur in.

Example 2.5: Tempo gradations in the Asch piano trio recordings.

I - 140 (120) 140 rubato
 II - 70 (92) 70 ritardando
 III - 280 (140) ritardando
 IV - 80 (95) 80 rubato
 V - 114 ritardando; 100 rubato
 VI - 110
 VII - rub. 112 fermata, ritardando
 VIII - 90
 IX - 130 ritardando, x2, 114
 X - 87 ritardando, rubato, ritardando, rubato

XI - 115

XII - (3/4)146 ritardando, 112 accelerando, fermata, ritardando, fermata.

Additionally certain movements are solo piano movements, these are generally less in time than the group pieces. Altering tempo is a wonderful device, one rarely used within short form songs. The tempo array in the Asch trio recordings is mostly within 110-140 BPM, but Williams uses many subtle and distinct variations. There is only a few places Williams uses a different meter, "Pisces" is in 3/4 and briefly in the introduction to "Libra" it switches from 2/4 to 3/4. Williams's approach to the 4/4 meter is constantly changing, sometimes stylistically with a March or a Boogie Woogie type feel, sometimes she using double time like in the deceptive form of "Cancer". The Town Hall version of "Cancer" switches to a double time feel in the last 4 measures of the form, but on the repeat switches to held fermatas during those measures. In addition to the changes she creates through tempo and meter Williams uses some unusual individual song forms, a technique which we tend to see in slightly later compositions.

The forms of "Taurus" (10-7-10), "Cancer" (11 + 2 rubato, the Town Hall Version features the double time alteration the Asch trio does not) are unusual and several other movements contain 10 bar sections "Scorpio", "Sagittarius" & "Capricorn". Williams also utilizes many introductions, transitions & endings to add layers to the forms. These sections often include de-accelerandos, accelerandos, fermatas or rubato content of their own. The constant alterations of tempos and stylistic interpretations of meter speak to the complexity of perform-

ing the work. One introduction from "Libra" features a 2/4-3/4-2/4-3/4 meter grouping which then transition into 4/4.

Example 2.6: Changes in meter in the introduction to "Libra"



The array of affects Williams employs are incredibly clear in her trio versions but the larger ensembles seem to struggle with the execution needed for these effects. Larger ensemble versions have needed conductors and still struggled with these types of transitions.

Cancer:

The fourth movement of *The Zodiac Suite*, "Cancer", was dedicated to Lena Horne, and people who like peace & tranquillity. Williams later added a dedication to alto saxophonist Lem Davis. "Cancer" is the only slow tempo ballad in the suite and probably the only movement with 4 brilliant recordings of different versions. Mary Lou Williams's Asch trio recordings, which have some alternate takes, and *The Zodiac Suite: Revisited* by Geri Allen are deserving of the highest recognition. The Town Hall recordings are what they are, a live recording from 1945 and many of the movements struggle with the combination of classical musicians and jazz styles or needed more rehearsal. There are wonderful things to be discovered on the Town Hall recording, but most of the performances have little problems and the balance of the sound quality is weak. The version of "Cancer" from this concert, featuring a glowering and glorious Ben Webster, is the

stand out track and comparable to the excellent versions by Williams and Allen. All the other recordings of Zodiac material are excerpts, and only a few tracks have alternate tracks on the Asch recordings. "Cancer" offered an opportunity to hear 2 excellent trio versions by Williams, in the chamber group setting featuring guest soloist Ben Webster and in 2003 by contemporary pianist Geri Allen with Buster Williams and Billy Hart. Comparing these 4 versions is also evidence of Williams compositional brilliance, because the decisions never alter the songs initial, and unusual form. Instead we have arranging decisions that expand on Williams original concepts.

The first recorded versions of "Cancer" are about the same length, however the first take featured only piano and bass. The second, and the eventually released, take features trio and was considered more interesting, as described in the liner notes.

"The alternate is more successful if only because the rubato opening is harmonically more inventive"²⁷

The rubato opening is the typical introduction to the piece, the melody either conducted or performed rubato, usually by solo piano. The use of rubato, which lacks a strict feeling of time, in ballads is pretty common. In this case it contributes a sense of vagueness around the song form, doubled because this isn't actually an introduction. Williams plays the first 2 choruses of the song out of time, then improvises briefly and cues the rhythm section players to enter. At that point they interact and she cues the melody but being played in time, so in a

²⁷ Dan Morganstern, Mary Lou Williams: *Zodiac Suite*, liner notes, Smithsonian/Folkways, SF CD 40810, pg.13 "Virgo"

sense the out chorus of the melody. The form of the song is only 11 measures plus a first and second ending. In actuality the first and second endings experiment even deeper with tempo and timing.

Example 2.7 - Tenor Saxophone part for “Cancer” (chamber arrangements) by Mary Lou Williams, part of the Institute of Jazz Studies: Mary Lou Williams Collection.

TENOR SAX

4

4/4

A - Solo

mp

Ad Lib.

B

4

Ad Lib.

C

4

D

3

E

Ad Lib.

G^M E^b G^M D⁷(9) G^M D⁹-5 G⁷ A^{lin} A⁹

G^M F^M 3 D⁹ G^{lin} A^{b9} 3

The first ending of the original piano trio version features a double time feeling. The second ending features fermatas that in the case of the chamber concert version are being held for tenor saxophone cadenzas. These are features of the form that are repeated in the different versions. "Cancer" never completely maintains a steady tempo. The improvised section, in the alternate take of the piano trio recording, might be described as spontaneous created. The improvisations however are too short, feature mostly solo piano, and don't really experiment with a sense of dissonance to be considered an early free improvisation, but they are most definitely an elimination of meter and time. Williams replaces the counting of measures within these sections with a simple cue. In the first take a series of piano chords that begin around one minute in and a unison sequences of fourths with bass to cue the time feeling. This line is given to the bassoon in section D of the chamber concert version. It leads to a series of fermatas which further obscure the time feeling.

Example 2.8 - Piano part for "Cancer" (chamber arrangements) by Mary Lou

Williams, part of the Institute of Jazz Studies: Mary Lou Williams Collection.

C

B⁹ B^b₉ A⁹ A^b₉

D

Bassoon

E Tenor - Solo.

F[#]m D^b F[#]m₆ C⁷ F[#]m B^b-5 B^b₇ Gdim G^b₉

F[#]m D^b

In the second she arpeggiates the chords again at :42 seconds; this cues the rhythm section for a solos section she uses a second group of the chords and the bass player does a cadenza to lead into the melody for the last 2 choruses. In this version, with the drums, we hear the form clearest. Aside from the beauty of the piece itself, Williams's experiments with timing and tempo are very creative and challenging for musicians to play. In the suite itself the variety of tempo shifts seem to challenge the larger ensembles, where smaller groups can be more sensitive. This also is the area where the most changes occur in later versions, the improvisational sections are much more open in later versions. Aside from the more extensive piano solos, the rhythm section in the modern trio version is much more interactive, involved and improvisational.

Example 2.8: Melody and chord progression of "Cancer"

The image displays a musical score for the piece "Cancer" in 4/4 time, with a tempo marking of ♩ = 80. The score is written in treble clef with a key signature of three flats (B-flat, E-flat, A-flat). The melody is presented across three staves. The first staff contains measures 1 through 5, with chords F-, D-flat, F-, C7, F-, B-flat7, B-flat7, G-o, G-flat9, and F-o. The second staff contains measures 6 through 10, with chords F-, B-flat, E-flat7, and F-. The third staff begins at measure 11. The melody features various rhythmic patterns, including eighth notes, quarter notes, and triplet markings (indicated by a '3' under a bracket). The chord progression is indicated above the notes.

Trying to transcribe "Cancer" was difficult, because it begins out of tempo, it has some solo piano parts which are also without time and when the tempo is actually established the drums come in with a double time feeling on the 6th measure.

On the final chorus the double time feeling occurs in the same place but only for 3 measures and the final two measures are cadenzas, over held chords with fermatas. The overall length of the melody is an odd numbered 11 measures. All of these subtle approaches to the form are unorthodox techniques for 1945 period jazz. The style of tempo shifting suggests a solo piano piece originally, and then modified it in the studio to include the rhythm section. The evidence is the inclusion of the drummer on the second take and the divided arrangement starting with piano solo.

An important note, probably before she even made a decision to construct an entire suite Williams had composed a few songs titled “Taurus Mood” and “Cancer Mood”. In the case of “Taurus Mood” she recorded a version in 1944 and it is likely that these are the original versions of a few movements of the suite. In the case of “Taurus” it remains the same but in the Institute of Jazz Studies Collection several charts are titled with the “mood” added and the “Cancer Mood” has a different melody. There are similarities but it is not the same as the version of “Cancer”. The song is also in the key of F minor, a somewhat unusual key for jazz songs at the time and the harmony is nearly modal. Most measures begin in F minor and alternate with either chords that are re-voicings of F - (F, Ab, C) verse Db Major (Db, F, Ab, C) or chords that resolve back to F-. The fourth measure has the one non-F minor chord progression, a Bb dominant chord which also provides some like tones (F & Ab) but works as a nice passing chord that offers a bluesy quality and could be derived from an F Melodic Minor scale.

The primary “Cancer” score available, at the Institute of Jazz Studies, is the Town Hall version. There are a lot of hand written markings on these charts and it appears that they were changing parts of the score at the time of performance, but the format of “Cancer” seems to follow the trio version pretty closely. This version opens with the strings reading the melody, conducted with a feeling of rubato but like the piano solo versions it seems felt rather than counted. Webster plays the second chorus.

Example 2.9: A transcription, by Daniel T. Peterson, of Ben Webster’s approach to the melody of “Cancer”



In the score B, C and D are short written ideas that take the place of the improvisation section in the trio version (See Example 2.7). The sequence played by the bass and piano as a cue to transition to play the next section is played here by the bassoon. Then the out-chorus features Webster improvising and ending with several fabulous cadenzas. Webster’s recordings with strings, of which he made only a few, are somewhat cherished. The warmth of his sound is so complimentary to the strings and he was an exceptional balladeer, that any recordings that feature him in this setting are worth finding. This particular feature, unfortunately

on only one song, is a treasure and his playing one of Williams's originals is another reason to find this recording. Additionally Webster was a friend of Williams and "Aries" is dedicated to him.

In Allen's version of "Cancer" she also begins with an improvised introduction but she is more removed from the melody and stretches out immediately. The melody coalesces when the bass player enters but it is still interpreted in a rubato manner. On the repeat the melody is in time but Allen and the band begin to abstractly improvise. The bass/piano figure returns as a cue figure like in the original trio recording but this section is longer and more explorative. Allen uses some intervallic piano runs to create an atmospheric affect without time while Buster Williams solos on bass for considerably more time than the earlier versions allowed Al Lucas. They reintroduce the melody after the bass/piano figure but improvise on it loosely and generally allow the improvisation to fade out at the end. Allen's version, almost sixty years later, and despite her own admission that Williams's work would change when she attempted it.

"Geri warned me by saying " It's going to come out differently."²⁸

Though it would be different, Allen chooses to honor all of Williams's writing, expanding the work to offer almost double the length through improvisations, featuring the bass and drums more significantly and developing the textural moments of Williams's writing more deeply. In all versions, between the initial and final melody readings the middle section uses a few ideas to cue transitions. These are figures are written into the arrangements for the Town Hall concert, but are

²⁸ Rev. Peter F. Obrien, S.J., *The Zodiac Suite: Revisited*, liner notes, Mary Records, M104, 8/3/2005

improvised cues for Allen and Williams. Allen expands the improvisations considerably, in fact the original improvisations are so short the cue is really just a way to convey a feeling of time.

After assessing the four versions of "Cancer" it is clear that it is a slightly unusual song for the time period it was composed for. It sounds like a modern ballad of the time, comparable in some ways to "Round Midnight" or something Ellington might compose. It is very emblematic of the entire suite because of the diversity of effects Williams uses on tempo and time feeling. Like the rest of the suite it makes successful transitions into completely different musical styles while retaining its basic form and construction. Aside from Williams herself "Cancer" is interpreted by other extremely important musicians with exceptional results. These recordings prove the veracity of Williams's modernness as defined by Ellington. Though the other interpretations of movements of the suite often have issues with execution in performance, generally the similarities between different versions mirror the versions of "Cancer". All of these versions seem to preserve Williams's original musical intent, and find fertile material to develop in whichever style they are being arranged in. The changes seem to be based on how that material is used and how much improvisation is included. This seems like hardly a change at all, Williams herself would probably have attempted longer, and more, solos if the suite was being recorded even 5 years later. *The Zodiac Suite* is such a unique historical document, something which memorializes the scene in New York that Mary was a part of in 1945. Ignoring the fact that she is female

and recognizing all of the early attempts at a progressive score filled with memorable movements is enough for this work to stand on its own.

Chapter 4 - Charlie Parker & the Afro-Cuban Jazz Suite

On December 21st, 1950, Charlie Parker was featured as a guest soloist with Machito's Afro-Cuban Orchestra, on the debut recording of Chico O'Farrill's *Afro-Cuban Jazz Suite*. The suite released, coordinated and produced, by Norman Granz on his Clef label, featured several musical guest soloists. The guests were musicians who frequently performed at Grantz's Jazz at the Philharmonic concert series, including Flip Phillips, Buddy Rich & Harry Edison. It was also an opportunity to showcase latin musicians, and composer Chico O'Farrill, who Granz was excited about. This was a critical period for both latin music and bebop. The late fifties were the peak of public popularity with bebop, and the beginning of the popularity of Afro-Cuban jazz music. The collaboration between the performers, from different cultures, and the mixing of modern jazz and Afro-Cuban musical styles, expressed a kinship between the styles. Jazz and latin musics maintain an influence on each other in present times. The beginnings of this relationship are represented in this recording, as well as other recordings by Dizzy Gillespie Machito, Candido and others.

Charlie Parker's legacy is often under represented in regards to his contributions to latin jazz. *The Afro-Cuban Jazz Suite*, and Parker's performance in it, prove to be an important and under valued recording in both his career and Latin musical history. Despite the brilliance of the entire performance the Suite has suffered, strangely, from neglect. A brief history of the session, and its relationship to Parker's career will be sketched out. A description of O'Farrill's beautiful composition, its form and how it relates historically to the other long form jazz composi-

tions of the time will be included. Finally an analysis of Parker's phrases, and vocabulary, from the "Mambo" section of the suite will be compared to "Mango Mangué" from an earlier recording with Machito. Both recordings are in the same key, despite Parker's repeated use of one of his favorite phrases in both solos, he constructs his solos differently and re-uses the phrase in contrasting manners. Artists should be studied in atypical settings, their approach changes based on the needs of the style of piece. In the case of Parker he is always seen first as a small group improviser. Though people are often attracted to his recordings with strings, more study deserves to be done on his work with latin ensembles, big bands and with his only long form recording.

History:

Norman Granz encouraged Chico O'Farrill to compose a long form composition for Machito's orchestra after hearing O'Farrill's composition "Gone City". Both Parker and O'Farrill had built long term relationships with jazz impresario Granz. Part of Granz's approach to producing records included developing ambitious musical settings for his performers, in O'Farrill's case this was outlets for his writing and arranging. Later on O'Farrill voiced some personal conflicts with Franz, but at this early point in their relationship Granz was very encouraging to O'Farrill. Franz facilitated the opportunity for O'Farrill's to record a long form composition, before O'Farrill had established himself as a significant composer. Additionally Granz decided to fill it with crossover appearances by some of his favorite jazz musicians. Charlie Parker was a surprise participant on the record-

ing, even to himself. Harry Edison, on the day of the recording, struggled with the piece, resulting with Granz calling Charlie Parker to fill in for him.

Edison was not comfortable with his solo role on the piece, so Granz eventually demanded, "Get Bird!" A phone call was made to Parker, who was home and willing to come right over. O'Farrill remembered that Parker was very businesslike; he asked him to hear the piece a couple of times and be told what to play. He did not use a part.²⁹

This spontaneity was not unusual in his career. Parker was notorious for under-prepared recording sessions, sitting in and often would improvise melodies instead of pre-composing his compositions. Parker did have previous experience with latin music, and in this case contributed three solos to the Suite. Parker showed great aural skills by absorbing a seventeen minute work with eight different sections in a few hours. It is unclear if Parker specifically took over Edison's actual solo sections. If Parker did, Edison's difficulty probably was in the 1st "Mambo" solo section. The only other place Parker is featured, at length, is during the "swing" solo section. This section is a fast "rhythm changes" in F, which should have been familiar enough material for Edison to handle. Edison ended up recording only a high note in the third section of the suite.

Granz's fingerprints are all over the conception of the piece. Granz's ideals of cultural integration, musical excitement, while choosing combinations of musicians with different approaches, all are found on the suite. O'Farrill recalled being nervous both because of the complexity of the work and its lack of rehearsal

²⁹ Fernando Gonzalez: Afro-Cuban Legend 'Chico' O'Farrill, 1921-2001, in: Down Beat, 68/9 (Sep.2001), p. 20-21 (F/O)

time. Tad Hershorn recalls an interview with O'Farrill concerning the situation in regards to Norman Granz's development of the recording.

O'Farrill said in 1998 that Granz was generous in giving him an opportunity to record the Suite but that he had minimized the costs of recording a big band by cutting out rehearsal time.³⁰

Though it is complex music, and lacked satisfactory rehearsals, the performance is extremely successful. In the case of Harry Edison, Granz's initial decision did not work out, but instead placed Charlie Parker in a unique musical setting, something unlike the rest of his recorded legacy. Around 1950, a little over a decade into his career, Parker began to record in a diversity of settings. Aside from his strings recordings most of this work has been relegated to secondary status in comparison to his seminal bebop recordings. Studying Parker's playing in these different settings offers evidence of how his musical vocabulary was processed outside of his normal comfort zone. Similar to his recordings on tenor, Parker reveals his brilliance in different ways and under different restrictions.

The Suite:

Though the title *The Afro-Cuban Jazz Suite* could be regarded as an expression of a fusion of styles, however Afro Cuban jazz is already considered its own style. In the suite the idea of collaboration is much more overt. The suite includes a separate "jazz" section, and the form is divided into sections expressing each musical style: "Cancion", "Mambo", "Rhumba" etc.. The inclusion of a "jazz" section speaks more to fact that modern jazz and Afro Cuban music shared sensibilities. Bebop and Latin music were more popular in the late 1940's, both being

³⁰ Chico O'Farrill, interview by Ben Young, liner notes to *Cuban Blues*, Verve/Polygram 314533256-2, 1998.

assimilated into popular culture. The suite is one of only a handful of extended works for jazz ensembles not composed by Duke Ellington before 1955. Extended form compositions in jazz tended to become more frequent after 1955 and one reason being that the Long Playing record format was only available after 1948, two years prior to this recording and when long playing records were introduced as a format. This piece is 17:14 minutes long and there several places in the recording (@ 2:54, @ 12:55 prior Buddy Rich's press roll are 2) which may have been edited to fit together. O'Farrill's composition follows what my definition of a "suite" should most be aligned with, a work that segues from section to section. Though many of Ellington's longer works are titled suites they often feature distinct songs that are collected as a longer work. Separating O'Farrill's movements of the suite would generally not be possible, where works like "Come Sunday" by Duke Ellington are often performed as individual excerpts.

Extended works in general offer a different palette for both composer and performer. They often will include some of the most experimental compositional tools, and offer significant insight into a composers personality and tastes. O'Farrill made excellent choices to facilitate the various transitions in the work. He opens the suite with a held dissonant chord that resolves to a short answering chord, this becomes a thematic tool that is repeated throughout the piece, (@ : 10, 3x + only the 2nd chord @ 1:09, a variation with a third chord @ 7:39) . The chords are followed by cuts and each signifies a change in the direction of the piece. O'Farrill uses solos, cadenzas and percussion sections as a means to transition or finish sections of the suite.

The information concerning the form of the composition, reprinted on CD re-issues until at least 1993, is incorrect in describing a five movement form. In Henry Martin's interview with O'Farrill, for the Charlie Parker *South of the Border* re-issue of all of Parker's latin influenced recordings, issued the correct eight movement form of the Suite. Included are ending times for each section.

I - Introduction Cancion	(2:55)
II - Mambo	(6:03)
III - Transition (Flip Phillips Cadenza)	(8:49)
IV - Introduction to 6/8	(9:04)
V - 6/8	(11:00)
VI - Transition and Jazz	(14:09)
VII - Rhumba Abierta	(14:40)
VII - Coda	(17:14) ³¹

The form builds to three climaxes during the "Mambo", "6/8" and "Jazz" movements. Each climax is represented by the fast tempos, intensity level and they are achieved in the improvisation sections of the suite. These peaks are tempered by softer, slower sections that integrate written sections, each focusing on highlighting different parts of the ensemble: reeds and brass in "Cancion" and clarinets in "Transition". In "Cancion", section I, O'Farrill opens with the repetitive dissonant chord stabs and a lovely theme which begins in G Major. The theme is presented by the woodwind section and then replayed but modulating to B Major, and is featured in the brass section. Finally the theme remodulates back to G Major. The same theme is used later as a method of tying together the various sections of the suite.

³¹Henry Martin, Charlie Parker: *South of the Border*, liner notes, Verve/Polygram B000001EF6, 1995. Compact disc.

"Mambo", section II, features Charlie Parker's first solo and ends with a montuno section which features the piano. The montuno releases into "Transition", section III, led by Flip Phillips it is more relaxed, featuring a romantic tenor cadenza which transforms into a re-interpretation of the "Cancion" theme. The dissonant chord hits create another transition to some dark and beautiful writing featuring the clarinets. Section IV, is percussion break for Machito's ensemble, this mirrors the latin-jazz relationship in the piece because Buddy Rich is similarly featured later in the piece.

The "6/8" section V, is through composed and featuring the entire ensemble. "6/8" it cuts off abruptly with a solo break each from Phillips and Parker. Section VI is the "Jazz" section, uptempo around 300 bpm, with a "Rhythm Changes" chord progression in F. Phillips, and then Parker, solo and then finish by trading fours for a chorus. After the fours, which is the culmination of the movement, the piece transitions by using a pyramid, or staggered and stacked chord, harmony and opens up into a long Buddy Rich press roll. These two back to back sections can also be viewed in comparison by their compositional content. "6/8" being through composed and "jazz" featuring improvisation. O'Farrill's writing, and tilting of the movements, is much more formal than most of the comparable long form compositions of the time. He is also somewhat of rarity in jazz, like Gil Evans, in being known for arranging and composing, but not being considered a player. In almost all these cases artists were involved with big bands, but in post bebop jazz the player is almost expected to compose original pieces. O'Farrill

also studied classical composition with teachers from Juilliard when he first arrived in New York in 1948.

Section VII, "Rhumba Abierta" is a short section. It alludes to the opening theme in a horn fanfare without completely stating the melody, transitioning again by cutting to another percussion section. Finally "Coda", section VIII, re-visits the opening "Cancion" theme. Here it is in the key of Bb major, but in this version O'Farrill has arranged it in a style similar to the "Mambo" section (compare 15:09 to 5:09). This then returns to G major, but now in a similar arranging style as the "Transition" section (compare 15:23 to 7:05). The piece then slows down and fades in volume until the end.

O'Farrill's writing is both fantastic and he created a seminal work in latin music. It is surprising how masterful the composition is considering that O'Farrill was just beginning to establish himself. The balance of the movements, the explorations of the different rhythms latin music was utilizing at the time and the exciting use of an excellent ensemble put the suite on the highest plateau. Possibly even more significant is O'Farrill's use of the composition as a sort of introduction to latin music and its relationship to jazz. Long form compositions lend themselves well to introductions to composers, cultures, people and places, constantly being used as tributes in one form or another. The necessity for contrast, the opportunity to show a variety styles in one piece make long form compositions ideal for immersing an audience in whatever subjects are being honored.

Parker & his solos on "Mambo" & "Mango Mangué":

The Afro Cuban Jazz Suite is important as a historical document of cultural integration and also in the history of Latin music. It is also an important, underrated recording in Charlie Parker's career. The suite offers us an example of Parker performing in the only long form composition of his career, which is relevant not only because of its rarity but also because of his approach to his solos. Parker's love for modern classical music was influencing some of his recording decisions, long form works should have fit in that category, but this is the only example we have. The suite also offers some of his best recorded work with a big band, which is relatively rare in his recorded output. If we include Parker in a Latin setting, with an excellent big band and in his only long form composition the recording should hold more weight because of the rarity of the performance. That it is not generally noticed has to do with the perception of what "is" important in Parker's career more than how fine his performance is or how enjoyable the suite itself is.

Parker's Latin recordings, the suite and in general, offer us opportunities to hear him solo in a static harmony over ostinatos. These ostinatos create a form of modality, because of their repetitive content. This type of accompaniment is a signature in Latin music, and can be found in both the "Mambo" and an early Parker recording "Mango Mangué" also with Machito, from 1948. This type of solo accompaniment creates an extended harmonic section, in one key with relatively few supporting chords. The style of soloing in a prolonged key center, would be regarded as revolutionary nearly ten years later in Miles Davis's modal

work. Considering the exhaustive and ravenous study of Parker, his recordings and solos it is somewhat strange that something relatively rare in his career is often ignored. This may be related to a somewhat lesser view of the work in the second half of his career. The fact that the suite is not featuring one of Parker's seminal bebop groups may contribute to the suite's lack of attention in Parker's career. Parker's legacy is driven by the dissection of his solos, instead of his compositions, or how different musical settings influenced his performances. In both solos Parker is placed into an early example of a modal harmonic setting, concert F minor, this should be an important resource to help understand his playing.

Prior to the recording of the suite, Parker had recorded with other incarnations of Machito's band. Part of Parker's relationship with Granz is represented by his inclusion in atypical musical settings: strings, jam sessions and vocal groups for example. Latin music was becoming popular with the American public, and drawing on some stylistic elements of jazz music in its approach, so the collaboration made sense in view of the career approach Parker was using during his relationship with Granz.

Bird is usually given a minor mention when historians talk about the merging of African-American and Afro-Cuban music. However, Machito and Mario Bauza paint a different picture. Machito has said that Parker was involved with his orchestra of Cuban musicians long before Norman Granz suggested making the recordings in 1948, and even before they met Parker, Machito and Mario Bauza knew of Bird's music, and Bird knew of their music. Machito declared with modesty, "Charlie Parker era un genio, yo no era nada comparado con al." "Charlie Parker was a genius, I was nothing compared to him." I also read where Bauza remarked in an interview that Parker's rhythmic improvisations fit naturally with the rhythms that the Cuban musicians were playing at that time, and that Bird was one

of the only musicians from America whose rhythms fit well with theirs.³²

Parker had, at other times in his career, integrated latin influences into his own music, latin pop songs, additional percussionists and rhythmic figures borrowed from different latin dance styles were occasionally mixed into his own group on recordings. It is clear that the latin musicians who participated in these recordings did not feel Parker needed to alter his rhythmic approach to fit into their musical conception. Frank Grillo (Machito) recounts.

At the rehearsal Parker and the Afro-Cubans, along with Flip Phillips, started out with "Mango Mangue," an instrumental with no solos but a spot where a vocal group could come in. After two rundowns, Parker assembled his horn and "played all through the arrangement, like he had a photograph, a machine in his brain. Anything that he heard he kept like a sponge. It was no problem because he was so far advanced, so well equipped in the analysis of chords."³³

Many suggest that Parker's latin works are less important to his career because of their reliance on pop material, and also because Parker's rhythmic conception did not change when performing in a latin context. Some of Parker's latin recordings were successful, like "My Little Suede Shoes", but Parker is generally not viewed with the same importance as Dizzy Gillespie had in the evolution of Latin Jazz in America. Two distinctions between their careers certainly contributed to this perspective: Parker's early death verse Gillespie's fifty year career involving continued relationships with many latin-jazz projects and Gillespie's own role as a

³² Leonardo Acosta. *Musica y descolonizacion La Habana*: Editorial Arte y Literature 1982 from the drum to the synthesizer. Havana, 1982. Translation of web page, website accessed 12/10/2013 http://www.cubaliteraria.com/autor/leonardo_acosta/03articulos4.html

³³ Tad Hershorn. *Norman Granz: The Man Who Used Jazz for Justice*, pg. 129. (University of California Press, Ltd., London, England, 2011)

mentor of latin music & musicians. Gillespie's big band featured several important latin jazz compositions and he featured performers at a seminal period in the styles growth and this continued throughout his career. Parker's legacy in connection to latin music seems somewhat under recognized for similar reasons that the suite is over-looked, his actual image differs from his iconic image.

An earlier latin recording, that can be used to compare with Parker's "Mambo" solo, was recorded by Machito's group almost exactly 2 years earlier on Dec. 20th, 1948. From that recording session "Mango Mangué" features many similar characteristics to the "Mambo" section. Both are in concert F minor and stay in the that key center for extended periods. A decade later the idea of extended solos over latin vamps in one key would be dubbed modal playing, but in these earlier times that description seems to be disregarded historically. Both Parker's solos have significant similarities despite being two years apart. They both offer a glimpse of how Parker approached modal soloing. In contrast they offer differences concerning how Parker builds his solos in different contexts, long form verse short form. The second half of his professional career 1950-1956 is often deemed to be the lesser half in part because Parker's use of motives & formula became more repetitive. Though certain vocabulary in both solos can be viewed as repetitive, it is clear that Parker is also making decisions that relate that vocabulary directly to the context each individual piece.

In Thomas Owens's 1974 dissertation *Charlie Parker, Techniques of Improvisation*, he created an exhaustive look at Parker's phrasing and vocabulary. He suggests in it that Parker's re-utilization of many of the same formula and

melodic motives had little regard for the songs the improvisations were based on. In Henry Martin's book, *Charlie Parker and Thematic Improvisation*, he asserts that though Parker certainly uses the same motives and formula frequently with analysis relationships can be found within the songs he was performing and the improvisations he created in them. Carl Woideck, in his book, *Charlie Parker: His Music and Life*, acknowledges that the 1 and 2 chord latin montuno vamps were the most harmonically open things Parker recorded. Alto saxophonist, Steve Coleman, assessed a similar view of the montunos Parker played over in his analysis of "Mango Mangue".

The kinds of shifts in phrasing that we looked at in "Perhaps" are even more apparent in "Mango Mangue," especially against the backdrop of the static harmonic material, a rarity in Parker's musical repertoire in fact, rare in the music of this time period. Parker was one of the few musicians of that era who could really wail over a vamp. Most of the cats back then did not know how to blow over one static harmonic palette, with the exception of blues-based improvisations, as their entire improvisation language was constructed around playing through an environment that involved moving chord changes. That was the difference between Parker and many of the people influenced by him. Bird was primarily a melodic player who played through keys. Most of the people influenced by him played through chord changes (this is Dizzy Gillespie's way of characterizing what Bird did). Not that Bird had no knowledge of chord structure; it's just that he had an intuitive gift for melody and melodic patterns that allowed him to adapt his language to a variety of music genres.³⁴

A comparison of the "Mambo" and the "Mango Mangue" solos offers a little more light on all of these perspectives. Owen's dissertation compiles a list of Parker's favorite musical devices and how frequently they appear. One of the most com-

³⁴ Steve Coleman. "The Dozens: Steve Coleman on Charlie Parker", Ted Pankin editor www.jazz.com, <http://www.jazz.com/dozens/the-dozens-steve-coleman-on-charlie-parker>, accessed 12/10/2013

mon is lick 5C, which is listed as appearing around 200 times in different recordings, and is one of the most copied of Parker's licks by other performers.

Example 4.1: Charlie Parker motive 5C



Charlie Parker invariably uses 5C in a ii- v7 in F or F minor tonalities, both latin solos are predominantly in the key of F minor. 5C deals with notes using chromatic passages to ornament a diatonic sequence which descends from root, to 7th to 6th and then has a variety of different endings. Typically, 5C appears as an ascending arpeggio, or occasionally as a scale line, that leads to a concert F3. 5C then sequences by leaping down a minor third, to the sixth scale degree of the key, and chromatically ascends to the major seventh of the key. It then descends a major third, to the fifth scale degree and chromatically ascending to the major sixth of the scale. 5C can work in both F minor and F major because it doesn't address the 3rd in the key. At the end of the line Parker usually changes direction and descends down the scale, but he commonly uses various endings. He frequently joined 5C with other phrases and Parker will play it either as eighth notes or double timed. 5C is a punctuation figure that highlights both Parker's technique and outlines the key center well. It also lays well physically on the alto saxophone in the key of F, exploring the upper range of the instrument and laying well for fast playing.

Parker utilizes 5C frequently in both solos, 3 times in "Mambo"

Example 4.2: "Mambo" 3:57, opening line ("Mambo" transcription by Daniel T. Peterson)



Example 4.3: "Mambo" 4:06, double timed



Example 4.4: "Mambo" 4:22, rhythmically displaced & approached by scale instead of arpeggio.



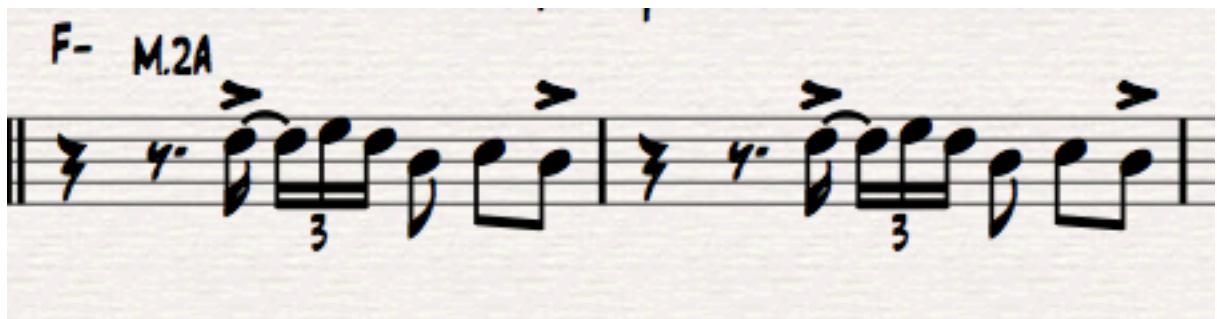
and 5 times in "Mango Mangué" (@ :56, 1:15, 1:41, 2:07 & 2:47. He uses double time variations (@ 4:06, on the & of 3, msr. 13, in "Mambo" & @ 2:07 of "Mango Mangué") and a rhythmically displaced variation (@ 4:21, on msr. 28 in

"Mambo"). In the considerable listening and research I have done for this project these 2 solos feature 5C the most. Though he uses the idea more frequently in "Mango Mangué", the song form actual offers Parker multiple solo sections divided by several ensemble breaks, which breaks up anything repetitious.

The "Mambo" solo is unique in that Parker begins the solo with 5C and "Mango Mangué" is also because he ends with it. 5C is not generally used by Parker so thematically, instead it appears as one of his most often used licks, which makes it occasionally too predictable. Parker resorts to 5C in an almost showy manner showing of speed and the range of the saxophone but in these two solos it becomes a device which he manipulates as thematic variations. Contextually beginning "Mambo" with 5C makes a lot of sense, in a long form composition Parker's solo needed to build in a different manner than in a short form song. In "Mambo" Parker's solo is the peak of the section and he erupts into 5C and then uses it thematically with different variations.

These solos being recorded almost 2 years to the day and with both being latin and in the same key we do see, several other Parker-isms repeated. Aside from 5C, there is a motive at the beginning of the "Mambo" (Owen's labels this M. 2A)

Example 4.5: "Mambo" 4:05



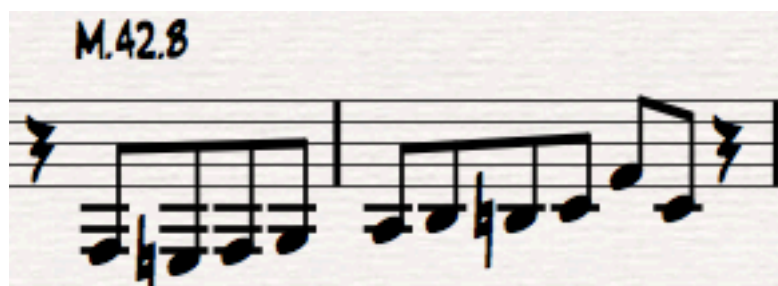
and in "Mango Mangué" (@1:20). There is also a similar line (Owens M.42B, in a different key here)

Example 4.6: "Mambo 4:36



and the same first half of the line rhythmically in the same place but at the end of a phrase in "Mango Mangué" instead of as its own idea as in "Mambo".

Example 4.7: "Mango Mangué", 2:24 (taken from a Steve Coleman transcription)



Aside from these ideas most of "Mambo" and the "Mango Mangué" solos consist of ideas that outline F minor scales, with attention to the harmonic & melodic

variations of the scale. It also features many leaps up arpeggios from chord tones. The last few phrases of each solo depict the leaps.

Both solos are profound, but the reuse of this vocabulary could also be viewed as Parker on auto pilot. Evidence suggests Parker uses his vocabulary in a thematic manner. 5C is not functioning the same way in both solos, opening the solo of one and closing it with the other. Parker also creates variations of the idea each time he repeats it. The similarities of the solos depict that he certainly hears many of his phrases in conjunction with a key, yet in application he tends to vary those ideas rhythmically, displacing, dividing and altering the sub-divisions in his patterns.

His more open exploration of the key of F minor offers, in "Mambo", some of the lowest forays into the bottom of the saxophones range, including the lowest natural pitch on an alto saxophone a concert Db3, the final note of his second to last phrase in the solo. Parker, though possessing exceptional technique, did not tend to play frequently towards the extremes of the saxophone range. This low ending note was another surprise in this solo and could relate to the prolongation of the key, allowing Parker to experiment with his range more than usual.

Parker, as in his earlier big band recordings, takes a lot of space, playing around the arrangement and back ground figures. O'Farrill pointed out some hesitation in Parker's solo and he attributes that to unfamiliarity with the harmonies, however comparing "Mambo" to "Mango Mangue" and Parker's other performances with big bands suggest that he was sensitive to playing in and around the background ensemble sections, and was not uncomfortable in F minor. Park-

er's other soloing, on the *Afro-Cuban Jazz Suite*, is equally strong but he is featured in a short cadenza, a chorus of fast rhythm changes in F and trading fours with Flip Phillips. The context of those solos is more similar to other recordings in his career. Notably, however, in his last four (@12:43) of trading with Philips he includes some atypical false fingerings, in general the fours seemed to excite Parker's playing.

The importance of the *The Afro-Cuban Jazz Suite* to Parker's career is not caused by Parker's alteration of his playing in a latin context but in his approach towards soloing in a long form composition. The suite is an important artifact of jazz and latin music. It is important as an example of the diversity and excitement, as well as the collaboration of talents, that Norman Granz attempted to create in his events and recordings. Featuring one of the premier latin groups and an early example of the seminal Afro-Cuban composer Chico O'Farrill's work. All of these historic aspects are reinforced by how it sounds. When we also add the rarity of the context of the performance in Charlie Parker's career, being one of the most important figures in jazz history, the suite needs to be considered an important artifact. Long form compositions are often rewarding because of how they transform the performers who record them. *The Afro Cuban Jazz Suite* offers an example of Parker using one of his most enduring lines, a line that is copied by many saxophonists and even was possibly over used by Parker himself. In this case, because his solo was in the flow of a specific movement of a long piece, Parker uses it as an opening line, and it could be the only instance of him using 5C in that manner in his recorded career. It suggests a planning that is often not

afforded Parker, and also a sensitivity to the form of the compositions he is playing.

Chapter 5: Long Form Compositions Inspired by the Civil Rights Movement

Many of the most compelling social statements in jazz music have been expressed through long form compositions. It could be argued that the natural thematic continuity of long form compositions marries well with politically themed content. Several topics regarding this relationship between art and activism will be explored using specific long form compositions. The first area to be investigated addresses the forerunners of long form composition, beginning with James P. Johnson who initiated this style of composition in jazz in 1927. In addition, other composers will be recognized for contributing to this early era which opened the doors that future generations of jazz composers, specifically doors that African American and other ethnic minority composers would step through. Duke Ellington, who was not particularly well known for his outspoken political statements, contributed five long form pieces, in the mid to late forties, with racial, social and political commentary. These works viewed as a group offer a different perspective on how Ellington approached political subjects. The social change occurring in America during the Civil Rights Era, 1955-1968, was mirrored in music, and in jazz in particular. The African American creators of the music made it a critical forum for expression of political beliefs. However, comparing Sonny Rollins's *Freedom Suite*, from 1958, and Max Roach's *We Insist: Freedom Now Suite*, from 1960, offer two socio-political works with very different legacies. From close to the same time period Randy Weston's long form composition initiated a sense of Africanism, or celebrating African culture. Oliver Nelson's long form compositions were often political nature and have influenced the sounds we as-

sociate with black nationalism and afro-american sophistication within television and movie soundtracks. Three of the largest long form compositions Wadada Leo Smith's *Ten Freedom Summers*, Wynton Marsalis's Pulitzer Prize winning *Blood on the Fields* and John Carter's *Roots and Folklore: Episodes in the Development of American Folk Music* will be explored for their magnitude and as examples of artistic manifestos. Finally, three newer works that address political and racial subjects will be used as models for how compositions are still being used as a forum for social or political commentary.

George Gershwin, and Paul Whiteman, used a jazz influence in the long form composition *Rhapsody in Blue* on February, 12th, 1922. The first African American to introduce the long form composition to jazz was James P. Johnson with his *Yamekraw: a Negro Rhapsody*. James P. Johnson was a successful stride pianist and composer who had a clear desire to compose on a different scale than the recordings and piano rolls he was most well known for. After composing *Yamekraw*, in 1927, he went on to write classically influenced works like 1932's *Harlem Symphony*, a symphonic version of W.C. Handy's St. Louis Blues and a long form jazz concerto, called *Jazz-A-Mine*.

Yamekraw had an unusual history, the composer himself did not record it until 1944 for the Asch label. Also, in perhaps the most important performance of *Yamekraw*, at Carnegie Hall in 1928, Johnson was unable to perform the piece because of a prior concert commitment. In his stead friend, and student, Thomas 'Fats' Waller performed the piece. Ed Kirkeby recounts the concert in his Fats Waller biography.

The feature of the concert was to be an ambitious rhapsody recently written by James P. Johnson, entitled *Yamekraw*. It was James' musical impression of life in the notorious black quarter of Savannah, Georgia, known as the Yamecraw district, and the composition had already drawn wide acclaim and had been made the subject of a Vitaphone short film, with an all-Negro cast, including Johnson himself. He had intended to play the piano part at the Carnegie Hall concert himself, but because no substitute could be found it was impossible for him to get away from his conducting at the theater. 'You go ahead and take over, Fatness,' he said, disgusted with his luck. 'If I can't do it, you might as well. You know it anyway.'³⁵

Kirkeby, was correct about Johnson's disgust, but he is confused about the timing of the Vitaphone movie short which was created two years after the Carnegie Hall concert, in 1930. The Carnegie Hall concert, on April 27th, 1928, was described as an enormous event in honor of W.C. Handy, featuring a line up of important African American performers and a wide variety of musical styles including blues, jazz and spirituals. Carnegie Hall was the site for several significant historic events in the racial history of this country. It also featured Duke Ellington's first suite *Black, Brown and Beige*, in 1943, and the Benny Goodman integrated concert, in 1938. Johnson's absence can certainly be viewed as a missed career opportunity, especially in light of the neglect his legacy receives. Later, *Yamekraw* was appropriated by Orson Welles and used as an overture to his "Voodoo Macbeth". This performance of *Macbeth*, in 1936, was an all African American production by the Federal Theater.

Though *Yamekraw* was critically successful, the general response to James P. Johnson, and other black musicians composing jazz with classical song forms, was critical with tinges of racism and cultural resistance. David Cayer ex-

³⁵ Ed Kirkeby, *Ain't Misbehavin': The Story of Fats Waller*, (New York, Da Capo, 1966) 11.

plains some of Johnson's frustrations in the liner notes to the Smithsonian Folkways *The Original James P. Johnson: 1942-1945 piano solos* Compact Disc reissue.

Like Duke Ellington, he was thinking of jazz as the basis for his extended works; like Ellington, he continually faced frustration in a society unwilling to see Black jazz artists as "serious" performers in the same class as Paul Whiteman and George Gershwin. But, unlike Ellington Johnson lacked an orchestra as a base for live performances of his concert works.³⁶

Johnson eventually did receive some acclaim later in life, and received a second performance of *Yamekraw* at Carnegie Hall. In this case a performance which included several of his other long form works and Johnson as the featured artist.

After Johnson, Duke Ellington is the most important jazz composer regarding long form compositions. Ellington began to experiment with longer song forms like "Creole Rhapsody". Ellington is the most prolific in regards to long form compositions in jazz, aside from his sacred works, he composed over thirty long form works between 1931-1971. His vast collection features portraits of cultures he visited as a cultural ambassador for the State Department, tributes to friends, historical figures and places. It is fair to consider the bulk of Ellington's long form compositions as geared towards a positive and uplifting messages that celebrate culture and people. Ellington's long form compositions from the early to mid forties include *Symphony in Black*; *Black, Brown & Beige*; *New World A-Comin*, *The Deep South Suite* and *The Liberian Suite* , and they offer a glimpse into his political point of view.

³⁶ David Cayer, Liner notes to *The Original James P. Johnson: 1942-1945 piano solos*, Smithsonian Folkways, SF CD40812, 1996.

Ellington is not a figure who typically evokes images of outspoken politics. He would rarely say negative things, and he was popularly accepted in American culture from early in his career. He is also criticized for not contributing his influence more deeply in his support of civil rights. A recollection, of Ellington's, at a press conference, while on tour for the State Department in the 1960's, expresses some of his feelings on race in relationship to his own image.

One man asked me, 'Why hasn't the negro artist done more for the cause?' That upset me and I said, 'If you knew what you were talking about, you wouldn't ask a question like that.' I came to him later, after I had cooled off a bit, and explained that we had been working on the Negro situation and his condition in the South since the '30s, that we had done shows, musical works, benefits, etc., and that the American Negro artist had been among the first to make major contributions.³⁷

Ellington's suites, from the forties, were filled with important social statements and culture commentary. But they were mostly celebratory of his culture, the fact is Ellington wasn't defiant or argumentative. If we compare later works like Rollins's *Freedom Suite* and Max Roach's *Freedom Now Suite* we can see Roach's work received much more acclaim. Rollins's work is viewed more frequently in relationship to his career not as a political artistic manifesto. The artistic subject matter inspiring it introduced addressed the complex layers of black culture. Part of the importance of the suite is its concert premier at Carnegie Hall, but it is fair to say that Ellington was trying to reach and inform a white audience about African American culture. Though Ellington's social criticism would have been valued, his attempts to expose his culture is a means towards the same goal of cultural acceptance and equality.

³⁷ Stanley Dance, *The World of Duke Ellington*, (New York, Da Capo, reprint of the 1970, C. Scribner's sons, New York)21.

In the lyrics to "The Blues", sung by Marie Ellington, in the suite *Black, Brown and Beige*, Ellington describes a desolation within the African American community.

"The blues.. The blues ain't... The Blues ain't nothing but a cold, grey day and all night long it stays that way"³⁸

Though the lyrics are poetic, Ellington's intentions were made completely clear on the record. Ellington had Barry Ulanov, the editor of *Metronome* magazine, recorded an introduction to *Black, Brown and Beige* on a government issue V-disc in 1946.

In *The Blues*, Duke is writing a parallel to the history of the American Negro after the Spanish-American War. He's trying to express, fresh and very successfully I think, the feeling of general despondency, of sadness that overcame the negroes of that time. He uses a voice, in this case Marie, to express the words of the negroe at that time and he uses a tenor saxophone to get some of the lambent feeling that followed the Spanish-American War among negroes. You'll hear at the end of it too, a beautiful, crushing chord.³⁹

Ulanov goes on to explain the other pieces in the movement, each expressing subtle facets of the Black cultural experience that Ellington perceived in the country. The third section of the "Beige" movement, "Sugar Hill Penthouse" depicted the upward moving black intellectual who Ellington himself was. His vision of America is one that consistently represented a positive and unified view of the country. Though many of his contributions seem to be dismissed because they lack the fire of more strident opinions, in reality Ellington was successful and he believed others could be to. The arranging style of "Sugar Hill Penthouse" depicts

³⁸ Duke Ellington, *The Duke Ellington Carnegie Hall Concerts*, January 1943, Prestige P34004, 1943, LP

³⁹ Barry Ulanov, *Duke Ellington & his Orchestra: Black Brown & Beige* part 1, July 1946, V Disc 657a, 1946, 78-rpm recording

a civilized dance band, contrasting the earlier two movements: "West Indian Dance" which uses more percussion and "jungle" rhythms to project the roots of the culture. "Emancipation Celebration" is a jubilant jaunt that offers praise for equality. Ellington's vision of the sophisticated dance band as a symbol of refined black culture in America is an image that persists to our contemporary times. it offers a sense of nostalgia and celebration of post-war American exceptionalism. *Black, Brown & Beige* is one of the most famous jazz suites but it received significant criticism after the initial Carnegie Hall performance. Cultural historian Michael McGerr analyzed the criticism of *Black, Brown & Beige*, finding a subtle racism similar to that which James P. Johnson experienced.

I think Ellington, like a lot of the popular artistic figures, maybe even sports figures and politicians too, suffered from the consequences of his own build up. By the time he played at Carnegie Hall he'd been a star for 15 years, he been a critical darling for that period of time. He was built up to the point that peoples expectations were ratcheted very high. I don't think he suffered a back lash because of the content of *Black, Brown & Beige*. It's interesting, nobody said "How dare you write about black history." Ah, what they responded to was the notion that he was placing himself with classical musicians by writing something seemingly symphonic and by that standard, then critics were going to want to criticize him.⁴⁰

Many of Ellington's suites, from this era, expressed Ellington's personal sentiments more directly. *New World a-Comin'* expressed Ellington's visions for a utopian future.

Previously, all alone, he had played his *New World a-Comin'*, a work descriptive of a place "where love is unconditional and no pronoun is good

⁴⁰ Michael McGerr interviewed in *Suite History - Four Jazz Composers and the African American Odyssey*, transcribed segment 3, 8:39-9:22, from WFIU, Night Lights Classic Jazz, related website www.nightlights.indiana.edu

enough for God.”⁴¹

"I Like the Sunrise" from *The Liberian Suite*, recorded on December 12th, 1947, equates the sunrise to the new dawn Ellington believed was occurring in America's post war investment into Liberia's government. *The Liberian Suite* was Ellington's first international commission, awarded by the Liberian government. Ellington's popularity, and possibly because of his image as an entertainer, subjected him to criticism later in life, despite his trendsetting role as a composer of politically influenced jazz works.

In 1957, Ellington was called out, along with other famous black performers, in the column "Stay Out of Dixie" by William Nunn, in the Pittsburgh Courier a black newspaper, for not attempting to change the terms of performance contracts which required performances to segregated audiences.⁴²

Regardless of the criticism, Ellington maintained a prolific pen until his death. His example led many other composers to began contributing long form works.

When America's civil unrest began to erupt, in the late fifties and early sixties, two long form compositions associated with the Civil Rights movement were recorded: *The Freedom Suite*, by Sonny Rollins, in 1958 and *We Insist! The Freedom Now Suite*, by Max Roach, in 1960. Aside from the similarity in title, they both included clear political statements aligning the work with civil rights and politics. Both also included Max Roach on drums, but Roach's own suite received considerably more attention. Roach also has the more profound and lasting lega-

⁴¹ Stanley Dance, *The World of Duke Ellington*, (New York, Da Capo, reprint of the 1970, C. Scribner's sons, New York)254.

⁴² Ingrid Monson, *Freedom Sounds*, (New York, Oxford University Press) 2007
 - William G. Nunn Sr., "Stay Out of Dixie!" Pittsburgh Courier 48, no.11 (Mar. 16, 1957), p. 6

cy of political activism. Perhaps the timing, two years earlier, affected the reception of Sonny Rollins's only long form work. Though changes Orrin Keepnews made to the liner notes may also have muted the political nature of the suite.

Rollins's original statement.

"America is deeply rooted in Negro culture; its colloquialisms, its humor, its music. How ironic that the Negro, who more than any other people can claim America's culture as his own, is being persecuted and repressed, that the Negro, who has exemplified the humanities in his very existence, is being rewarded with inhumanity."⁴³

The Rollins quote was intended to appear on the cover of the album instead it was placed on the back cover at the insistence of Keepnews who counterbalanced Sonny's description of the intent of the music with his own.

"...this is not a piece about Emmett Till, or Little Rock, or Harlem or the peculiar election laws of Georgia or Louisiana, no more than it is about the artistic freedom of jazz."⁴⁴

The nature of Keepnews blunting Sonny Rollins's message on the initial records packaging had an affect on why Rollins's important social statement is not as recognized as Max Roach's. Mentioning *The Freedom Suite*, often is followed by a question about if you mean Roach's or Rollins's suite. Aside from Sonny Rollins's work many other pieces have been titled Freedom Suite. These are as artistically diverse as a graffiti mural in Brooklyn, the title of a Rascals rock album, 3 classical compositions and two jazz compositions. All of these were composed after both Rollins and Roach's works were released. The most interesting

⁴³ Sonny Rollins, back cover to *The Freedom Suite*, 1958, Riverside 258, LP

⁴⁴ Sonny Rollins, liner notes to *The Freedom Suite*, 1958, Riverside 258, LP

correlative work was by Edward Boatner, jazz saxophonist Sonny Stitts (originally Edward Boatner jr.) paternal father.

The Arlington Symphony premiered his Freedom Suite in 1967. He spent over three years researching and composing the work for orchestra, solo voices, mixed chorus and narrator. In an article about the performance at Constitution Hall in Washington, the composition was described as following: the movements of this struggle from the early days of slavery, through the time of the Negro's legal emancipation, and concludes with the conflicts of the present civil rights movement... Mr. Boatner's music is built almost exclusively on Negro folk and hymn motifs. The composer says this reliance upon the common musical literature of the Negro is designed not only to illustrate a major element of cohesiveness in the history of the Negro's conflict, but also to stimulate further this sense of involvement with the anonymous Negro who originated the music.⁴⁵

The fact that several artists, including two jazz artists, have used the same title as Rollins (admittedly it is not the most esoteric title), speaks to the suites low profile.

Some musical factors may have contributed to the lack of response the work. Rollins's suite is for trio, a format he had worked, to much acclaim, on his *A Night at the Village Vanguard* recording. *Freedom Suite* did not offer the audience a different aural perspective or new musical setting. Additionally the use of freedom at this time suggests an Ornette Coleman influence that is not actually evident in the music. It does offer a unique view into Rollins's composing style, being the only composition of his that has an extended form. In contrast Max Roach's *We Insist: Freedom Now Suite* featured an international, and intergenerational, cast of performers including Babatunde Olatunji, Coleman Hawkins and the progressive, young trumpet player Booker Little. Additionally, Max collaborat-

⁴⁵ Randy Jones, *Afrocentric Voices in Classical Music, Biographies*, Edward Boater viewed April 13th, 2013 available at website <http://www.afrovoices.com/boatner.html>

ed with Oscar Brown jr. and Abbey Lincoln to include lyrics and vocals on his album which would articulated his politics. Max and Abbey Lincoln's approach to civil rights was one of protest. They were demanding and volatile which resulted in considerable controversy and notoriety. Performances of the suite were featured at Civil Rights events held by the NAACP and other organizations. The link to these organizations, as well as concerts and the public debates Abbey Lincoln and Max Roach were involved in added to the suites legacy. The suite became linked to a social movement, providing a form of artistic activism more similar to folk music than jazz. The history between Max Roach and lyricist Oscar Brown jr. during the creation of the suite offers another perspective on reasons the two "freedom" suites have divergent histories.

Brown was disappointed that the music from their collaboration had been rearranged without his knowledge to serve max Roach's political vision. Like many contemporary reviewers, Brown disliked the screaming included in the "protest" section of "Tryptych", the segment of the work that proved to be the most controversial. Although the collaboration was stormy, Brown stressed that he and Roach were in basic agreement over the need to dedicate one's artistic work to social justice. Their differences of opinion were over issues Brown described as "vital to the times" and about which everything around them was debating both inside and outside the jazz world.⁴⁶

Oscar Brown jr.'s recollections offers an example of two sides of the Civil Rights Movement: Martin Luther King jr. approach featuring non-violent protest and the more militant view espoused by Malcolm X. Max Roach's political vision leaned towards the Malcolm X side of the Civil Rights Movement where as Oscar Brown Jr., Sonny Rollins and Duke Ellington's visions leaned towards King's peaceful

⁴⁶ Ingrid Monson, *Freedom Sounds*, (New York, Oxford University Press) 2007, 174-175.

approach. Roach's suite is powerful and deserving of its acclaim, but Rollins's work was earlier, and possibly even influential to Roach. It appears that the timing of *The Freedom Suite* was a little early to connect with the proper audience. The forum for Rollins's words was also manipulated and Roach's suite demanded the attention when it was released, but Rollins's legacy as a composer, and as an activist, deserve some reconsideration.

Following Max Roach and Sonny Rollins's examples the saxophonist Oliver Nelson and the pianist Randy Weston contributed several long form works inspired by Civil Rights and African cultures. Though perhaps neither artist is regarded historically as being as innovative as Rollins or Roach were, both contributed important characteristics to the modern sounds that we relate to themes of African American musical sophistication and African Nationalism.

Randy Weston's *Uhuru Afrika* was released in 1960. The suite opens with an intense vocal and african percussion ensemble introduction by Candido Camero, Olatunji Babatunde, Armando Peraza with an recitation by Tuntemeke Sanga. This immediately sets a tone of exoticism. Weston was inspired by Art Blakey's explorations of Africa in 1947 as well as his own journeys there. Weston expressed a pro-African political stance, and voiced an interest in African history in addition Weston collaborated with the great African American writer Langston Hughes for a text to express his beliefs.

For texts, Weston went to Langston Hughes, who had had a huge impact on Weston's life. He asked for a "freedom poem for African people" and lyrics for a song about the African women, which are our mothers, our sis-

ters, our daughters.... Langston wrote a beautiful text."⁴⁷

Weston's study of Africa became a life long passion and an influence on other African American musicians to investigate their African roots. Weston's expression of cultural pride in Africa, and Black Americans was somewhat groundbreaking in 1960. The idea of cultural pride was a symbol of importance for artists like James Brown and images that could be found in cinema and television from later in the sixties. Additionally, the use of African musicians was significant in making the piece more than just an album inspired by African music. Weston's work was banned in South Africa in 1964 this contributed to the political legacy of the suite.

Oliver Nelson composed several long form compositions for big band and contributed two Civil Rights inspired works: *Afro-American Sketches* in 1962 and *The Kennedy Dream*, in 1967. Both feature Nelson's excellent composing, arranging, band leading and playing. He introduces many musical ideas stemming from his interest in film music and his relationship with Hollywood studio music. Nelson moved to L.A. in 1965 to begin working on film and television scoring, the earlier work *Afro-American Sketches* already exhibits the same sense of thematic build up, drama and grandeur that a film score has. Nelson's compositional influence reverberates to this day in African American filmmaker Spike Lee's movie scores. Spike Lee's films have generated some of the most controversial, and compelling, views of African Americans, their history and racism. The films *Do the Right Thing*, *Malcolm X*, *Jungle Fever* and *Get on the Bus* are among his most

⁴⁷ Ingrid Monson, *Freedom Sounds*, (New York, Oxford University Press) 2007, 149
 - 102 - Weston, "Miles Davis , the Civil Rights Movement and Jazz" All of the quotes from this section are from the event

critically acclaimed works and each are associated with difficult topics involving racism. Terrence Blanchard, possibly the most prolific and visible jazz composer involved in film with 30 film scores to his credit. Blanchard composed three of the film scores and Spike Lee's father, Bill Lee, composed the score to *Do the Right Thing*. There is a language within the compositions, and arranging, of these scores that can be traced back to Oliver Nelson's 1960's works. Compare Bill Lee's "Father and Son" or "How Long" from the *Do the Right Thing* score to Nelson's "Disillusioned" or "There's a Yearnin'", in *Afro-American Sketches* and the relationship is audible. There is a mix of spiritual-like themes, a bluesy starkness to the melodies, the use of pentatonic scales, chord voicing based on fourths and powerful soloists. The unusual *Kennedy Dream* exhibits a more striking likeness to modern film music. The band is augmented with strings and a woodwind ensemble, as well as speeches by John F. Kennedy which are integrated into the music. The foreboding string orchestration of Blanchard's "Malcolm's Theme" from *Malcom X* is reminiscent of Nelson's "A Day in Dallas". The string sounds both composers use evoke an immediate image in any movie, suggesting we are going to be exposed to something about slavery, racism or the perseverance of African American culture. In film, as well as stage, music can become trope-like, because it is used as an aural signal to the audience.

Nelson's orchestration can be heard as an influence to contemporary cinematic scores. his name is even shouted out in Mister Señor Love Daddy's role call at the beginning of *Do the Right Thing*. Weston's use of percussion and cyclical themes evoke a sense of African American history as well as his sense of

community, the African village prove influential to many musicians. The legacies of both Nelson and Weston are critical to our modern conception of sounds that relate to movements and styles within black cultures were showcased in their long form compositions.

Later in the 60's, and early 70's, other artists began to combine the activism found in Max Roach's example but focusing on other cultures and communities. Under bass player Charlie Haden's leadership, featuring a blend of compositions by Carla Bley and traditional pieces, The Liberation Music Orchestra created long form compositions which were married to specific social causes. Their initial release, *Liberation Music Orchestra*, featured several percussionists and a integrated ensemble of heavy hitting performers: Dewey Redman, Don Cherry, Gato Barbieri, Roswell Rudd and Paul Motion, among others. The entire album revolves around a concept of using songs Haden heard, dating from the Spanish Civil War. Three of those songs form a trilogy, arranged by Carla Bley, "El Quinto Regimiento", "Los Cuatro Generales", and "Viva la Quince Brigada" which is the albums longest section. The piece begins with traditional sounding Spanish guitar. Evolves into a seemingly traditional brass band and then segues into an intense free improvised section featuring Don Cherry. Occasionally the music sways back into the original brass band theme while retaining some of the free elements. The piece recalls certain elements of Charles Mingus's long form composition *Black Saint and the Sinner Lady*, if only in its use of Spanish guitar. The Liberation Music Orchestra was designed as an ensemble that was intended

to champion people and causes. Haden expressed his intent behind the ensemble in the liner notes to the debut album.

"After the minority plank on Vietnam was defeated in a vote taken on the convention floor, the California and New York delegations spontaneously began to sing 'We Shall Overcome' in protest. Unable to gain control of the floor, the rostrum instructed the convention orchestra to drown out the singing. 'You're a Grand Old Flag' and 'Happy Days Are Here Again' could then be heard trying to stifle 'We Shall Overcome'. To me this told the story, in music, of what was happening in our country politically."⁴⁸

If Haden's words weren't enough to define his concept of the Liberation Music Orchestra, then the fact that the five albums by the ensemble, since 1969, all relate to themes of activism and social commentary should.

Like Randy Weston, Asian composers Jon Jang and Fred Ho expressed themes relating to Asian American culture, racism, stereotypes and the Asian immigrants experiences. Jang composed a long form work entitled *The Immigrant Suite: Part 1 Island* in 1995. To my knowledge, part 2 has never been released. Jang's themes mirror the tales of the African American experience expressing the journey of the Asian diaspora to America and the cultural assimilation and transformation that occurred. Saxophonist, writer and composer Fred Ho followed a path similar to Haden's, his work continually seems related to activism, causes and thematic topics. Though occasionally these works are not political, like his musical self-explorations concerning his own battles with cancer, Ho composes music with a cause and a thematic continuity that is always suite-like. His 1996 work, *Monkey part 1 & 2*, confronted stereotypes about Asians, his *Deadly She-Wolf Assassin at Armageddon*, from 2011, skewering samurai pop

⁴⁸ Charlie Haden, *Liberation Music Orchestra*, liner notes, Impulse!, AS-9183, Imp 11882

culture are two examples of his political works. This approach towards activist composing and cultural themes has been mirrored by artists in several other cultures. An example of this is by the Indian-American, saxophonist Rudresh Mahanthapah. His unrecorded *Dasha Suite*, focused on stories from Indian comic books he read as a child that recounted myths from the Hindu religion. The various examples prove that nationalism and cultural-ism are themes commonly associated with long form compositions. Long form compositions are a perfect vehicle to express in depth aspects of culture and community .

Occasionally a long form composition can transform into a manifesto, or an epic life work. Addressing a list of Civil Rights inspired compositions without acknowledging the three most massive monuments in the category would be remiss. Wadada Leo Smith's *Ten Freedom Summers*, Wynton Marsalis's Pulitzer Prize winning *Blood on the Fields* and John Carter's *Roots and Folklore:*

Episodes in the Development of American Folk Music stand out amidst the rest of the works because of their length and depth. Though released the most recently, Smith's *Ten Freedom Summers* is a work still in progress. A four and a half hour concert piece mixing his Golden quartet with the 9 piece Southwest Chamber Music Ensemble. The piece was released in 2012, but Smith began composing movements in 1977. Over the years he continued to compose material using a Guggenheim Fellowship, Chamber Music America funding and grants from the Doris Duke foundation to continue to create his work. He is currently, in 2013, still adding, and debuting, more material with the expansive work. The song titles of

each movement refer to specific moments in Civil Rights and form a sort of triptych to the contours of the work.

First Collection: Defining Moments in America

- 1) America parts 1 and 2
- 2) Fannie Lou Hamer and the Mississippi Freedom Democracy Party, 1964 (1-2 composed during Djerassi Foundation residency)
- 3) Emmett Till: Defiant, Fearless (commissioned by Southwest Chamber Music with support from NEA and MAP Fund)
- 4) Rosa Parks, and the Montgomery Bus Boycott, 381 Days
- 5) The Freedom Riders Ride
- 6) The Washington D.C. Memorial Wall

Second Collection: What is Democracy ?

- 7) Dred Scott: 1857: The Issuers of Immigration, Human Rights and who can be an American
- 8) Democracy
- 9) Buzzsaw: The Myth of the Free Press and Corporate Power
- 10) Al Hajj Malik Al Shabazz and the People of the Shahadah
- 11) September Eleventh, 2001: A Memorial (7-11 composed during John Simon Guggenheim Fellowship)
- 12) Medgar Evers: A Love-Voice of a Thousand Years Journey: Liberty and Justice

Third Collection: Ten Freedom Summers

- 13) Thurgood Marshall and Brown v. Board of Education: A Dream of Equal Education, 1954
- 14) Little Rock Nine: A Force for Desegregation in Education, 1957
- 15) Freedom Summer: Voter Registration, an Act of Compassion and Empowerment, 1964 (13-15 commissioned by Chamber Music America with support from the Doris Duke Charitable Foundation)
- 16) John F Kennedy's New Frontier and the Space Age, 1960 (commissioned by Southwest Chamber Music with support from NEA and MAP Fund)
- 17) Lyndon B Johnson's Great Society and The Civil Rights Act of 1964
- 18) Dr Martin Luther King, Jr.: Memphis, the Prophecy
- 19) Courage to Dissent, Forces for Change (17-19 commissioned by Southwest Chamber Music with support from the James Irvine Foundation and Clarence E. Heller Charitable Foundation)⁴⁹

⁴⁹ Wadada Leo Smith, Wadada Leo Smith's Ten Freedom Summers, artists website, viewed on April 7, 2013, http://www.wadadaleosmith.com/pages/ten_freedom.html

The music of *Ten Freedom Summers* is both lengthy and challenging. Smith is a composer who works with free improvisation and the tone of the work resembles his earlier recordings. On repeated listenings themes began to appear and Smith's compositions begin to draw the chamber ensemble into the improvisational situations. Powerfully the ensembles appear together only in the final movement instead trading between ensembles throughout the earlier movements.

The most decorated jazz suite is Wynton Marsalis's, three and a half hour oratorio, *Blood on the Fields*. A controversial recipient of the Pulitzer Prize in 1997. *Blood on the Fields* has been rarely performed since its debut and features some of Wynton's most experimental writing. The criticism around his Pulitzer ranged between the distaste that he would be the first jazz musician to receive the award to conflicts about whether it was eligible in the year it was awarded, being released after the deadline for submissions. Regardless of the criticism the work cemented Marsalis's considerable legacy by making history when the Pulitzer was awarded.

John Carter's *Roots and Folklore: Episodes in the Development of American Folk Music*, is a five CD overlooked masterpiece. Recording the work took him over seven and multiple record labels. Carter's early death, the vague connections of the different albums as part of a larger piece and the difficulty in finding the recordings all contributed to its lack of recognition. It may be the most powerful and groundbreaking long form work of these three epics. The initial release, in 1982, *Dauwhe* predates any work of this magnitude by a jazz artist,

aside from Ellington's *Sacred Concerts*. Carter, also under rated as a musician, was always a trend setter and did not seem to have the means to complete this project, at hand, when it began. He composed a work that included percussion, electronics, intense improvisations and challenging compositions. The recordings feature an unusual, intergenerational mix of musicians, such as Bobby Bradford, Red Callender, Marty Erhlich, Benny Powell and Don Preston. Sadly, I'm not convinced that Carter's work was ever performed in its complete form. Some movements were performed that also preserved the music's thematic continuity with regardless of changes to the instrumentation. A review of the 1983 Carnegie Hall performance of *Shadows on the Wall*, in the New York Times, by John Pareles describes an event.

Mr. Carter used most of the permutations of his group - Bobby Bradford on trumpet, Terry Jenoure on violin, Roberto Miguel Miranda on bass and William Jeffery on drums - in six pieces collectively entitled "Shadows on a Wall" that mixed composed and improvised material in equal measure. Mr. Carter's pieces would often set a pensive balladic section against a lightly swinging one, and some of his instrumental combinations - clarinet and bass in octaves, trading phrases with violin and trumpet - were evocative.⁵⁰

Though Carter performed the pieces there is no reference to the overall scope of *Shadows on the Wall* as part of a larger piece. Carter's work may be the most challenging of the three, it was the first to confront the topic of slavery in such epic fashion and its creation survived an incredible number of challenges to be

⁵⁰ Jon Pareles, "MUSIC/NOTED IN BRIEF; John Carter Quintet In Carnegie Jazz Series", New York Times, Oct. 18th, 1983 viewed online May 7th, 2013 <http://www.ny-times.com/1983/10/18/arts/music-noted-in-brief-john-carter-quintet-in-carnegie-jazz-series.html>

made. Its neglect should be corrected and hopefully in the form of someone releasing the complete work for the first time.

Finally, acknowledging some of the most recent works that continue the legacy of long form Civil Right inspired compositions seems apropos. Aside from Wadada Leo Smith's *Ten Freedom Summers* contemporary release, Bobby Zankel's *The Spirit Breaks to Freedom*, Fred Ho's revival of Cal Massey's *Black Liberation Suite* and Billy Bang's *Vietnam: The Aftermath & Reflections* represent some of the newer works to address social concerns. Zankel's unreleased *The Spirit Breaks to Freedom* tells the story of the nine slaves who lived in the first presidents house and expresses the difficult reality that George Washington was a slave owner. A description of the creation of project is included in the accompanying interview with composer Bobby Zankel. The recently deceased Billy Bang composed a two CD work reflecting on his personal history in the Vietnam War. Many of the musicians involved in the recordings were also Vietnam veterans. To my knowledge this is one of the few musical compositions dedicated toward the war in Vietnam and unique in that the performances are relating their experiences improvisationally. Lastly, in 2013, Fred Ho revived a lost work by trumpeter Cal Massey, the *Black Liberation Suite*. The suite was commissioned by Eldridge Cleaver in 1969 for a Black Panther party event and basically forgotten along with Cal Massey's legacy. Ho revived the work around 2010, eventually recording the fiery suite in 2013, before his untimely passing.

Chapter 6: Interview with Marty Ehrlich
about his experiences with Long Form Compositions

Marty Ehrlich was a perfect choice to interview about long form compositions. He has both composed and been a side person on many iconic recordings of long form compositions. His contributions to the important long form composition recordings from the 1970's and 1980's cannot be understated. Additionally his own works are challenging and he consistently receives grants and awards which acknowledge his vital role as a contemporary composer. In 2007, I met Marty and performed some of Julius Hemphill's music for big band and saxophone quartet. His stewardship of Hemphill's music proved that he was more than just a participant in the recordings but a champion of his musical peers.

Biography: (http://en.wikipedia.org/wiki/Marty_Ehrlich)

Though born in St. Paul, Minnesota, the portion of Ehrlich's youth spent in St. Louis, Missouri, was particularly important. As a high school student at University City High School in St. Louis, the teenager came into contact with the influential Black Artists' Group (BAG, 1968–72) which was modelled after the AACM in Chicago.

Later, during formal studies at the New England Conservatory, Ehrlich developed a particularly close relationship with pianist Jaki Byard. It was here that he was most deeply schooled in traditional jazz forms, as well as Western European classical music. During these formative years, Ehrlich was exposed to the cultural, political and musical workings of radical African-American art, and was mentored by such legends as Julius Hemphill and Oliver Lake. Often associated

with "Radical Jewish Culture" and cult icon John Zorn, Ehrlich has throughout the years nevertheless resisted classification under any single musical genre.

Since his 1978 move to New York, Ehrlich has been a performer and leader with numerous bands of legendary repute, as well as a soloist for a number of major orchestras. But perhaps his most important recent contribution to the story of Jazz and improvised musics, *The Long View*, was completed at a residency in Harvard. The composition (scored for an ensemble of both strings and horns) is inspired from abstract paintings by Oliver Jackson, and has been hailed as "one of a handful of integral long-form works in jazz, standing beside those of the likes of Hemphill, Mingus, and Ellington" (Boston Phoenix).

Ehrlich currently lives in New York City, commuting to teach at Hampshire College, and devoting much energy to his duo with pianist Myra Melford, and trio with Mark Dresser (contrabass) and Andrew Cyrille (drums).

Ehrlich Interview (Transcription of Live Interview: 3/21/2014, 11am, at an East Village, N.Y.C., coffee shop)

DP - When I was reviewing your discography 1973 seemed to be the time you started to record and perform publicly.

ME - Yeah. I made one record before I left for college, called "Under the Sun". Which was in the form of a large ensemble. It was 14 musicians and it reflected very much a certain aesthetic in St. Louis at that time. A real focus on collective improvisation (?(I'm not) on that record for the solos?). The session was produced by Jim Marshall. Who I had been working with a lot. He was connected

with the Human Arts Ensemble and Bobo Shaw. Bobo had been very taken by the directions of Miles, and in some ways that record is a sort of harbinger of combining, sort of these funk rhythms with - I'm going to use the word expressionistic - solos on top. Perhaps more so than Miles had.

DP - Maybe the Miles of the 70's?

ME - Yeah, of course the fusion or funk/rock. So I was still in High School. It was a thrill. The session had Lester Bowie, Oliver Lake, J.D. Parran and a list of other people who have not become as internationally known.

DP - I think you almost immediately brought it up. It feels like there is an interesting relationship between the idea of improvisation and composition with all of these long form works. In fact, when I posted on our school list-serve, a lot of people started getting into arguments about what is composing something. And what is improvisation. For my project idea I have been looking at the idea of the repeatability of things having affect on maybe how we listen to them. I am totally open to the idea of improvisation as an approach to composition. As in spontaneous composition.

ME - I use the word "Comprovisation". I think they are just two compositional techniques. We all look to keep it really simple. Also not specific, in many ways. There is material that is discussed before the act of performance. That could be notated. It could be intensely notated. Or it could be verbal. It could be "I want you to do that, and here I want you to do this. Ok?". So either one of those. And then there is material that is created spontaneously in the moment. That doesn't mean that that material doesn't come without history and everything to it. But

since we have so many arguments now, "How much did Ellington actually write out these solos?". I think its all a bunch of bullshit. In a sense, in this sense, it may or may not be specific to the situation, but I think this is a political argument in many ways. We first need to open up the space in what we know as jazz - which George Lewis calls the Afro-logical - which I find very handy. There has always been a combination of freely arranged and spontaneously produced material. Whether your playing on a tune. Whether you discussed the form. That's separate sides of a historical style. And so its an ongoing and very involved mix. A mix also used in the Euro-logical movement. That changed some time in the middle of the 18th century, but its come back again. But you know, Mozart improvised his cadenzas, might have improvised significant parts of the premiers of certain concertos. These guys were improvisors. Eventually that became the system of notation with interpretation. So the reason I want to say lets open the field, is to say lets put everything first on an equal level, and then lets talk about particulars. Cause for example, that recording session (Bobo Shaw's) had very little pre-arranged stuff. It had these a couple of small themes that I had helped sort of write out and stuff for Jim. Then we didn't even set an order of solos, it really was like it just went on a flow. Worked out. I don't even remember that much about it. I was very young and scared. I then go to the New England Conservatory and begin to work with three of the greatest notators of all time: George Russell, Jackie Byard & Gunther Schuller. Ran Blake really wasn't - really was more of a spontaneous, in the moment improviser. My career has long been involved with this issue, and I've worked with a long list of people who have explored it.

DP - In very different ways.

ME - Oh, very different ways, yes.

DP - Even though they seem like they are grouped similarly, people have like minds a lot, but it seems like..

ME - They are all people who have worked hard to define their own aesthetic, lets put it that way. Who weren't just re-creators or "in the style of".

DP - So with the early people that we are speaking of, kind of coming from St. Louis and the idea of sort of the organizations that the musicians were making versus when you go to school and you have an institution...

ME - I should be real clear, the Black Artist Group had its own big band. Julius Hemphill, Oliver Lake, Hamiett Bluiett all wrote extensive scores back in the time of the B.A.G. I wasn't a member of the B.A.G. and I actually never even saw one of their concerts. I'm speaking specifically to this one recording. But a practice, that I did, which was a general milieu, extended improvisation. We got sort of good at, you know, leaving some space, when to play, stepping forward, stepping back, things like that.

DP - Then it seemed like... So 1990, seemed like a lot material seemed to come out.

ME - 1990? You just jumped a whole lot?

DP - Yes, I wanted to address individual recordings as well. Just in your career, I noticed a few specific time periods where considerably more work occurred.

ME - Well the reason I wouldn't jump, is because after I got to New York in 1978 within a 3-4 year period I work in the large ensembles of George Russell who

had been my teacher. I continue with Jackie Byard. I go to Europe with Braxton. I go to Europe with Leo Smith and Roscoe Mitchell. I do the Julius Hemphill Big Band, I do the Oliver Lake Big Band. I begin to do larger things with Leroy Jenkins. I did some rehearsals with Sam Rivers. All these people wrestling with the idea of where to take this tradition. Where to clear up this ongoing mediation with tradition and with experimentation.

DP - Yeah, I wasn't going to miss those.

ME - Yeah, go ahead, let's go to 1990.

DP - So mid 1990. I thought there was a transition point for your career, and again in 1999. It just seemed like those two years were distinct, at least in your recordings in each period. Which can mean a lot of things. In general I didn't know if those times in fact felt like a turning point for you. In your life, with your career. Was it popular recognition? Or did those things just happen in a busy time? Sometimes these things pop up for different reasons than the documents imply.

ME - To be honest I don't remember specifically what happened in those years. I mean yeah I think it is funny. I have been writing about this because I have to for my academic job (Hampshire College). You know I see this sort of flow from working as a side person, doing everything I can in creative music and eventually I begin to get the opportunities to lead my own groups some to record. I begin to get composition grants. I begin to define my own direction. And I say probably in the late 80's, 1990, that begins to happen. And I set up a couple of different small groups, the Dark Woods Ensemble, which toured as a trio, but recorded with

more musicians. What I call the Traveler's Tale, a saxophone, bass & drum thing. Which made 4 or 5 records at least. Yeah, and I do some big band writing for the N.Y. Composers Orchestra. Which was very galvanizing. And then get my next chance to do that with this record "The Long View" ten years later. That was the work I did at Harvard with the painter Oliver Jackson.

DP - Ok, so I think this will tie in with that. I have a list of works I wanted to ask you about. Generally, I am referring to recorded long form compositions that you are on and I have a feeling that there may be some other ones (long form composition's) out there. If there are any important ones, your welcome to bring those up. With all the artists you started to mention they have recordings of what I think are pretty powerful examples of the type of compositions I'm studying.

ME - Ok.

DP - So if I can just generally ask you about 2 of the main ones.

ME - Please do.

DP - You can respond about performances, rehearsals, how the leaders worked with you. How the relationships were in it. Or any memories that stick out to you. And there are a lot of themes that I think end up popping up in these, that are interesting.

The first thing that I was listening to, and I was really knocked out by it, was from Braxton in 78', and specifically "Composition #58". Pretty amazing and it wasn't what I was expecting.

ME - Which one was that?

DP - Its kind of minimalistic but with hard hits..

ME - Oh, hard hits and I take that Sopranino solo.

DP - Yes.

ME - Yeah, yeah thats a great piece.

Dp - Yes

ME - Couple of things that can be said. That was my first tour in Europe. You have to remember that record, the record on Arista, was the record of the year in Downbeat (Actually that Arista record is from 1976) and received a huge amount of attention. On that record Braxton made a sort of quantum leap, the type of leap that maybe an artist only makes a few times in their life. Of re-thinking the ways the jazz orchestra could be used. And every composition was distinctive and in its own area, linear, textural, harmonic and of course the march. Which at the time he said he loved the lineage of the march in American music. But he put his whole wrinkle on it. So, that was an extremely successful period. It is a major re-thinking on Braxton's part and I think just great writing, along with just re-thinking. And then when we took it on tour it was unbelievably exciting. Now first of all I was very young, I was 22, right out of college. The audience response in Europe was amazing, and working with Braxton was amazing. Braxton did a very amazing thing which still is a big influence on me, he didn't play. Only in between the compositions, which would have improvisational parts between them. Including at times more traditional solos with rhythm section accompaniment. He would conduct improvs using his language (sheets?). His take on Butch (Morris) and conduction. We all had these language sheets. What was amazing with that was A: that Braxton did such a cool job of it, but in any given night you never knew

when you were going to be improvising, with who or over what texture. So the whole point of this was you couldn't enter into this with like "tonight, I know I'm playing on these changes, in this tempo. And I'm gonna work on it this afternoon, so I can handle that turnaround." You had to be really open, so yeah, I thought it was a tour de force of his whole conception. And that experience has been a major influence on my work. Something that I use to this day when I teach and lead ensembles. As well as in my concertizing. I do it in my own way, we've all come up with our own strategies for these collected, collectively conducted moments. But Braxton, to me, gave the greatest example of it.

DP - Now, do you feel that he was particularly expressive about his intent as a composer.

ME - Yes

DP - So it was a clear thing. I'm finding that he is going to be an interesting subject, just do deal with on this..

ME - Well, for one thing everyone in the band was aware of his aesthetic, so he had concerted effort on the tour. He didn't want people to try and think of what he heard as licks. At one point he got a little... and he spoke to a few people. So it wasn't that he didn't have some sort of stylistic parameters. But it was a small thing, in general he just said this is the stuff. What Braxton did is that he listens so hard - I used to see this, in his small group, I think he trans... he communicates to you as the performer a real sense of focus. Emotional and spiritual concerns through his embodiment of it all.

DP - Thats gotta be great..

ME - So I always look forward to an opportunity, you know over the years I've had a number things where we've worked together.

DP - Now at the same time, I'm a huge fan of George Russell my first teacher studied with him at the conservatory (New England). I got to Russell pretty early or at least an introduction to him and it obviously seems like he is drawing on a lot of the school relationships to develop performances. But I don't know if it seems like that just because some people went there...

ME - Like people in the band?

DP - I just kind of wonder he is working at a school. Did it facilitate things (concerts) because he has access to musicians in a different way - all the time? I guess as a composer, I..

ME - Yeah, I don't know. I mean even by the 70's, when I studied with him, the majority of his major pieces were composed and he wasn't composing small things at that point. So the next big pieces he would tend to compose were with commissions. The year he called me was 1978. When he started his New York big band. It was a big media event because he hadn't done a big band publicly outside of the academy in a good number of years. I don't think he ever stopped after 1978. After awhile, you know he kept that band going. He always had a fair number of people from NEC in it, but it also had the old professionals. Also for years, and I think very successfully, another band in England and a band in Scandinavia. He would go, maybe with one or two soloists in tow ,and do his music with those bands to. So that was the way he handled the huge expense of it all.

DP - That's very interesting, and could help with the discography in some ways.

There were also two recordings. They seem like they were maybe for the same group. One is under Roscoe's name (Mitchell) and one is by Leo Smith.

ME - Well it was the same tour, it was the same recording session, they were co-leaders.

DP - But they would do their own separate compositions?

ME - It was the year after the Braxton one (1979), it was for the same festival, the Merg? (not audible) festival, same promoter. So Braxton did it and the next year Leo and Roscoe shared the bill. I'd say more than half the orchestra had done Braxton, so there was a real continuity.

DP - And someone you have worked with a lot. I'm not sure if this is also when you may have began working with him. Someone I've had a lot of trouble tracking down his music, is John Lindberg.

ME - Yeah, I guess a lot of it's out of print. Well I went to Europe with John that same year in 1978 with Bobo Shaw. He had already been there and John had been working with Bobo in the years I was in school in Boston. And we really hit it off. He and I did a duo record and I am on 2 or 3 of his small group records. We had a nice run of doing some really creative music, John's an amazingly resourceful guy, and has continued to do tons of very good stuff. But not all these things stay in print.

DP - Well in this subject it's one of the things I'm confronting.

ME - Many of these companies, they're long gone. (Laughs)

DP - Yeah their gone, and then with (long form's) these days, its one and done most of the time. It is kind of a depressing thing. Who knows maybe this can work towards changing that.

So getting into the early 80's it seems like you start working with Muhal (Richard Abrams) right? I had one opportunity to work with him (yeah) a few years back. His writing is very interesting but I also felt like a lot of his brilliance was in how he conceptualized and organized the piece.

ME - I would agree.

DP - And I thought that was really interesting. I guess the one recording that sticks out to me, is later (than the early 80's) the "HearingA Suite". I have that and "Rejoicing with Light". I don't know if that was a different scheme than those other works of his.

ME - No I think there is a real consistency. I mean I've worked with Muhal for so many years, in so many different contexts. We have a duo record out, which came later. Originally I worked with him in his big band, I would be in the sax section. I did an octet a couple times with him, and you know he brings a really wide scope of compositional context. From very sort of - I don't want to give it a label - lets just say he is Ancient to the Future, (laughs). Muhal who is in many similar ways to working with Julius Hemphill - in that they both will use at times what I would call vernacular context, or historic context. So your challenged to handle a plethora of those in any one gig. Along with situations that challenge you to not refer to the past directly at all, except in a more conceptual way. And Muhal's music is really hard. All these composers we are talking about write challenging

music. So with Muhal you just have to come in with a full arsenal of skills. And he wants very much an intensity for improvisation, but he also gives very specific directions for ensemble playing - phrasing, blend and things like that.

DTP - I had a similar experience, the 1st rehearsal, there is an alto duet to start the piece and it said 200 (bpm tempo) on the score, and needless to say the trombone section told me later that it was actually 350.

ME - Tempo? laughs

DTP - I was not prepared to play at 350 that day. But that was a fun experience.

ME - Yeah.

DTP - In 1984 there was a song called "Dark Woods, Brite Sparks", is there a relationship with titling your work that and the title of your band?

ME - Yeah, well the title came from the idea of what the Dark Woods Ensemble was. I always say that it has 2 connections. I had started out playing clarinet, and I sort of put it to the side when I got really into jazz. I didn't play clarinet because of the lineage of jazz clarinet. I wasn't, at that point, that knowledgeable. Nor a fan of the swing era, or before. Which is dumb to say. It wasn't... Let me put it this way, I had changed to the saxophone and I began to really feel the need to play clarinet more and reconnect with what the instrument meant to me. And I also realized that I really liked a certain type of creative improvising, that could be not classical improv. It wasn't anything to do with classical. That wasn't really my background in New Music. What I learned about New Music was from improvising, not from playing Berio(? unclear on recording) or something. But I really like this idea. So many things at the time were the inspiration of like-instrument

groups, saxophone quartets, string trios, things like this. I got this idea of Dark Woods, the wood of the clarinet, cello and bass. I think originally Mark Dresser and Hank Roberts came by the house. I had written a few things and we started and I stuck with that idea for 10 - 15 (years). I've never given it up. Because in many ways, even my last record I've done, with Zorn over there exotic, radical jewish music - especially "Sojourn" was a continuation of that sound. So I think Dark Woods the title came from the physical description of the instruments, as well as the dark came from Lorca's essay on duende. Which some of my scholarly friends will make too much of that essay. Where he says "all that has duende, has dark sounds". As in everything that has soul has a little shadow in it. I took to it also, because the pieces had a little more of say an inward quality, than the writing I was doing for other things.

DTP - Ok. And then, I don't know, possibly one of my favorite things..

ME - You know I wrote that song.. jokes/laughs

DTP - Well, one of my favorite things being John Carter's suite.

ME - Yeah that was a great experience and a great friendship. I ended up actually - you know its funny more than a few things in my life, I'm sure for most people, have happened, I don't want to say they are accidents - but David Murray double booked himself. (Laughs)

And for that first record, Dave had called me to sub for him, and John just said "well here's the record date". John wanted the rehearsal process and I ended up doing four records all together for him. It was a real thrill to play bass clarinet with John playing clarinet. To be clear David Murray's career was going to the stars

with a bullet, he was really busy. So yes, I ended up doing that first record "Castles of Ghana" and we do 3 more. The suite itself John considered it 5 records, he had already done one in L.A., with a killin' band in L.A., Red Callendar, Newton (James), Robert Miranda and etc. etc. It's my real hope, i mean these records are out of print, that Mosaic or somebody will re-unite the 5, four on Gramavision and one on I'm going to say Soul Note or Black Saint.

DTP - I think so yeah.

ME - So you would have the entire scope of his vision. I think its one of the major conceptual works of that era. That was a real thrill, and John was just such a real gentleman. He was a very nice man. He was very erudite, we had a lot of fun kicking around clarinet stuff. We shared equipment struggles. He took me to a guy who worked on mouthpieces. We would send each other stuff in the mail. And it was just a thrill and of course a real challenge, because he was such an expressive virtuoso. I consider that one of the best experiences. I've been very fortunate and especially with that generation. And you know he shared a certain thing that again like with Julius, and Muhal to some extent, the ability to combine a lot of different idioms in a singular voice. Not that other people, you know they are all individual. You know he died way to young. Its funny I'm now older than Julius Hemphill, or John Carter, when they died. Its sort of wild to think of that, or just about the age when they died.

DTP - If you look away, you may not get another chance.

ME - You know he died maybe 20 years ago, he would have been close to 80 now.

DTP - I had an interesting young student a pianist and clarinet player, from Jamaica. And she had ended up going online and finding a pretty good resource for clarinet music. She had brought in this piece by an Arabic composer, Sabooie I think. And the parts that he wrote, very modern technique, totally reminded me of Carter. People don't recognize him in that fashion either.

ME - You know I'm going to tell you something John said to me with some sentiment. I knew he was sick and actually he and I had a duo gig that had to be cancelled when he finally couldn't perform anymore. So I call him, and he is telling me in very undramatic ways that he has got cancer and can't perform. It was lung cancer too. And I started to say, you know, just however much I had gotten from him. Tell him how much you love him. And he said "you know Marty its one big pool we all dip into and take ideas from". He didn't want "thank you, of course" there was none of that. I'm not saying he was not without a strong sense of his importance, he was. But he was not a snob, its reflected in his type of sense.

DTP - One piece that I've been transcribing some of the clarinet parts, just Bb clarinet, "Sissi Strut".

ME - Oh yeah Yeah yeah.

DTP - The harmonies, and what an interesting piece. I don't know it just seemed like-

ME - It was in the score. Those sessions were interesting because they had a fair amount of improvising material. But John had very specific ideas. See John is a real example of using verbal instruction. He really talked to you about mood and the records really reflect it. But as Bobby Bradford and I talked about, they all

happened quickly and we would have these intense 10-12 hour rehearsals. He was always flying in from LA. These weren't the long slow - lets work it out a little bit at a time organically sessions. And nobody really knew how it all fit together accept him.

DTP - Thats interesting.

ME - You didn't have the luxury of OK I have the full 50 minute picture here. You couldn't have, but you focused on it and got the record done.

DTP - When you start working with Hemphill it doesn't seem like too many of the pieces were long form compositions. There is the Big Band record which has some long pieces on it. It seems to me like many of his bigger works may not have been recorded.

ME - Well I'm involved now in a whole project with his music - I know. I've actually cataloged all of his music - every piece of music he has written. Julius is certainly one of the protean composers. As everyone acknowledged. All his colleagues did. Talk to Braxton he'll say he was important, not necessarily that he influenced him. Everyone says that he was in his own class. He was such a great composer. He really enjoyed the act of composing and he was loved as an improviser too. But from the beginning, do you know the Tzadik record "One Atmosphere"?

There is that piece "Water Music for Woodwinds", which was when he first thought of the idea of doing a saxophone choir - I mean the World Saxophone quartet. He wrote this huge piece. I mean its a really big piece of work, 4 movements. A complex written thing. The man had a compositional vision, lots of compositional chops and amazing ears. So he always wrote a lot. I met him in St.

Louis, I didn't perform with him, but just to meet him. I began to perform with him in N.Y. City, for various gigs. Usually small group things. Nothing that ever got recorded until the big band record and I think he always wanted to do a lot more of that. Business wise things didn't directly work out. Then when he left the World Saxophone quartet and started the sextet he called me. And for that 5 year period he was my main employer. I did a ton of work with him and he wrote a lot of music for 6 saxophones as well as music for that saxophone opera.

DTP - We have a round table at Rutgers where we have different speakers but there is a guy who is writing a book on the downtown NY scene from that time period.

ME - Brent Edwards? Brent's working on this book yeah.

DTP - But that movie, that Julius made back in St. Louis (Hemphill filmed & scored an avant garde film in St. Louis)

ME - Sweet Willy Rollbar! Ha ha.

DTP - Yeah we got watch it with the score, it was great.

ME - I still have not really seen that. I mean I remember seeing everything. I mean literally when I was 16. And the main actor in it Malinki Elliott (? unclear) is one of my closest friends. We eagerly await Brent's work. He is a major scholar.

DTP - I love Butch Morris. I'm wondering if the conduction should be really considered as composing? One of the problems with the long form composition idea is if the piece is going to be something totally different the next time you see it, is it the same thing as a composition? How do you feel about the continuity of those works? Are they more of a spontaneously composition?

ME - Well I guess I think what's interesting at this point is that as a technique making both a series of signs that people use and the role of conductor as one of shaping all the elements at play. We see that there is a multitude of ways to go about this. What I find interesting is Butch's music, and nobody did it anywhere near the extent of Butch. Butch himself combined notation. He used themes. He used definite rehearsal processes with lots of verbal instruction along with his in the moment stuff. What I find interesting is how you can make this stuff reflect the personality of your own music.

So for example Zorn's game pieces, sound like John Zorn's music. Edgy, fast, cut up. Butch's music had a certain sensuality, a certain sense of sonic transition.

Walter Johnson has done tremendous work with his sound painting. You really should explore that. He has done major work, but you hear his stuff and it sounds very different from the others. Braxton does a form of it, sounds like Braxton. I developed my own thing. Using a little bit from all these guys I worked with and I think it sounds a little more like Marty Erlich. So it's actually a very individualized thing that's now taken a major role.

Wayne Horvitz for example has recently come up with some nice uses of it in his big band compositions. So the amount you use it for a fully open piece versus within a structure, versus adding onto. Even something that you can use for layering. You could have a 32 bar form, someone soloing over these nice changes and you use some signs to bring in noise elements or some dissonant elements some humor or whatever.

The other side of it is it has become such a versatile teaching tool. I do this class called Improvisors Laboratory Orchestra that is open to people of any background. In fact much inspired by what you said to me, I don't like it when I get people who are too similar. I want the bluegrass player. The kid whose played classical piano and the noise guy. And the turntable girl and etc, etc. I say in the class that I have no idea what this music is supposed to sound like but I know how we are going to go about it. So it has been a tremendous creative tool. And I see it as very much a social, cultural, political tool. Is it that different than Duke Ellington? They said Duke Ellington had certain things he would do and Hodges would know right away to react. We are just in the tradition here.

DTP - I definitely agree with that. I really wanted to get to Andrew Hill.

ME - Sure.

DTP - I don't know if he wrote anything particularly that specifically stands out as a suite (to you)? There is something...

ME - There Was

DTP - kind of some earlier pieces, but also something I found on Chamber Music America website.

ME Yeah, Yeah Yeah.

DTP - Belleza Appasieta

ME - Yeah we began to do that theme as a really long piece. And he would bring in different things. I think of all of Andrew's music as a suite, because there is a quality to them. You recognize his music immediately. Andrew would occasionally

give us a little schematic - ok, we'll start with this we'll go to that. He had simple schematics but he left a lot of it up to us too.

DTP - I love his music so much, but I hadn't noticed it (Bellezza) before.

ME - Near the end of that sextet - especially when your at festivals, he liked the idea of combining pieces. Andrew he wasn't a guy to talk a lot of stuff. He sort of flowed with it. (Laughs)

DTP - I saw him at one of the big band gigs, and he started introducing the names of the band. Then he just sort of stopped, handed the mic down without finishing. He was really nice though. I got to see him a few times before he died. I spoke to him once, he was very nice to me. I wanted to get into "Long View" and "Trumpet in the Morning". I was wondering how you feel they differ? And the processes that you went through to create them.

ME - Well they are very different processes. "The Long View" had a very specific thing that was about this collaboration. I knew that the paintings and the music would coexist in the gallery. Oliver and I had some very specific ideas, and concerns about how to do that. Mostly how not to try to do it. To not go for any obvious connections. You know you can't get rid of the fact that music happens through time. A painting is right in front of you all in one moment. Part of my struggle with Harvard was they, to their credit, not even specifically Harvard but this great curator (unclear Lynn/named? Harry Cooper). Who is the curator at the national gallery. I said I'm going to need a big palette eventually, and he fought to help me get funding to record a big band. What I struggled with in that piece was to fit it to some of these conceptual things.

So it involves two different approaches: one is collage, and the use of real contrast in collage. Where you just back up one thing to the back of the other and you slam them together, right? That's what collage often does. The juxtaposition is its own sort of artistic statement. And then there were things that have much more transition to them. I'm a transition guy. I think a lot of the meaning comes out of the transitions. But I fought with the combination of those things. I think when you listen to the record you get a mixture of that from movement to movement. The other thing was one of method. Half that record is fully notated, like the first movement and the last movement. Even the sudden juxtapositions are fully notated. Three of them are that way, three of them were put together in the editing process. More like the sort of things I've done with Zorn over the years. Where he records a whole bunch of things and then he makes a piece that is sort of more what he calls index card composing, I did some of that as well. So it reflects those two methods. Again, I always knew that this record might not make... It got a mixture, it got a very very good reception. I mean some people think it's incredible, but I knew that it challenged some of the things about that. It worked really well in the space with the paintings. It also set up something that a lot of my records do. In that I go from a full group down to 2 people. I don't think of it as just a "big band", which gets a little deadening to me.

DTP - Like the Miles Davis thing where he could have just a piano trio playing.

ME - Gil had a strong sense of that. Thad & Mel always had sort of a small group inside of all they did. So that was written very much to a specific purpose and I used both these different compositional techniques and different methodologies.

When "The Trumpet in the Morning" came about the impetus was largely about that the piece "A Trumpet in the Morning" had never gotten played right. I had one opportunity and it had been sitting there and sitting there. I was able to get some funding through this grant from the MacArthur foundation through my school really. It is a faculty development grant. I said I'm finally gonna do this piece. Because I think its the most comprehensive thing I've ever written. The impetus for the record was my desire to complete it. I really began to feel a connection for the music I wrote for the large, large form pieces. So it was my desire to connect these pieces on one record. For the most part they are for big band. Though the "Rundown & Turnbacks" is not. It never uses more than 8 musicians but it probably uses every instrument, at some point, in the ensemble. It had been originally written for my Dark Woods + 2. So it was an expansion, a re-orchestration. The big difference on this record is that for the first time - on "The Long View" I was the main soloist and I hired a conductor - on this I don't solo at all. I played one part, I kinda wish I hadn't. Because they keep having to mention it. It is not so much the issue. I doubled some things and I play this one intro with Ron. Basically I conduct the record and I'm shaping it in the recording studio. Through a lot of notation but making decisions as we go. And I did a lot of shaping in the editing process, which was always there.

Now taking on this other role leading my ensembles is something my teaching job has had a big influence on. It's given me a lot of experience. I think "A Trumpet in the Morning" represents yet another step. I'm doing a concert of that music at University of Massachusetts, Amherst, in April and I don't think I'm going to

play at all. And that's something I got from that first experience with Braxton. I said "Mr. Braxton why don't you play?". He said "it takes just too much attention away from just keeping it going". In fact the funny thing on that tour he hadn't even brought a horn. No, he had his horns, because he was doing small group things around. But he never set them up at all. We played a concert in Paris where the audience was - I've never seen an ovation since.... I mean it actually got a little scary they were standing on their chairs. He would end with that march and people would go nuts. So he goes, "What should I do? What should I do? Marty, give me your soprano." (Laughs). So he grabbed my soprano and him and Leo went out and did a duet. Sort of like feed the savage beast. (Laughs). To me that's the difference and to me I've been very pleased that people have heard a sense of (a) thread through these various... I'm not trying to make a big deal about it. I'm not trying to show off my record collection of what I did. I'm not a post-modernist at all. I'm actually a modernist, if you have to label me. In all of these places I've heard a certain shared point of view. I'll leave it at that.

DTP - Could you talk a little bit about the role of the grants in the making these things possible?

ME - Of the various big band records I've done over the years, not just mine, some of Muhal's were done for Black Saint. I think that record labels never thought that the big band idiom was the commercial idiom, à la the Swing era. A guy like Bonandrini surely believed in Muhal as a great composer. He wanted to help Muhal realize his dreams. So he would add that to the mix. I'm not privy to the record sales, but I'm assuming that no one said "yeah, if you do that were

gonna triple the sale of records and it will pay for itself." I'm gonna conjecture that the majority of the big band records that I played on were not profit making.

Julius's was on Nonesuch which was a major label. But its very tricky. I mean big bands have survived because musicians are willing to do rehearsals and gigs for very, very little money. As you well know.

DTP - Yes.

ME - And that is without question a big part of its tradition. So grants take on a major role. A major role. I used my grant just to pay for the studio and the musicians. Thats all it went to. So that I could have a shot at getting the music done right. Even then I felt very humbled by the response. I mean these musicians not only have I worked with for over 30 years, a lot of them, I've also been on other peoples big band records. It's like we help each other realize our dreams. So I think these days grants play a major role. And as for the record companies there is almost no capitol left. I mean the record labels are gone. So your not getting the so and so artist sold a ton of records, so I can take some of that profit and put it towards. Which Alfred Lion always did and Blue Note, Colombia, y'know blah, blah. .. Thats over. So I think grants takes on an important role. Support from institutions takes on an important role.

DTP - I find a drawback..

ME - Maybe if your wealthy it takes on a role. I mean that has a history as well.

DTP - The place that I found the Andrew Hill thing (Chamber Music of America website) I asked you about.

ME - Well that was from, a grant.

DTP - Yeah, and.

ME - He got a grant to write a big band piece.

DTP - - and what I found was a graveyard of about 350 compositions. I mean the number dwarfs my current discography of long form compositions. Who knows if they are all long form? They could be?

ME - Of Andrew Hill?

DTP - No. Of all different artists that received Chamber Music of America grants, New Works grants specifically. They probably haven't been performed really - after their award premier.

ME - The problem with all the commissions of contemporary music, Eurological and Afrological, is that it isn't music that you are writing directly for your ensemble. That's always been the issue in grants. You really see it in the contemporary music side. If they make them do two performances the group would do two performances. The percentage of compositions that stay in the repertoire was always small. Look at Julius Hemphill. It is not on the album *Atmosphere*. 25-30 years ago Kronos Quartet, which has probably been the largest commissioning chamber group of the century. They have commissioned hundreds of people. They commissioned Julius to create a piece based on themes by Mingus. It was called "Mingus Gold" it is unbelievable. It is a masterpiece. No one has ever through notation done what he's done with a composer like Mingus's music. But they did it once or twice and it just sat there. So, I have been able to edit it, got it lined up and now we have done three performances of it live. We have yet to get

it recorded. If it wasn't for a dogged guy like me, it would have sat in a box until it was lost.

DTP - Yeah. The final thing, unless you want to go back and talk about any of the other things..

ME - No

DTP - Of your own.

ME - You have been right on point.

DTP - As a composer there is this desire to create on a big canvas. As opposed to the idea that in the reviews, or in the opinion of people, that Ellington or any jazz composer was trying to be regarded as a classical musician because he attempted to write a long form piece. Or, I found that almost every prominent post war musician has created, or performed, on one of these pieces. Almost anyone you could name.

ME - Well, I think the history of that trope, about classical versus jazz, upper class - lower class, white & black. All these dualities, gender as well, has been an ongoing one. Slominsky has that big dictionary of musical invectives, which is nothing but a history of all the bad reviews that Mozart and Beethoven got. So you can be canonized, as the ultimate genius and people still thought what you were doing was bullshit. So, I think that I sort of hate it all. Except for the people who really stopped being performers at all - which is sort of the case with George Russell. He stopped wanting to do a small group by the 60's I think, mid 60's. He really felt like he needed the large group. That was his instrument. Everyone wants to do a range. And the range is great. But getting it back to the whole thing

with grants and record labels, for touring too. Major festivals have been a big help, because they like big splashy things. But touring a big band is very difficult. Some people pull it off. That's its own discussion.

DTP - Is your upcoming performance featuring the people who originally recorded it? The entire group from the recording?

ME - Well, no it's 18 musicians, not 26. Just because I use different combinations on different things. There is no one piece that has 26 musicians on it. But I use different combinations of instruments. So I'm all for.. We need the whole range.

DTP - Yeah. Thank you very much.

Chapter 7: Interview with Robert Zankel

about his experiences with Long Form Compositions

Having performed with Bobby Zankel's big band in Philadelphia for a decade, I am very familiar with his work. As a composer he has consistently written challenging, modern music. This has included a wide variety of long form pieces and collaborations with other art forms and performing the compositions of other highly regarded jazz composers like Rudresh Mahanthapah and Steve Coleman. This interview primarily concerns a recent multi media, long form composition *Spirit Breaks to Freedom* as well as the nature of creating such expansive works. *Spirit Breaks to Freedom* is a multi media work featuring tap dancers and video installations. The work tells the story of George Washington's house when he was the President in Philadelphia and the lives of the 9 slaves he owned.

Biography: (<http://www.allmusic.com/artist/bobby-zankel-mn0000765669/biography>)

b. 21 December 1949, New York City, New York, USA. Zankel began playing music at an early age, soon choosing the alto saxophone. After studying at the University of Wisconsin, he attended Berklee College Of Music, then went on to attain a BA degree from Empire State College (State University of New York). In the early 70s, he attracted attention during a spell with Cecil Taylor's Unit Core Ensemble. Concurrently, Zankel's reputation spread within the adventurous New

York loft scene owing to performances with Ray Anderson, Sunny Murray, William Parker and others.

From 1975, Zankel became resident in Philadelphia where he raised his family meanwhile becoming a respected and in-demand sideman with many artists, notably those associated with the city's thriving jazz scene. Groups he was with in these years, in Philadelphia and elsewhere, include the Hank Mobley-Sonny Gillette Quintet, Jymmie Merritt's Forerunners, Odean Pope's Saxophone Choir, and Ruth Naomi Floyd. He continued to work with Taylor, including visiting Europe. As a performer, Zankel delivers intricate virtuoso bop playing with an intensely emotional core. Zankel was also continuing with his studies, now with Dennis Sandole, becoming a skilled and significant composer.

As leader and sideman he has appeared at numerous festivals. Among other musicians with whom Zankel has performed, and frequently recorded, are Johnny Coles, Ralph Peterson, Terri Lyne Carrington and Craig Handy. His abilities have been recognized in a variety of ways, including receiving a Pennsylvania Council on the Arts Jazz Composition Fellowship, and the Herman Goldman Award, the latter for his composition 'Cylle'. In 1995 he was awarded the prestigious Pew Fellowship for his writing. Grants he received through the late 80s allowed him to compose and present three jazz ballets and a jazz opera. His compositions have been performed by Lester Bowie, Coles, Marilyn Crispell, Pope, Jamaaladeen Tacuma, Peterson and others. Active in music education, Zankel has been artist-in-residence at the Downingtown and Jarrettown schools, and has

also been artist-in-residence for programs within the Philadelphia prison system. He presently performs with his Warriors Of The Wonderful Sound.

Interview Transcription - Robert Zankel, (transcription from April 30th, 2013, Mr. Zankel's home in West Philadelphia.

DTP - Please Introduce yourself

BZ - I'm Bobby Zankel. I play the saxophone and I compose music, and I am trying to be a force for good.

DTP - So, lets start with *Spirit Breaks to Freedom*. I'd like it if you can generally explain what type of work it is.

BZ - Ok. The *Spirit Breaks to Freedom* is a project that has been going on for about 5 or 6 years. It began with me sort of pondering the possibilities of doing a multi-media piece. Especially working with dancers. Which is something I had done a lot in the late 80's but had not done in a good while. One problem was not knowing a choreographer that I was simpatico with. I wanted to do something more than just compose music for my big band. I started thinking about this maybe in about the sixth or seventh year of the existence of my big band (meaning between 2006-8) and I was looking for other areas of music, other ways to express myself. Working with dancers, and multi-media in a kind of visual way, is very exciting and very stimulating. I mean its a very enjoyable and a creative way

for me to go about writing music. It's having a topic and having a way to see it differently and specific kinds of challenges.

The specifics came from a conversation I had with the visual artist, whose become now quite a photographer, John Dowell. He is a professor from Temple University. He is always much better known for his paintings and his prints. He had done some photos of the hole in the ground where the first Presidents house, stood. Where George Washington had lived. It was being excavated and being explored for its historical residents. Particularly for the existence of the people who lived there when he was the President. First President. First White House.

He had 10, I think 9 slaves, in his property. The ambiguities, the ironies, and in a sense the horror of that reality seemed to have quite a story. It had quite an interesting thing to ponder and from an emotional point of view. From a what are the real facts point of view. From a story point of view and a from a poetic point of view. Although the physical reality of the ownership of people its more than just a subject for art. It is a crime and a tragedy to this day.

BZ - John Dowell, this is the way he works a lot. He likes to shoot at night. And he likes to shoot from strange angles. So he got into an office building, that was adjacent to the actual physical space by where that first White House was. And presently there was a large hole in the ground. He talked about being up there at

night by himself and as he took the pictures. Being sort of overwhelmed emotionally and being filled with tears and and feelings. Then he shared also about how the experience of the archaeologist who was in charge of the site. He talked about how people would come by there and how moved and affected that people would be. Even though it was basically just a large construction site that was a hole in the ground. Some ah, ruins, (chuckles) in the bottom of a hole.

I contacted a dancer. I had worked for her previously. I performed in pieces that she had choreographed. Pieces that she and Tyronne Brown (the composer/bass player) had worked together on and they had used me, as I guess the... side-man. Germaine Ingram is a wonderful tap dancer and a choreographer. A very, very brilliant person. Who is very attuned to modern music. And so we began the discussions about how to begin thinking about this reality that we have here in the President's house. The historical reality of it. What it means to the future, to the present and all the many implications as we could. We were able to get a very small grant from the PEW foundation, that allowed us to do some research. We consulted with a PENN musicologist Dr Guy Ramsay. A dance historian Katrina Hazzard-Gordon. We met with a sort of slavery expert Danny Dawson. He is a well known photographer and historian from New York. We met with the archaeologist, Jed Levin, who was in charge of the site. He was a wealth of information. We began. We did a couple of pieces together and this was really just exploratory. A visual artist, a dancer and a musician began to sort of research the library, and Amazon, trying to find all - many, many different books. Historical

books just about the facts. Many books about slavery and transmission of culture, and you know just many things. One of the things we decided early. I mean immediately we didn't want to do a period piece. There would be no banjo and fife and, no snare drum. She wasn't going to be buck dancing.

DTP - How did you feel the research element affected the creative side of the project? At least from your stand point.

BZ - Well..

DTP - I know its collaborative but.

BZ - Its interesting. I've worked with dancers before. I've done thematic pieces before. I never did a historically based piece before. It was really very exciting. I guess I like it, history. The more I knew about George Washington and although I wasn't doing a - certainly the piece wasn't about George Washington. But the more I knew about him and the period. The more I knew about the reality of what went on in the house. The more I knew about the practice of slavery and life in Philadelphia in the late 18th century. There was a tremendous number of free blacks also in Philadelphia at that time. Learning about the culture that was emerging was fascinating. And again, because we weren't gonna do a period piece it didn't have to be very specific, but it started to give a direction because what we were taking from that topic - the Presidents house. There is so many ways for it to be approached. We took about 2 years to come up with a title. First we had the title "Parallel Destinies" that went on for awhile. We took a couple of

years to find a title that we agreed on (chuckling). And it wasn't because we were... You know really maybe we were a little cantankerous with each other.

DTP- laughs

BZ - It was just really hard to settle in to what we were trying to do. We were clear we didn't wanna answer a question. More or less I wanted to create a piece that posed questions, rather than answered questions. We are talking about musically. So I mean there are things that I was working on at times, in terms of rhythm, harmony and melody and orchestration. And I wanted to use this project to work on certain ideas. Certain things that were interesting me musically. But still be able to tell the story in the piece. As time went on a sort of a story took shape. Because it wasn't just a dancer and a musician, it was also a visual artist making images and, and he was pretty prolific. He is a abstract visual artist so again he wasn't making pictures of slaves or something like that. Because it could have gone that way, but it didn't go that way. And, so we were able to work and inspire each other. But we could have the freedom in working in the way we naturally work.

DTP - So it seems like typically in a lot of long form compositions the composers tend to work with ensembles that aren't necessarily what they are most used to. They expand an ensemble and work with different instrumentations. You actually work with a big band and with this project changed to a sextet. I was wondering what drew you to that sized ensemble? Was that based on decisions that related to the financing?

BZ - Yeah, it definitely had to do with the financing. I wanted to have at least 3 horns. We did it another time and there were 3. When you saw it, when we did the most polished performance, it was a sextet but there had been 8. There had been a percussionist and Ruth (Naomi) Floyd a singer, in addition to Germaine who also sang. There is a singer, but there was an extra singer. There were more singers. I was thinking of a basic voicing, a low voice which originally was the trombone and we ended up using a tenor, I had used the trumpet but I guess maybe he played EWI (means EVI) at the rehearsal, John (Swana), and the timbre of the instrument didn't really work as well for me. I actually wanted to use violin and the 2 people I was interested in were unavailable. It was such a long, I mean it went on for years before we actually performed. I tried it a lot of different ways. But the number of instruments was really based on the budget.

DTP - Then when I was playing in the big band, we also saw those pieces. You had kind of extracted a few pieces that you either orchestrated or had maybe thought of that sized arrangement in the first place? What was the thinking behind that, did you want to just hear...

BZ - Well you know part of it was just wanting the rhythm section too play it as many times as they could. The music was very challenging and there wasn't enough time to rehearse of course. There never is. But here was one or two of them that were really well suited for a bigger band. I would still like to play them with the big band.

DTP - Now in terms of rehearsals and performances. How many times has any of this been performed?

BZ - Well, from end to end only 2 times. But there were numerous workshops and symposiums, last year we did 3. I think 3 events at the Painted Bride on a Sunday afternoon, 2 or 3. The Sunday afternoons were a part of this grant from the Pennsylvania Humanities Council. So we discussed aspects of... I shouldn't say we discussed. There was some scholars brought in and they discussed. One came and talked about - somehow they connected it to Rwanda. I mean Germaine that was really her thing. So we performed a couple of vignettes I guess you would say and then we did stuff for Dance Africa, University of Pennsylvania Museum. Not enough performances.

DTP - Yeah (chuckles)

DTP - So over the full project, how many different forms of grant funding did you get?

BZ - There was a bunch. I probably will forget some. The initial grant from the PEW Foundation was a little small grant that is for people that have gotten PEW Fellowships and had a little project that they want to jump start. The first major grant, the biggest grant, came from Dance Advance. It seemed very large. It wasn't to mount the whole piece, it was to use for the creation of the piece. We are used to being musicians where you write a piece and then you play it. It is one process but here you write a piece, play a piece and then the process of mounting it. Where your staging it and costumes. All the lighting and all the aspects that go to making a performance piece are on a really serious level. They are a grant in themselves.

We got a second grant from Dance Advance this one also was not to mount it.

This was to sort of be mentored or to work with a process. The great Diane McIntyre. Who in my point of view is one of the foremost choreographers working with so called jazz musicians. She's collaborated with Cecil Taylor, Max Roach, Abbey Lincoln, Gary Bartz and she's done tons of stuff working with musicians. She is very brilliant, and then when we got the grant, it seemed like "Go get a coach."

We are grown people, but she got us through so much. We really had reached some dead ends in a way. She took us through to the other side, or just helped us get through it. Very gentle person. Very strong, very insightful, and she didn't direct the piece but she contributed greatly.

DTP - Do you think...

BZ - Then we got this other grant last year from the Pennsylvania Humanities to have these discussions and vignettes of the piece.

DTP - Would this project have gotten anywhere without the grants? Do you think you would write or collaborate with those other artists on something?

BZ - That's a good question. That's a really good question. We might have. It wouldn't have went the way that it did. But I mean I've... I don't know, working with dancers is hard work. And getting dancers, its hard enough getting musicians to rehearse. I don't know if she could've ever gotten dancers to rehearse if she didn't have a grant. She doesn't have a permanent company so getting people to come out and dance. My feeling is it might not have happened.

DTP - It seems like in your recollections that the experience in researching it and doing these different things has brought a lot of different perspectives towards the work. I just wonder how you feel the exposure was both for you with these things and then your work being exposed to a diverse group of people? Even in just the panels you were talking about, there were a lot of different perspectives. It seems like the work has passed beyond just composition. It is sort of what I discovered when I watched it - it was educational for me as well as inspiring & artistic. It worked on all three different levels.

BZ - Well that's what you go for. That's what you're trying to do. You're trying to, and that's what we were trying to do is really share, because the process was educational for me doing it. And then anytime you take on a historical theme or a social political theme you're trying to affect a sort of particular part of a person's consciousness beyond what you might try to affect without that theme. You're trying to get into the workings of the brain. Reach more than just the heart. And make people reflect about something particular. Generate feelings and discussion. That was something I learned to articulate from Germaine. It was really generating discussion. The value of that, rather than just a good time or a deep experience.

DTP - How did you feel? What did you see in the response to the piece? Did you have any adverse reactions from people about the subject matter, or?

BZ - Well we did early on. What it surrounded was the building of a monument for that president's house, particularly zooming in on those 9 slaves. It was a very, very political topic. A number of people were very passionate about it. The first

time we, maybe the second time we performed it not even a finished piece. A work in progress performance that we did at the Afro American Museum and they were having a protest across the street that day at the the site. There were people who were going to come and protest us. They said you know your benefitting from the sufferings from the slaves. Having an artist getting a grant and doing an artistic project on this subject your being exploitive. There were people concerned that way.

DTP - I'm not surprised actually. Did you actually visit other works in history, musical works that were related to these types of projects?

BZ - One thing that was very important, and I was unlucky because I didn't get to go. Bill T. Jones the great choreographer had - I mean maybe sometime in the process that we were working on it - done a piece about Lincoln. And they had it, they had it on channel 12 (PBS - WHYY). I didn't get to go see it live. But I was really, really fortunate to see it on channel - maybe they didn't show the whole thing, just vignettes. But I got to see a lot of it on channel 12. And I got to see him, through a number of interviews, discuss dealing with the historical nature of the subject. Being a pure artist. How politics interfaces with aesthetics and different ways of telling a story in dance. Of course there were a lot of musical pieces that I listened a lot to. *The Rite of Spring* which is not political, but it is thematic. And one thing Stravinsky said is "Music is about notes", even though he was a great storyteller. When in doubt I try to defend whether I was telling a story or not, I refer to Stravinsky. But the Bill T. Jones piece meant a lot, to see at that time, I was in the right frame of mind.

DTP - Do you find a different reward from doing something of this magnitude?

The size and the effort, maybe the collaborative aspects, more so than in other compositions? Do you find a different feeling of success from doing something like this?

BZ - Well its a couple of different questions that you ask. One, collaboration is really not easy. Maybe I'm saying something thats pretty obvious. But its really not easy. Its a very difficult thing. It is much easier to be a boss or to be a follower than to be an equal partner. (both chuckle) Its really, really challenging. The thing that was the greatest reward or the thing that I enjoyed so much was just the focus of this. It really forced me to rehearse what I did to a level like a recording level. Maybe even better than I've rehearsed up to a recording level, because of the challenge of meeting the requirements of the dance and of the production. I was very, really proud of the the way that we just physically executed the music. The music I like. I like most of the music I write, but the way that I got the band to execute it. Also when it came down as time went on, as years went on, my collaborator began to be more and more specific about the things that she wanted. It forced me to go out of my comfort zone to write some stuff based on some things she had. I might not like them as much as some other things I've done but it was really very gratifying to have someone say "write a rag piece" and have the challenge of writing a rag. Or have someone give me a little, sort of bare bones blues and then I turn it into something that reflected a lot of the things I'm working

on. At the same time when it was done it was a fun challenge. That I enjoyed. But again the challenge of having somebody give you a task in music that's great.

DTP - So are there any particular places that you found musically, through the experience, that were new to you or, were maybe crystallized during the process? Things that maybe you were working on for a while.

BZ - There was a couple of pieces that got into some areas. There was one. It was supposed to be sort of an overture and there was some stuff that... that was really a highlight in my writing. I got into a slightly different area. There was one piece that was for a very repetitive dance, that was what was required - with very little movement, musical movement. I did a piece that was something I never would have done and almost Phillip Glass-ish, at least that's what I called it. But it was ok.

DTP - Did you notice any different responses, reactions, maybe even different playing from the musicians?

BZ - Well, just the main thing was how well we rehearsed and the the musicians I know them all very, very well. They all played very well, they rose to the occasion.

DTP - So, what would be the future of this piece or.. other pieces.

BZ - I don't know. Germaine we talked for a long time the other day and it really didn't even come up. So I guess she is working on new things and I am working on new things. Having to depend on grants to do for your creative inspiration is

terrible. It really is no way to go. And to have to depend on grants to make money. That's something I always admired about Sun Ra, he said "have an audience. Work. Sell tickets."

DTP - One other question I just thought of. Did you notice a difference with working with the visual artist? Was he sort of done, before you guys were done? I mean 'cause he was..

BZ - He was going through a terrible divorce. He was, (laughs) he was done. He was just not happy with the whole process. He did a lot of work in the way he did work, and then he was done. (chuckling) But then there became another collaborator, another visual artist. Which was the - I'm actually not sure even what you call him. He turned the slides, and the paintings that the painter did, into video and projection. That was really, really remarkable. It added a tremendous amount to the production. That is beyond just painting and photographs. Its how you project and make it come alive. Integrate it with the music and dance. That was a 4th person. I mean he was really fantastic.

DTP - Thank you so much.

Chapter 8: Closing Thoughts:

Researching the history of long form jazz compositions was an epic task which changed my perspective on jazz music. Historically early criticism and commentary related to long form jazz music and its relationship to classical music. The works on this chronology are the examples of composers trying to find new ways to express themselves and the classical influence was one of many possible inspirations. Almost across the board, jazz composers are not given the recognition that either classical composers receive or the jazz improviser achieves. Yet jazz composers contribute some really remarkable and modern sounds in their largest works. Continually these works involved some of the most challenging writing, interesting collaborations and personal inspirations. Through this research it became apparent that a wide variety of compositions fell under the category of long form. The parallels between the various works began to expose a value created by the effort in preparing rare and challenging compositions.

Establishing an understanding of form, and how improvisation ultimately relates to it, created interesting views on how compositions can be shaped. *The Zodiac Suite* is an example of a composer packing a work with modern ideas and wonderful songs. Listening to the various interpretations over a half century offers evidence of how modern Mary Lou Williams was. Studying Charlie Parker's solos on the *Afro-Cuban Jazz Suite* offers evidence of how context and contrast can alter the approach of even the greatest improvisors. His solos display his intuitive sense of the suites form and his role as a soloist in it. Looking into the sto-

ries the composers tell in their longer works expresses the extra musical influences of the artists. These influences are often clear information about the character and personality of the composers. The long form compositions which celebrate aspects of civil rights, ethnic and cultural are significant in the manner that folk and freedom songs are. These works often became important artifacts for social movements, causes and historical events. The epic life works of composers are testaments to artistic commitment to something deeply personal. Interviewing Robert Zankel and Marty Erlich revealed a lot about the artistic process and gave insight in several important long form compositions.

The research on long form compositions is not complete. Many interesting possibilities exist in researching jazz operas, specific collaborations - like the mixture of jazz and poetry or how free improvisation can be used to create spontaneous compositions. Young artists are still using suites to introduce cultures, diverse styles of music and musical messages. Suites have become an almost expected direction in a jazz artist's repertoire. Song forms have generally expanded to frequently surpass the length of typical jazz standards. The chronology is like a reef, it expands and is teeming with life. It is a great way to contextualize historically how jazz composing evolves over the century. Find your favorite place in the world, there is probably a jazz suite written about it. Pick your favorite artist they probably wrote or performed a extended composition. Musical form has infinite possibilities to learn from and listen to.

Key to Discography:

The primary source for compiling the discography was the Tom Lord Discography, (<http://www.lordisco.com>). Any additional inclusions (primarily newer releases) that I could not find were created. The Tom Lord Discography is focused on different goal than my own Long Form Discography. Any recording sessions that included material that did not relate to the long form compositions was edited. Long form works composed in multiple recording sessions were consolidated into one entry. Many entries needed further research to understand if the composition should be included, very rarely I contribute a comment or note to explain this information, these comments are preceded by an *. "Notes" are generally notes from the Tom Lord Discography for a particular listing. Please look at the section "Annotated Timeline" for my perspectives on particular works, and any additional research results, the discography primarily holds only historical and session information.

How to read the discography:

The 1st three lines of each entry are written in bold print.

Line 1: Is the earliest recording date of the composition, as well as any other dates that were needed to complete the entire work.

- Very rarely, an early concert or copywrite date supersedes the first full recording, in this case the early date is listed along with any other pertinent information and a second section to the listing describes the actual recording date.
- In the case of recording sessions with multiple dates, all dates are listed initially and each session description is listed by date and the Tom Lord session code, with descriptions for each below the entry.
- If multiple versions of a work are recorded, they are listed individually but within the same initial listing.
- If it is clearly a second live performance, with same instrumentation and general features, these are listed at the bottom of the entry under "Other Performances".

Line 2: Lists the composer, and primary collaborators, names. The composers name is listed first (if the information was available), followed by the collaborators.

- Often the second name is who the recording is listed under i.e. Benny Carter's *Kansas City Suite* is listed under Count Basie who performed and released the recording.
- Ensemble names are listed if the work seems collaborative or it is unclear who the composer is.
- Composer names are not always listed on the Tom Lord Discography, most of the recordings are also performed by the composer so this doesn't create too many issues.

Line 3: Is the title of the composition, and the Tom Lord session code(s). Lord's codes are typically the first letter of the session leaders last name and a numerical code. These codes are also offered in the both the "Other Performances/Versions" sections to allow for ease of finding these other recordings in the Tom Lord Discography.

- Any additional bold print will preface successive recording sessions that are part of the completed composition or feature a second, and important, recording of the same composition.

After the initial entry information is a paragraph featuring:

- The title of the recording (if different than the title of the composition);
- The name of the performing ensemble if it is special in some way (i.e. featuring the London Symphony Orchestra)
- The musician's names with instrument abbreviations. (If a musician plays multiple instruments Lord uses numbers to describe which instruments are featured on which tracks, i.e. Yusef Lateef (ts (1), fl (2)) would use the numbers next to each track listing to explain which instrument Yusef is using on which track.)
- At the end, if available, is a short mention of where the location of the recording.

Following the musician information is the recording session information. This uses the title(s) with the original recording company album release numbers as well as any rerelease information. These often feature 6-10 different release codes. Any titles beneath the initial listing were released under the same codes, plus adding any codes that are specific to that particular entry only.

The compositional listings in Tom Lord vary from entry to entry. A multi movement work is often represented as a listing with the movements indented below the title of the work. Sometimes this detail is not clear, or even acknowledged in the listing. Medleys, and conceptual titling ideas (i.e. titling parts of freely improvised performances or naming the section after the set or instrumentation) are often treated in the same way that multi movement works are. I have done my best to

avoid including anything that doesn't meet my criteria for being a long form composition. In my discography the indentation method was used if Lord's discography used it, if not they are listed in order by title of movement. Occasionally only an excerpt has been recorded but research clearly links the excerpt as part of a larger work, these are both noted and listed.

There are three sections beneath the session information.

Notes: These are primarily from Tom Lord's discography, occasionally they may include information about other parts of a recording that are not part of the composition listed (if the recording covers additional material). Otherwise these are primarily to add reissue information, titling changes for different record releases or short descriptive elements of the work. Very occasionally I added something if I felt there was still something unclear represented in the listing.

Other Performances: Are secondary recordings by the original composer/artist. Occasionally, the second performance may be more widely known or accessible or features a drastic change from the initial recording in this case a second listing is provided within the original listing. If it is simply another performance (see Ellington) these are listed by date, ensemble changes or noted collaborators, name of record, Tom Lord Discography code and venue/recording location.

Other Versions: Are performances of the work by a different performer or ensemble.

* In rare cases a long form work takes on a Jazz Standard type of significance or excerpts are performed regularly, I avoided listing 20+ versions of the same work. Certain titles have may have common enough names, like *Freedom Suite*, that many listings may be appear, but it is unclear if they are actually the same work being performed or are an original work with the same title. In these instances the works are noted and not listed.

Discography:

A Chronological Discography of Long Form Compositions in Jazz

compiled by Daniel T. Peterson

4/27/1928

James P. Johnson

Yamekraw - A Negro Rhapsody

Notes: Composed as early as 1927. Performed at Carnegie Hall 4/27/1928 as part of a W.C. Handy concert using orchestra and Thomas "Fats" Waller on piano. Performed in a 1930 Vitaphone short (prob. James P. Johnson on piano) Was used in Orson Welles's "Voodoo Macbeth" as an overture, 1936 Federal Theater, 4:00 minute newsreel clip includes music

J4077 - poss. 1944

James P. Johnson (p) solo - N.Y.

Yamekraw - A negro rhapsody (in four movements)

Part 1 Folkways FJ2842

Part 2

Part 3 (take 1) (unissued) Acetate exists

Part 3 (take 2) (breakdown)

Part 3 (take 3) Folkways FJ2842

Part 4

Note: Folkways FJ2842 has the four parts spliced together. Only one side of this LP by James P. Johnson, side 2 by other artists. All titles from Folkways FJ2842 also on Classics (F)1027 [CD], Smithsonian Folkways SF40812 [CD].

1/20/1931

Ellington's Jungle Band

Creole Rhapsody - E1340

The Jungle Band: Cootie Williams, Arthur Whetsol, Freddy Jenkins (tp) Joe "Tricky Sam" Nanton, Juan Tizol (tb) Barney Bigard (cl,ts) Johnny Hodges (as,sop) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Wellman Braud (b) Sonny Greer (d) Dick Robinson (vcl)

E35939-A Creole rhapsody (pt 1) Br 6093, 80047, 01145, A9097, Swag (Aus)19, Br S602088, BL58012, BL54007, LRA10028, CVM40005, ECV18004, Coral EPC94006, Raretone (It) RTE23000, AoH (E) AH89, De DL79245, ASV (E) AJA5024R [CD], Classics 605 [CD], MCA Decca MCAD42348 [CD], Jazz Heritage 514186Y [CD]

E35939-B Creole rhapsody (pt 1) (unissued)

E35940-A Creole rhapsody (pt 2) Br 6093, 01145, Raretone (It) RTE23000, Classics 605 [CD], MCA Decca MCAD42348 [CD], Jazz Heritage 514186Y [CD]

E35940-AA Creole rhapsody (pt 2) Br 80047, Swag (Aus) 19, Br A9097, S602088, BL58012, BL54007, LRA10028, CVM40005, ECV18004, Coral EPC94006, AoH (E) AH89, De DL79245, Neatwork (Au) RP2023 [C]

Other Performances: 6/11/1931, E1340, Camden, N.J.

Other versions: 3/16/69 & 5/10/70, Red Onion Jazz Band; c.1980, Henry "Thins" Francis; 12/28&29/1995, Greg Cohen; c.1996, Zip; 4/1,2 & 11/ 2003, Chalameau Serenaders & 11/16 & 17/2005, Franco D'Andrea - Ellington Suites .

Copywritten 1934 (4/1945)

James P. Johnson

Jazzamine Concerto - J4078

James P. Johnson © - recorded poss. 4/1945

Jazzamine concerto (part 1) Classics (F) 1059 [CD]

Jazzamine concerto (part 2)

Note: Also known as Concerto Jazz-A-Mine, Jasmine & Piano Concerto in Ab. Recording sequence for these titles is not known. "Keep movin'" on Xtra 1024 is labeled as "Rag". Selmer and Cupol issues reported to be labeled as by James Pete Johnson. "Blues for Jimmy" is a portion of the second movement of the Jazzamine concerto. "Jersey sweet" is another title for "Just before daybreak". "Carolina Balmoral" and the "Jazzamine concerto" recordings may be from this session or another Asch session around this time. Also on Classics (F) 1059 [CD], Smithsonian Folkways SF40812 [CD].

Other versions: 8/27 & 29/1986, Henry "Thin" Francis

10/1934

Duke Ellington

Symphony In Black : (Short Film) : Cootie Williams, Freddie Jenkins, Arthur Whetsol, Freddy Jenkins (tp) Joe "Tricky Sam" Nanton, Juan Tizol, Lawrence Brown (tb) Barney Bigard (cl,ts) Johnny Hodges (as,sop) Otto Hardwick (as,cl) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Wellman Braud (b) Sonny Greer (d) Billie Holiday (vcl) - Film soundtrack, Paramount Studios, Astoria, N.Y.

The laborers [Intro : Jealousy] Max LP1001, Col CK48654 [CD]

A triangle

Dance [Ducky wucky]

The laborers [Intro : Jealousy]

Big City blues [Saddest tale] (bh vcl) Max LP1001, JUTB(It)3035, Col C3K47724 [CD], Masters of Jazz (F)MJCD32 [CD], (F) MJCD1305 [CD], Columbia/Legacy CXK85470 [CD]

A hymn of sorrow Max LP1001

Harlem rhythm [Merry-go-round]

Note: This date revised by Steve Lasker (DEMS 05/2-41) - previously listed as December 1934. Columbia/Legacy titled "The Complete Billie Holiday on Columbia 1933-1944"; listing date of this session as December 3, 1935; rest of this 10 CD set by others. All above titles also on RCA Bluebird 60090-2 [DVD] (comes with RCA Bluebird 60090-2 [CD]). All above titles also on Monkey (F)MY40018, Privateer PRV102, Biograph BLP-M-2, Sandy Hook SH2068 [CD].

Other versions: 5/17&18/1980, S2546, Gunther Schuller, "Ellington's Symphony in Black"

9/12/1935

Duke Ellington

Reminiscing in Tempo - E1389

Same Ensemble - replace Welman Broud w/ Alvis Hayes or Billy Taylor sr. (b); Billie Holiday w/ Ivie Anderson (v) - N.Y.

B18072-1 Reminiscing in tempo (pt 1) Br 7546, Classics (F)659 [CD], Col CK48654 [CD]

B18073-1 Reminiscing in tempo (pt 2)

B18074-1 Reminiscing in tempo (pt 3) (unissued)

B18074-2 Reminiscing in tempo (pt 3) Br 7547, Classics (F)659 [CD], Col CK48654 [CD]

B18075-1 Reminiscing in tempo (pt 4)

Note: All issued titles also on Columbia CL663, C3L39, CL2364, CBS 62612, 88137, History (G)20.4147-302 [CD], Collectables COL-CD-7843 [CD], Mosaic MD11-248 [CD], Properbox (E)25 [CD]

Other performances: 7/21/1945, ABC radio broadcast, Marshfield, Ma.; 10/13/1948 Carnegie Hall & 12/10/1948 Cornell University.

Other versions: Mel Torme 12/12/1960; Piero Piccioni c. 1969; N.E.C. Jazz Repertory Orchestra 4/21/1974; Dee Bell 8/1982; Bob Thiele Collective 12/11/1991 & Greta Matassa 2006-2007

7/20/1937

Duke Ellington

Diminuendo & Crescendo in Blue E1412

Duke Ellington And His Famous Orchestra : Rex Stewart (cnt) Cootie Williams, Arthur Whetsol, Freddy Jenkins (tp) Joe "Tricky Sam" Nanton, Juan Tizol,

Lawrence Brown (tb) Barney Bigard (cl,ts) Johnny Hodges (as,sop) Otto Hardwick (as,cl) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Billy Taylor, Sr. (b) Sonny Greer (d) Ivie Anderson (vcl) unknown (maracas-1)

M-648-1 Diminuendo in blue Br 8004, Col C3L27, CL2048, CBS 62180, 88210, Phontastic (Swd)PHONT7666 [CD], Hallmark (E)330222CD], Black Blue (F)59.234-2/MU777 [CD], Classics (F)687 [CD], Sony/BMG Jazz 88697298542 [CD], Membran (G)222427-444 [CD], Properbox (E)25 [CD]

M-648-2 Diminuendo in blue Raretone (It)RTE23002, CBS 88210, 62180, Neatwork (Au)RP2042 [CD]

M-649-1 Crescendo in blue Br 8004, Col C3L27, CL2048, CBS 62180, 88210, Black Blue (F)59.234-2/MU777 [CD], Classics (F)687 [CD], Phontastic (Swd)PHONT7666 [CD], Sony/BMG Jazz 88697298542 [CD], Membran (G)222427-444 [CD], Properbox (E)25 [CD]

M-649-2 Crescendo in blue Raretone (It)RTE23002, CBS 88210, Hallmark (E)330222 [CD], Neatwork (Au)RP2042 [CD]

Other performances: Diminuendo & Crescendo in Blue receive between 31-51 recorded interpretations by Ellington groups(as per the Tom Lord Discography) almost always performed together, often including a third piece sandwiched between the 2: The Wailing Interval, Carnegie Blues, Transbluency. Probably the most famous is the version from the Newport Jazz festival on 7/7/1956. Around 1963 the piece is generally listed as one work (as opposed to 2 separate pieces).

Other versions: Claude Bolling 10/17/1991; Orquestra Mahatma & The Solid Strings 1999; Frank D'Andrea 11/16&17/2005; Scottish National Jazz Orchestra 10/24-28-2012 --- Crescendo by itself? (or w/out Diminuendo in title) BBC Radio Big Band 1987; Ted Unseth 10/16/1993

8/1940 & 12/17/1940

Artie Shaw

Concerto for Clarinet (pt 1 & 2) - S4927

Artie Shaw And His Orchestra : George Wendt, Jack Cathcart, Billy Butterfield (tp) Jack Jenney, Vernon Brown (tb) Ray Conniff (tb,arr) Artie Shaw (cl,arr) Les Robinson, Neely Plumb (as) Bus Bassey, Jerry Jerome (ts) Johnny Guarnieri (p) Al Hendrickson (g) Eugene Lamas, Truman Boardman, Ted Klages, Bill Brower, Bob Morrow, Alex Beller (vln) Allan Harshman, Keith Collins (viola) Fred Goerner (cello) Jud DeNaut (b) Nick Fatool (d) Anita Boyer (vcl) Lennie Hayton (arr)

055226-1 Concerto for clarinet (pt 1) (as,lh arr)Vic 36383, 947-0216, LPT/EP-T1020, LPM1570, LPM6062, HMV (E)03231, 7EG8115, Bluebird AXM2-5572, Franklin Mint 38, Time Life STBB26, RCA (E)RD27065, UPS6062, DPM2028, BB

61099-2 [CD], RCA (Eu)2126414-2 [CD], Properbox (E)85 [CD], RCA Victor 09026-63753-2 [CD], Retrieval (E)RTR79053[CD]

055227-1 Concerto for clarinet (pt 2) (as,lh arr) Vic 36383, 947-0216, LPT/EP-T1020, LPM1570, LPM6062, HMV (E)03231, 7EG8115, Bluebird AXM2-5572, Franklin Mint 38, Time Life STBB26, RCA (E)RD27065, UPS6062, DPM2028, BB 61099-2 [CD], RCA (Eu)2126414-2 [CD], Properbox (E)85 [CD], RCA Victor 09026-63753-2 [CD], Retrieval (E)RTR79053 [CD]

Note: All above titles also on Classics (F)1167 [CD], Mosaic MD7-244 [CD].
Feature Film: *Second Chorus* the original performance is included in this film.

Other Versions: Sal Franzella 5tet 1945; RBT Orchester - Omar Lamparter solo 6/23/1950; Woody Herman 7/19/1952; Symphonisches Orchester de Ravag 1953; Harry James 2/15/1955; Buddy DeFranco 11/1/1957; The Million Airs Orchestra 1/24&25/1975; Berry's Big Band 5/1-3/1988; Larry Coryell & Wayne Shorter 5/10&11 - 11/8&9/1989; Richard Nunemaker 1994; BBC Big Band 3/18&23/1994; University of Northern Iowa 10/30/1994 & 4/30/1995 & Promusica Chamber Orchestra 11/4&5/2001

1/23/1943

Duke Ellington

Black, Brown & Beige - E1519

Duke Ellington And His Orchestra : Rex Stewart, Wallace Jones, Harold "Shorty" Baker (tp) Ray Nance (tp,vln, vcl) Joe "Tricky Sam" Nanton, Lawrence Brown (tb) Juan Tizol (v-tb) Johnny Hodges (as) Chauncey Haughton (cl,ts) Otto Hardwick (as,cl) Ben Webster (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Junior Raglin (b) Sonny Greer (d) Betty Roche (vcl)
Concert Carnegie Hall Jan. 1943

Black, brown and beige

Black :

- Work song Prest P34004(see note), FDC1004, Hall of Fame JG626, Ariston (It)ARLP12028
- Come Sunday(same issues)
- Light
- Theme developments

Brown

- West Indian dance
- Emancipation celebration
- The blues (br vcl)

Beige

- Various themes
- Sugar Hill penthouse
- Theme developments
- Finale

Note: This was the first in a series of annual concerts. On Prestige P34004, the spoken introduction to and the first part of "Black" is taken from the Boston concert of January 28, 1943. On FDC1004 the original January 23, 1943 recording can be heard. Hall of Fame JG625 titled "The Immortal Duke Ellington, Vol. 1". All titles from Prestige P34004 (3 LP set) also on Prestige 2PC 34004-2 [CD] (2 CD set) titled "The Duke Ellington Carnegie Hall concerts, January 1943".

Other Recordings: Symphony Hall Boston 1/28/1942; NY 12/11-12/1944; Carnegie Hall 12/19/1944; L.A. 1/17/1945; Chicago Civic Opera House 3/25/1945; ABC broadcast, NY 4/21/1945; ABC Broadcast, Battlecreek, Michigan 7/2/1945; ABC Broadcast, Radio City 8/18/1945; Carnegie Hall 1/4/1946; Chicago Civic Opera House 1/20/1946; Hollywood Bowl, L.A. 8/31/1947; L.A. 2/4-5 & 11-12/1958 w/ Mahalia Jackson; Theatre de Champs Elysees, Paris 1/29-30/1965; BBC "Jazz 54" 2/18/1965 & Chicago, Ill. 5/18/1965 - *Note - many of these are extracts or incomplete versions of the entire suite

Other versions: Alan Cohen, The New Paul Whiteman Orchestra, 10/19/1972; Raymond Fol (w/ Sam Woodyard) stet 10/23/1976; Blue Note Seven c.1980; American Composers Orchestra 6/27/1988 & Louie Bellson & his All-Star Orchestra 10/20-22/1992

12/11/1943

Duke Ellington

New World a-comin' - E1553

Duke Ellington And His Orchestra : Rex Stewart, Wallace Jones, Harold "Shorty" Baker (tp) Ray Nance (tp,vln, vcl) Joe "Tricky Sam" Nanton, Lawrence Brown (tb) Johnny Hodges (as) Jimmy Hamilton (cl,ts) Otto Hardwick (as,cl) Elmer "Skippy" Williams (cl, ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Junior Raglin (b) Sonny Greer (d) Betty Roche, Al Hibbler (vcl)
Concert Carnegie Hall Dec. 1943

New world a-comin' (premiered) Ember (E)EMBD2001, EMBCD507 [CD]

Other Recordings: FDR Memorial, MBS Broadcast, N.Y. 4/14/1945; ABC Broadcast, Evansville, Ill. 6/16/1954; MBS Broadcast, Cedar Grove, N.J. 6/9/1951; w/ Symphony of the Air (Orchestra) 3/16/1955; Cleveland, Ohio 7/25/1956; M.O.M.A., N.Y. 1/4/1962 & 5/20/1964 (solo piano); S.F., Ca. (solo & part of Sacred Concert) 9/16/1965; 5th Ave. Presbyterian Church N.Y. 12/26/1965 (w/ choir also sacres concert); Coventry Cathedral, Coventry, U.K. 2/21/1966; Chateau Gotelas en Forez France 2/25/1966 (solo); w/ Cincinnati Symphony Orchestra, N.Y. 5/28/1970; ORTF tv studios, Paris 7/2/1970 & N.Y. 8/25/1972

Other Versions: Jimmy Jones 5tet 3/4/1947; Nina Simone c.1971; Melba Moore 11/7/1971; Esther Satterfield c.1975; Mercer Ellington 10/24/1977; Kenny Werner c. 1978; American Composers Orchestra 6/27/1988; Bill Dobbins 6/1994; Ann-

Kristin Hedmark 9/28-29 & 10/19-20/1996; Civica Jazz Band 2/17/1999 & Jed Levy 5tet 12/2004

12/19/1944

Duke Ellington & Billy Strayhorn

Perfume Suite - E1573

Duke Ellington And His Orchestra : Rex Stewart, Taft Jordan, Cat Anderson (tp) Ray Nance (tp,vln, vcl) Joe "Tricky Sam" Nanton, Lawrence Brown, Claude Jones, Juan tizol (tb) Johnny Hodges (as) Jimmy Hamilton (cl,ts) Otto Hardwick (as,cl) Al Sears (cl, ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Junior Raglin (b) Hilliard Brown (d) Kaye Davis, Joya Sherrill, Marie Ellington, Al Hibbler (vcl)

Concert Carnegie Hall Dec. 1944

Perfume suite Prest P24073

(Intro)

Love

Violence (ah vcl)

Naivete

Sophistication

Other Recordings: Chicago Civic Opera House 3/25/1945; ABC broadcast, NY 4/7/1945; NY 5/24/1945; ABC Broadcast, Radio City 7/7/1945; Chicago Civic Opera House 1/20/1946; WGN Telecast "Hour of Music", Chicago, Ill. 11/25/1957, N.Y. 12/2/1957 & 12/9/195

Spring, 1945

Mary Lou Williams

Zodiac Suite (trio) Asch 620 & 621; Smithsonian Folkways 32844

Mary Lou Williams (vcl,p), Al Lucas (b) and Jack Parker (d)

New York, Asch Recording Studio

- 12/31/1945

Zodiac Suite - W6777

The Zodiac Suite : Mary Lou Williams (vcl,p) acc by unknown tp, tb, fhr, fl, cl, Irving "Mouse" Randolph (tp) Henderson Chambers (tb-1) Edmond Hall (cl-2) Eddie Barefield (cl) Ben Webster (ts) Al Hall (b) J.C. Heard (d) Hope Foy (vcl) + strings, Milton Orent (cond)

Concert "Town Hall", New York, December 31, 1945

Vintage Jazz Classics VJC-1035 [CD]

Aries

Taurus

Gemini

Cancer

Leo

Virgo

Libra
 Scorpio
 Sagitarius
 Capricorn
 Aquarius
 Pisces (hf vcl)

Other Versions: Dizzy Gillespie & his Orchestra Newport Jazz Festival 7/6/1957;
 John Hicks 6/19/1998, Virginia Mayhew 12/12/2010 * All Excerpts

11/15/2000, 1/8&9/2003

Zodiac Suite: Revisited - Mary Records M104

Geri Allen ©, Buster Williams (b), Billy Hart (d)

10/15/1945

George Handy/Boyd Raeburn

Jitterbug suite - R513 (Yerxa - excerpt, unlikely that the entire suite was recorded)

Tommy Allison, Alan Jeffreys, Johnny Napton, Dale Pierce (tp) Jack Carman, Ollie Wilson, Si Zentner (tb) Leonard Green, Hal McKusick (as) Stuart Anderson, Frank Socolow (ts) Guy McReynolds (bar) Boyd Raeburn (bassax) George Handy (p,vcl) Hayden Causey (g) Ed Mihelich (b) Jackie Mills (d) David Allyn, Ginnie Powell (vcl) George Handy (arr) - L.A.

JRC226-2 Yerxa [Elegy movement from the Jitterbug suite] (gh arr) Jewel GN10001, Savoy 804, XP8040, MG15010, MG12025

Note: Also on Savoy WL70534. Above titles also on Savoy SJL2250, (Jap)SV-0273 [CD], both titled "Jewells"; see various flwg sessions to August 14, 1947 for more titles; rest of this 2 LP set/CD by David Allyn, September 19, 1949.

1/20/1946

The Tonal Group

Duke Ellington And His Orchestra : Taft Jordan, Shelton Hemphill, Cat Anderson, Francis Williams, Bernard Flood (tp) Lawrence Brown, Claude Jones, Wilbur DeParis (tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as) Otto Hardwick (as,cl) Al Sears (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Oscar Pettiford (b) Sonny Greer (d) Kay Davis (vcl)
 Civic Opera House, Chicago, IL.

The Tonal Group - D.E.T.S. 33, Music Masters 01612-65110-2 [CD]
 Rhapsody
 Fugue
 Jam-a-ditty

mid - 4/1946

George Handy/Boyd Raeburn**Suite for jazz - R525**

personnel including : Ray Linn, Dale Pierce, Nelson Shelladay (tp) poss. Fred Zito, Ollie Wilson, Britt Woodman (tb) Harry Klee (fl,as) Wilbur Schwartz (cl,as) Ralph Lee, Lucky Thompson (ts) Boyd Raeburn (bassax) Dodo Marmarosa (p) prob. Gail Laughton (harp) Harry Babasin (b) or poss. Joe Mondragon (b) Jackie Mills (d) Ginnie Powell, Mel Torme (vcl) The Meltones (vcl group) : Bob Decker, Ellie Decker, Allen Copeland, Bob Parker (vcl) George Handy (arr,cond) Eddie Finckel (arr) - AFRS Jubilee #188, 189, Hollywood, CA, c. mid-April 1946

Suite for jazz V-Disc 677, Joyce LP5010, Hep (E)1, CD1 [CD] Sounds of Swing LP115

JDB134 Dalvatore Sally

Hey look, I'm dancing

JDB135 Grey suede, special maid

* Keyf [Keef, means Key of F]

Note: Date listed for this session in the AFRS Jubilee Discography is "Club Morroco, c. July 1946; date used here is from Sears, V-Disc Discography. Some sources list "Suite for Jazz" as "Jazz Symphony" or "Suite for Swing" or "Tone Poems". "Grey suede, special maid" also known as "Grey suede, special made". * "Keyf" composed by Mrs. Handy which is explained in Handy's recorded introduction to Tone Poems that begins these recordings.

4/10/1946

Charles Mingus**This Subdues My Passion - M8305**

Four Star Session - Baron Mingus And His Octet : Karl George, John Anderson (tp) Britt Woodman (tb) Buddy Collette (as,cl) William Woodman (ts,bar) Lady Will Carr (p) Louis Speiginer (g) Charles Mingus (b) Lee Young (d) Claude Trenier (vcl) - Los Angeles.

396AS-2 This subdues my passion 1108, Swingtime (E)ST1010

Note: Personnel and date from Uptown UPCD27.48 [CD]. Also on Properbox (E)77 [CD]. Above titles also on Uptown UPCD27.48 [CD].

Other Versions: 1996, M8420.10, Mingus Big Band, "Live in Time"

7/26/1946

Stan Kenton**The Concerto to End All Concertos - K1322**

Stan Kenton and his Orchestra: Ray Wetzel (tp,vcl,arr) Buddy Childers, John Anderson, Chico Alvarez (tp) Ken Hanna (tp,arr) Kai Winding, Harry Forbes, Miff Sines (tb) Bart Varsalona (b-tb) Boots Mussulli (as,arr) Al Anthony (as) Vido Mus-

so, Bob Cooper (ts) Bob Gioga (bar) Stan Kenton (p,arr) Bob Ahern (g) Eddie Safranski (b) Shelly Manne (d) Pete Rugolo (arr) - Hollywood, Ca

1222-4 Concerto to end all concertos (part 2) (sk arr) Cap 382, 901, 15193, F-15439, EBF-190, CDF/H/T-190, (Can)C-146, (E)CL13130, LC6517, Ajax C-662, CW ST-1047, Franklin Mint 57, Cap CDP7-97350-2 [CD], CDMID-166219 [CD], (Jap)TOCJ-5652 [CD]

1223-3 Concerto to end all concertos (part 1) (sk arr) Cap 382, 901, 15193, F-15439, CDF/H/T-190, EBF-190, (Can)C-146, (E)CL13130, LC6517, Ajax C-662, CW ST-1047, Franklin Mint 57, Cap CDP7-97251-2 [CD], CDMID-166219 [CD], (Jap)TOCJ-5652 [CD]

Note: All above titles also on Mosaic MQ10-163, MD7-163 [CD], Classics (F)949 [CD], Properbox (E)13 [CD].

Other Recordings - KLAC Radio 7/12/1948; Washington D.C. 11/7/1948; Live - Innovations Orchestra 2/16/1950; Live- Seville Theatre Montreal, Canada, 7/1/1952; Franford, Germany, 9/4/1953; Weisbaden, Germany, 9/9/1953; Munich, Germany, 9/16/1953; Paris, France 9/18/1953; Hollywood, Ca. 2/12/1956; Stockholm, Sweden, 4/16/1956; Manheim, Germany, 4/23/1956; West Berlin, Germany, 4/25/1956; Hamburg, Germany, 4/26/1956; Hollywood, Ca. 7/14/1958; Hollywood, Ca. 4/16/1963; Hollywood, Ca. 9/10/1963, Hollywood, Ca. 12/23/1973

Other Versions - Vic Lewis BBC 2/16/1950; Pete Rugolo 10/26/1958, Billy May - no date, prob. mid-70's; Paul Cacia 1986-7; Don Lusher prob. late 1980's & Stan Kenton Celebration 5/30-6/3/1991

10/15/1946

The Bloos

George Handy - H1509

The Jazz Scene : George Handy And His Orchestra : Pete Candoli, Sonny Berman, Al Killian, Conrad Gozzo, Dale Pierce (tp) Bill Harris, Ollie Wilson, Ed Kusby (tb) Evan Hall, Vince DeRosa (fhr) Jules Jacobs (oboe) Robert Swanson (bassoon) Art Fleming (contra-bassoon) Harry Klee (as,fl,cl) Hal McKusick (as) Herbie Steward, Lucky Thompson (ts) Chuck Gentry (bar,b-cl) Dodo Marmarosa (p) Arvin Garrison (g) Harry Bluestone, Robert Jamison, Carl Walker (vln) Arthur Kafton (cello) Red Callender (b) Don Lamond (d) Jimmy Pratt, Jackie Mills (perc) George Handy, George Handy (arr,dir) - Los Angeles

2076-7 The bloos Mercury (no#), Clef EPC4007, MGC674, Col (E)33C9008, Blue Star (F)GLP3507, Verve MG8060, (Jap)70MJ-3234/37, Verve 314-521661-2 [CD], Properbox (E)165 [CD]

The bloos (alt) Verve 314-521661-2 [CD]

Note: Verve MGV8060 titled "The jazz scene"; rest of this LP by others.
 Verve 314-521661-2 [CD] titled "The Jazz Scene"; rest of 2 CD set by others.

11/10/1946

Duke Ellington

The Deep South Suite - E1670

Duke Ellington And His Orchestra : Taft Jordan, Shelton Hemphill, Cat Anderson, Harold "Shorty" Baker (tp) Ray Nance (tp,vln,vcl) Lawrence Brown, Claude Jones, Wilbur DeParis (tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as) Russell Procope (as,cl) Al Sears (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Django Reinhardt (g-1) added, Oscar Pettiford (b) Sonny Greer (d) Kay Davis, Al Hibbler, Marion Cox (vcl) - Live "Civic Opera House", Chicago, IL

Deep South suite (F)DC02

Magnolias dripping with molasses

Music Masters 01612-65110-2 [CD]

Hearsay or Orson Welles (2,*)

Masters of Jazz (F)MJCD1310 [CD], Edi-

tions

Nocturne (F)JZBD033 [CD]

Nobody was lookin' (*) Prima (F)DC02, Music Masters 012612-65110-2 [CD],

Masters of Jazz (F)MJCD1309 [CD]

Happy go lucky local (*) Prima (F)DC02, Vogue (F)DP29, Music Masters 01612-65110-2 [CD]

Other Recordings: Carnegie Hall 11/23/1946

Other Versions: Wynton Marsalis, Marcaic, 8/13/1993

11/10/1946

Duke Ellington

The Beautiful Indians - E1670

Duke Ellington And His Orchestra : Taft Jordan, Shelton Hemphill, Cat Anderson, Harold "Shorty" Baker (tp) Ray Nance (tp,vln,vcl) Lawrence Brown, Claude Jones, Wilbur DeParis (tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as) Russell Procope (as,cl) Al Sears (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Django Reinhardt (g-1) added, Oscar Pettiford (b) Sonny Greer (d) Kay Davis, Al Hibbler, Marion Cox (vcl)

The Beautiful Indians

Minnehaha (kd vcl)

Hiawatha (*) Music Masters 01612-65110-2 [CD]

Other recordings: N.Y. 12/5/1946, Chicago, Ill. 2/2/1947; Cornell University 4/19/1947; CBS Radio, Denver, Co. 7/1/1947; N. Hollywood 7/30/1947 & Hollywood Bowl, L.A. 8/31/1947

Other versions: Dan Block 8/13,15 & 24/2009

* Note - There is an earlier song titled *Minnehaha* by Andy Iona and an extensive list (55) of songs titled *Hiawatha* - it is unlikely that any are the same song as Ellington's but in all cases they were also not performed as a work with 2 parts.

9/24 & 25/1947, 10/24/1947 & 12/21/1947

Pete Rugolo (?)/Stan Kenton

Prologue suite - K1335, K1336, K1338 & K1343

Stan Kenton And His Orchestra : Ray Wetzel (tp,vcl,arr) Ken Hanna (tp,arr) Buddy Childers, Al Porcino, Chico Alvarez (tp) Milt Bernhart, Eddie Bert, Harry Betts, Harry Forbes (tb) Bart Varsalona (b-tb) George Weidler, Frank Pappalardo (as) Bob Cooper, Warner Weidler (ts) Bob Gioga (bar) Stan Kenton (p,arr) Laurindo Almeida (g) Eddie Safranski (b) Shelly Manne (d) Jack Costanzo (bgo) June Christy (vcl) Pete Rugolo (arr,cond-1) - Hollywood, CA.

K1335 - 9/24/1947

2275-5 Prologue suite - second movement (pr arr,1)[Chorale for brass, piano and bongo Cap 10183, F-526, CCF/EBF/H/T-155, Cap (E)CL13084, LC6523, Ajax C-676, CW ST-1034, Jazz Roots (It) CD56023 [CD]

K1336 - 9/25/1947

2281-2 Prologue suite - third movement [Abstraction] (pr arr) (2) Cap 10184, F-527, CCF/EBF/H/T-155, Cap (E)CL13257, LC6523, Ajax C-682, CW ST-1034, Jazz Roots (It) CD56023 [CD]

K1338 - 10/24/1947

replaces Frank Pappalardo, Rene Touzet (maracas-1) added.

2363-4 Prologue suite - First movement [Introduction to a Latin Rhythm] (pr arr,*) (1) Mosaic MQ10-163, MD7-163 [CD] Art Pepper (as)

K1343 - 12/21/1947

Carlos Vidal (cga) Machito (maracas)

2935-5 Prologue suite - first movement (pr arr) [Introduction to a Latin rhythm] Cap T-172, Ajax C-682, CW ST-1037

2936-1 Prologue suite - Finale [Journey to Brazil] (pr arr) Cap 631, 57-631, EAP1-508, T-155, Cap (Can)C-191, Cap (E)CL13152, EAP1-508, Ajax C-701, CW ST-1034 Jazz Roots (It)CD56023 [CD], Jazz Portraits (It)14538 [CD]

Note: All above titles also on Mosaic MQ10-163, MD7-163 [CD], Classics (F)1011 [CD], Properbox (E)13 [CD].

12/24/1947

Duke Ellington

Liberian Suite - E1704

Duke Ellington And His Orchestra : Shelton Hemphill, Francis Williams, Harold "Shorty" Baker, Al Killian (tp) Ray Nance (tp,vln,vcl) Lawrence Brown, Claude Jones (tb) Tyree Glenn (tb,vib) Jimmy Hamilton (cl,ts) Johnny Hodges (as) Rus-

sell Procope (as,cl) Al Sears (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p)
Fred Guy (g) Oscar Pettiford, Junior Raglin (b) Sonny Greer (d) Elaine Jones
(tympani) Al Hibbler (vcl) - New York

XC040788 I like the sunrise V-Disc 858, Up-To-Date UTD2005, FDC
(It)1023, Classics (F)1119 [CD]

XC040789 I like the sunrise (ah vcl) Col CL6073, CL848, Philips
(Eu)B07735R, (E)BBR8098, CBS (F)66607, 462989-2 [CD], Classics (F)1119
[CD], Columbia CK87066 [CD], Columbia/Legacy 512917-2 [CD]

XC040789 I like the sunrise (ah vcl) (alt take) Up-To-Date UTD2005, Co-
lumbia C3K65841 [CD], Neatwork (Au)RP2061 [CD]

XC040790 Dance #1 (unissued)

XC040790 Dance #1 Col CL6073, CL848, Philips (E)BBR8098, CBS
(F)66607, 462989-2 [CD], Classics (F)1119 [CD], Columbia CK87066 [CD], Co-
lumbia/Legacy 512917-2[CD]

XC040790 Dance #1 Up-To-Date UTD2005, Neatwork (Au)RP2061 [CD]

XC040791 Dance #2 Col CL6073, CL848, Philips BBR8098, CBS (F)66607,
462989-2 [CD], Classics (F)1119 [CD], Columbia CK87066 [CD], Columbia/Lega-
cy 512917-2 [CD]

XC040792 Dance #3 (breakdown) Up-To-Date UTD2005, Neatwork
(Au)RP2061 [CD]

XC040792 Dance #3 Col CL6073, CL848, Philips BBR8098, CBS (F)66607,
Up-To-Date UTD2005, CBS (F)462989-2 [CD], Classics (F)1119 [CD], Masters of
Jazz (F)MJCD1304 [CD], Columbia CK87066 [CD], Columbia/Legacy 512917-2
[CD]

XC040793 Dance #4 Col CL6073, CL848, Philips BBR8098, CBS (F)66607,
Up-To-Date UTD2005, CBS (F)462989-2 [CD], Classics(F)1119 [CD], Masters of
Jazz (F)MJCD1311 [CD], Columbia CK87066 [CD], Columbia/Legacy 512917-2
[CD]

XC040794 Dance #5 Col CL6073, CL848, Philips BBR8098, CBS (F)66607,
Up-To-Date UTD2005, CBS (F)462989-2 [CD], Masters of Jazz (F)MJCD1306
[CD], Columbia/Legacy 512917-2 [CD]

XC040794 Dance #5 (alt) Columbia CK87066 [CD]

Note: Al Hibbler's vocal on "I like the sunrise" was dubbed on to the orches-
tral track (Col Mx XC040788) in early 1948 (poss mid-late March). The vocal
record was given the matrix XC040789. Up-To-Date UTD2005 titled "The Studio
Recordings, Volume Four 1947-1951, The Extended Works".CBS (F)462989-2
[CD] titled "The complete Duke Ellington 1947-1952, Vol.5"; see December 18,
1950 for more titles from this CD. Columbia CK87066 [CD] titled "Ellington Up-
town"; for rest of CD see December 7, 1951; December 11, 1951; February 29,
1952; June 30, 1952 & July 1, 1952. Columbia/Legacy 512917-2 [CD] titled
"Ellington Uptown". All titles from Columbia CL848 also on Columbia Legacy
88697-93888-2 [CD] titled "Duke Ellington: The Complete Columbia Studio Al-
bums Collection 1951-1958" see various flwg sessions to April 2 & 3, 1958 for the
rest of this 9 CD set.

12/27/1947

Liberian Suite - [E1705]

Same as above with Elaine Jones (p-1) Paul Rudoff (french horn-1) Warren Ross (flute-1) added - Live "Carnegie Hall", New York

Liberian suite Prest P24075

I like the sunrise (ah vcl)

Dance #1

Dance #2

Dance #3

Dance #4

Dance #5

Other Versions: Wynton Marsalis, *Portraits of Ellington*, 8/10&11/1991

11/13/1948

Duke Ellington

Symphomaniac - E1710

Duke Ellington And His Orchestra : Shelton Hemphill, Francis Williams, Harold "Shorty" Baker, Al Killian (tp) Ray Nance (tp,vln,vcl) Lawrence Brown, quentin Jackson (tb) Tyree Glenn (tb,vib) Jimmy Hamilton (cl,ts) Johnny Hodges (as) Russell Procope (as,cl) Al Sears, Ben Webster (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Fred Guy (g) Wendell Marshall (b) Sonny Greer (d) Kay Davis, Al Hibbler (vcl) - Carnegie Hall, N.Y.

The Symphomaniac - Anthology (F)JA5141 - Symphonic or bust
- How you sound

Note - Vintage Jazz Classics VJC1024/25-2 [CD] titled "Carnegie Hall, November 13, 1948". All titles on Jazz Anthology (F)JA5140 and JA5141 also on Caracol (F)436 and 437.

Other Recordings: Cornell University 12/10/1948 ("Symphony or Bust" re-titled "Symphonical Buster")

Spring 1949

Charles Mingus

Inspiration - M8313

Charles Mingus And His 22 Piece Bebop Band (Stan Kenton's Sideman) : Buddy Childers, John Anderson, Hobart Dotson, Eddie Preston (tp) Britt Woodman, Jimmy Knepper, Marty Smith (tb) poss. 1 or 2 unknown (tp) , Eric Dolphy (as,fl,cl) Art Pepper (as,cl) Herb Caro (ts,cl) William Green (ts,cl,fl) Jewel Grant (as,cl) Gene Porter (bar,cl) Russ Freeman (p) unknown (g), Red Callender (b) Roy Porter (d) Johnny Berger (perc) Charles Mingus (dir,comp) - Hollywood, CA.

REX28014-A Inspiration (pt 1) Rex Hollywood 28002, 28014

REX28014-B Inspiration (pt 2)

Note: The date for this session has previously been listed as March 1946, 1947 and 1949. The above date and personnel is from Uptown UPCD27.48 [CD] (published in late 2000) and has been compiled by Robert Sunenblick. Also, the Uptown UPCD27.48 [CD] notes give "The bassist here does not sound like Mingus and is most likely his friend and mentor Red Callender participating so as to allow the composer to concentrate on directing the session. The 2 parts of "Inspiration" have been spliced together on Uptown UPCD27.48 [CD]. All above titles also on Uptown UPCD27.48 [CD], Properbox (E)77 [CD].

12/21/1950 or poss. late 1948

Machito/Arturo O'Farrill

Afro-Cuban Jazz Suite - M155

Machito And His Orchestra : Mario Bauza, Frank "Paquito" Davilla, Harry "Sweets" Edison, Al Stewart, Bob Woodlen (tp) unknown (cl) Gene Johnson, Fred Skeritt, Charlie Parker (as) Jose Madera, Sr., Flip Phillips (ts) Sol Rubin (ts,bar) Leslie Johnkins (bar) Rene Hernandez (p) Bobby Rodriguez (b) Buddy Rich (d) Jose Mangual (bgo) Machito (maracas) Rafael Miranda, Chino Pozo (cga) Ubaldo Nieto (timbales) Chico O'Farrill (arr,cond) - N.Y.

Afro-Cuban Jazz Suite

- 557-4 Cancion (2:55) Clef MGC505, MGC689, Verve MGV8073, 837141-2 [CD]
- 558-6 Mambo (pt 1) (3:09)
- 559-4 Mambo (pt 2) (cp out) (0:32)
- 560-2 6/8 (pt 1) (1:42)
- 6/8 (pt 2) (2:33)
- 561-3 Jazz (1:07)
- 562-3 Rhumba abierta (cp out) (pt 1) (1:41) Rhumba abierta (cp out) (pt 2) (3:37)

Note: All titles, except Mx 557-4, also on Verve (Jap)OOMJ3274 (alb. 3268/77). All above titles also on Verve 314-527779-2 [CD] titled "Charlie Parker - South of the border"; rest of this CD by Charlie Parker. All above titles also on Verve 314-533256-2 [CD] titled "Cuban Blues"; rest of CD by Chico O'Farrell. All above titles also on Lonehill Jazz (Sp)LHJ10172 [CD] titled "Chico O'Farrell - Complete Norman Granz Recordings"; rest of CD by Chico O'Farrell. All above titles also on VSP (S)19, Verve VE-2-2522, (F)817445-1, Metro (E)2356096, Jax (E)7000, Verve 314-513876-2 [CD], Definitive (And)DRCD11273 [CD], Proper (E)PROPERBOX48 [CD].

1/21/1951

Duke Ellington

Controversial Suite - E1740

Duke Ellington And His Orchestra : Harold "Shorty" Baker, Nelson Williams, Fats Ford, Cat Anderson (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, Lawrence Brown

(tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as), Russell Procope (as,cl) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington, Wendell Marshall (b) Sonny Greer, Bill Clark (d) Al Hibbler, Yvonne Lanauze (vcl) - Metropolitan Opera House, N.Y.

Controversial Suite
 Later Rare RR4
 Before my time

Other Recordings: w/ Billy Strayhorn, N.Y. 12/11/1951

1/21/1951

Chico O'Farrill

The Second Afro Cuban Jazz Suite - O144

Chico O'Farrill And His Orchestra : prob. similar pers. to the following : Mario Bauza, Doug Mettome, Jimmy Nottingham, Al Stewart, Nick Travis (tp) Eddie Bert, Vern Friley, Fred Zito (tb) Lenny Hambro, Ben Harrod, George Berg (as) Flip Phillips, Eddie Wasserman (ts) Danny Bank (bar) Rene Hernandez (p) Bobby Rodriguez (b) Don Lamond (d) Jose Mangual, Candido Camero (bgo) Luis Miranda (cga) Ubaldo Nieto (timbales) Chico O'Farrill (arr,cond) - N.Y.

The Second Afro Cuban Jazz Suite

468-2	Pt. 1 : Introductory	Norgran MGN9, VSP (S)19
469-3	Pt. 2 : Pregon	
469a-2	Pt. 3 : 6/8	
470-3	Pt. 4 : Jazz	
471-6	Pt. 5 : Cancion antigua	VSP (S)19
472-4	Pt. 6 : Rhumba finale	VSP (S)19

Note: VSP (S)19 titled "Soul source"; rest of LP by Machito. All titles from Norgran MGN9 also on Verve MGV8073, Clef MGC689, both titled "Machito and his Orchestra - Afro Cuban Jazz"; rest of both LP's by Machito. All above titles also on Verve 314-533256-2 [CD] titled "Cuban blues"; see flwg sessions to April 23, 1954 for more titles; rest of this 2 CD set by Machito, December 21, 1950. All above titles also on Lonehill Jazz (Sp)LHJ10172 [CD] titled "Chico O'Farrill - Complete Norman Granz Recordings"; see flwg sessions to April 23, 1954 for more titles; rest of this 2 CD set by Machito, December 21, 1950.

12/5, 7/1951

Stan Kenton/Bob Graettinger

City of Glass - K1388 & K1390

Stan Kenton And His Innovations Orchestra : John Howell, Maynard Ferguson, Conte Candoli, Stu Williamson, John Coppola (tp); Bob Fitzpatrick, Harry Betts, Dick Kenney, Bill Russo (tb) John Graas, Lloyd Otto, George Price (fhr) Stan Fletcher (tu); Bud Shank (as,fl), Art Pepper (cl,as) Bob Cooper (ts, oboe, Eng-hrn) Bart Calderall (ts, bassoon) Bob Gioga (bar, b-cl), Alex Law, Earl Cornwell,

Phil Davidson, Barton Gray, Maurice Koukel, Seb Mercurio, Dwight Muma, Dann Napolitano, Charles Scarle, Ben Zimberoff (vln); Paul Israel, Aaron Shapiro, David Smiley (viola); Gregory Bemko, Zachary Block, Gabe Jellen (cello); Stan Kenton (piano); Ralph Blaze (g); Don Bagley, Abe Luboff (b); Shelly Manne (d, tym); Bob Graettinger (arr)* Composer

K1388 - 12/5/1951 - Hollywood, CA.

9330 Reflections (bg arr) Cap 28062, H/L-353, W-736, CW ST-1006, Cap (E)LC6577, Ajax C-764

9331 Dance before the mirror (bg arr) Cap 28063, H/L-353, W-736, CW ST-1006, Cap (E)LC6577, Ajax C-764, Cap CDP7-97350 [CD]

K1390 - 12/7/1951 - Hollywood, CA - K1390

9332 Entrance into the city (bg arr) Cap 28062, H/L-353, W-736, CW ST-1006, Cap (E)LC6577, Ajax C-764

9341 The structures (bg arr) Cap 28063, H/L-353, W-736, CW ST-1006, Cap (E)LC6577, Ajax C-764

Note: Creative World ST-1006 titled "City of glass & this modern world"; see March 20, 1952, February 11, 1953, May 28, 1953 for the rest of Creative World ST-1006. All above titles also on Classics (F)1428 [CD] titled "Stan Kenton and his Orchestra, 1951-1952"; see flwg sessions to March 20, 1952 for rest of CD. All above titles also on Capitol (Eu)7243-8-32084-2-5 [CD] titled "Stan Kenton plays Bob Graettinger: City of Glass".

Other Recordings: *Concert in Miniature* - Ohio 8/26/1952

Other Versions: Unclear if any of these are actually the same suite.

12/5/1951, 3/20/1952, 2/11/1953 & 3/28/1953

Stan Kenton/Bob Graettinger

This Modern World - K1388, K1397, K1433 & K1443

Stan Kenton And His Innovations Orchestra : John Howell, Maynard Ferguson, Conte Candoli, Stu Williamson, John Coppola (tp); Bob Fitzpatrick, Harry Betts, Dick Kenney, Bill Russo (tb) John Graas, Lloyd Otto, George Price (fhr) Stan Fletcher (tu); Bud Shank (as, fl), Art Pepper (cl, as) Bob Cooper (ts, oboe, Eng-hrn) Bart Calderall (ts, bassoon) Bob Gioga (bar, b-cl), Alex Law, Earl Cornwell, Phil Davidson, Barton Gray, Maurice Koukel, Seb Mercurio, Dwight Muma, Dann Napolitano, Charles Scarle, Ben Zimberoff (vln); Paul Israel, Aaron Shapiro, David Smiley (viola); Gregory Bemko, Zachary Block, Gabe Jellen (cello); Stan Kenton (piano); Ralph Blaze (g); Don Bagley, Abe Luboff (b); Shelly Manne (d, tym); Bob Graettinger (arr)* Composer

K1388 - 12/5/1951

9329A horn (bg arr) Cap 28068, EBF/KCF/H/L-460, W-736, CW ST-1006, Cap (E)LC6667, Ajax C-764

K1397 - 3/20/1952

John Grass, Lloyd Otto, Fred Fox (fhr) Dick Meldonian (as,woodwinds) Bud Shank (as,fl) Lennie Niehaus (as,oboe) Bob Cooper (ts,Eng-hrn) Bart Caldarell (ts,bassoon) Bob Gioga (bar,b-cl) Gregory Bemko (cello) Ralph Blaze (g) Don Bagley (b) Frank Capp (d) Stan Kenton (ldr) Bob Graettinger (comp,arr)

9898-10 A cello (bg arr) Cap 28068, EBF/KCF/H/L-460, W-736, CW ST-1006, Cap (E)LC6667, Capitol (Eu)7243-8-32084-2-5 [CD], Classics (F)1461 [CD]

K1433 - 2/11/1953 -

Buddy Childers, Don Dennis, Ruben McFall, Maynard Ferguson, Conte Candoli, Pete Candoli(tp) Bob Burgess, Frank Rosolino, Keith Moon, Bill Russo (tb) George Roberts (bass tb)Vinnie Dean, Lee Konitz (as) Bill Holman, Richie Kamuca (ts) Bob Gioga (bari) Sal Salvador (g) Don Bagley (b) Stan Levey (d) Stan Kenton (ldr) Bob Graettinger (comp,arr)

11111 A trumpet (bg arr) (1) Cap 28069, EBF/KCF/H/L-460, W-736, CW ST-1006, Cap (E)LC-6667, (Jap)TOCJ-5654 [CD], Capitol (Eu)7243-8-32084-2-5 [CD]

11119 An orchestra (bg arr,2) Cap 28069, EBF/KCF/H/L-460, W-736, CW ST-1006, Cap (E)LC-6667, (Jap)TOCJ-5654 [CD], Capitol (Eu)7243-8-32084-2-5 [CD]

K1443 - 3/28/1953

Studio Group : Bud Shank (as,fl-1) Herb Geller (as) Bob Cooper (ts,oboe-1,eng-hrn-1) Bart Calderall (ts,cl-1,bassoon-1) John Rotella (bar) John Graas (fhr-1) Bob Graettinger (ldr,comp,arr) - L.A.

11564 A thought (bg arr) (1)Cap 28070, EBF/KCF/H/L-460, W-736, CW ST-1006, Cap (E)LC-6667

11565 Some saxophones (bg arr) Cap 28069, EBF/KCF/H/L-460, W-736, CW ST-1006, Cap (E)LC-6667

Note: This studio group was led by Bob Graettinger but is listed here as it has been released as a Kenton item. Both above titles also on Capitol (Eu)7243-8-32084-2-5 [CD].

12/7/1951

Duke Ellington

A Tone Parallel to Harlem - E1762

Duke Ellington And His Orchestra : Willie Cook, Clark Terry, Francis Williams (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, Britt Woodman, Juan Tizol (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Willie Smith (as) Paul Gonsalves (ts) Har-

ry Carney (bar,cl,b-cl) Duke Ellington, Billy Strayhorn (p) Wendell Marshall (b)
Louie Bellson (d) N.Y.

C047264-1 A tone parallel to Harlem (see note) Col ML4639, CL848, Philips B07008, BBL7003, BBL7443, CBS 12524, 84309, Col CK40836 [CD], Classics (F)1282 [CD], Columbia CK87066 [CD], Essential Jazz Classics (Sp)EJC55416 [CD], Collectables COL-CD-7843 [CD], Poll Winners Sp)PWR27285 [CD], Columbia/Legacy 512917-2 [CD]

C047264-2 A tone parallel to Harlem (unissued)

C047264-3 A tone parallel to Harlem Up-To-Date UTD2005

A tone parallel to Harlem (coda) (unissued)

A tone parallel to Harlem (coda)

A tone parallel to Harlem (coda)

A tone parallel to Harlem (coda) Col ML4639, CL848, Philips B07008, BBL7003, BBL7443, CBS 12524, 84309, Col CK40836 [CD], CK87066 [CD], Collectables COL-CD-7843 [CD], Columbia/Legacy 512917-2 [CD]

Note: The Columbia, Philips and CBS releases are edited versions consisting of the start of take -1, the middle is taken from take -3, and the coda is take-4 of a group of four coda's, which were recorded separately. Columbia CK40836 [CD] titled "Ellington Uptown"; see December 11, 1951; February 29, 1952, June 30, 1952; July 1, 1952 for rest of this CD. Essential Jazz Classics (Sp)EJC55416 [CD] titled "Such Sweet Thunder"; see various flwg sessions to May 3, 1957 for rest of CD. Poll Winners (Sp)PWR27285 [CD] titled "Such Sweet Thunder"; see various following sessions to May 3, 1957 for rest of CD. All titles from Columbia CL848 also on Columbia Legacy 88697-93888-2 [CD].

Other Versions: Louis Sclavis and Claude Bolling both have used portions in Ellington medleys.

3/2/1952 & 1/31/1953

Gil Melle

The Interplanetary Suite - M5777 & M5778

M5777

New Faces - New Sounds : Gil Melle Sextet : Eddie Bert (tb) Gil Melle (ts) Joe Manning (vib) George Wallington (p) Red Mitchell (b) Max Roach (d) Monica Dell (vcl) - Hackensack, N.J.

TRI461-3 Four moons Blue Note 1606, BLP5020

TRI462-3 The gears (md vcl) , BST2-84433

TRI463-0 Mars (md vcl) 1607,

TRI464-0 Sunset concerto (md vcl)

Note: All above titles also on Blue Note (Jap)K18P-9275 titled Quintet/Sextet. All above titles also on Blue Note 4-95718-2 [CD] titled "Gil Melle: The Complete Blue Note Fifties Sessions"; see following 4 sessions for rest of 2 CD set.

M5778

Eddie Bert (tb) Gil Melle (ts) Tal Farlow (g) Clyde Lombardi (b) Joe Morello (d) - Hackensack, N.J.

BN465-4 Cyclotron (take 5) Blue Note BLP5020, EMI (It)4788192 [CD]

BN466-2 October (take 8)

BN467-0 Under Capricorn (take 10)

BN468-0 Venus (take 13)

Note: All above titles also on Blue Note BEP203, (Jap)K18P-9275, Blue Note 4-95718-2 [CD].

9/8/1952

Stan Kenton

This is an orchestra! - K1411

New Concepts Of Artistry In Rhythm : Buddy Childers, Maynard Ferguson, Conte Candoli, Don Dennis, Ruben McFall (tp) Bob Burgess, Frank Rosolino, Keith Moon (tb) Bill Russo (tb,arr) George Roberts (b-tb) Vinnie Dean, Lee Konitz (as) Richie Kamuca (ts) Bill Holman (ts,arr) Bob Gioga (bar) Stan Kenton (p,arr) Sal Salvador (g) Don Bagley (b) Stan Levey (d) Kay Brown (vcl) Johnny Richards, Gerry Mulligan, Gene Roland, Bob Graettinger (arr) - Chicago.

10561,10775 Prologue [This is an orchestra!] (part 1) (jr arr) Cap 15966, EASF-386, T-383, CW ST-1002, Cap (jr arr) (E)CL13858, Cap CDP7-92865-2 [CD], (Jap)CP32-5184 [CD], TOCJ-5654 [CD]

10830,10775 Prologue [This is an orchestra!] (part 2) (jr arr) Cap 15967, EASF-386, T-383, CW ST-1002, Cap (E)CL13859, Cap CDP7-92865-2 [CD], (Jap)CP32-5184 [CD], TOCJ-5654 [CD]

10562,10776 Prologue [This is an orchestra!] (part 3) (jr arr) Cap 15967, EASF-386, T-383, CW ST-1002, Cap(E)CL13859, Cap CDP7-92865-2 [CD], (Jap)CP32-5184 [CD], TOCJ-5654 [CD]

10831,10776 Prologue [This is an orchestra!] (part 4) (jr arr) Cap 15966, EASF-386, T-383, CW ST-1002, Cap (E)CL13858, Cap CDP7-92865-2 [CD], (Jap)CP32-5184 [CD]

Note: All above titles also on Classics (F)1461 [CD].

12/22/1952

La Ronde (suite)

John Lewis - M9135

Modern Jazz Quartet: Milt Jackson (vib) John Lewis © Albert Heath (b) Kenny Clarke (d) - N.Y.

404 La ronde (+,#) - PR7425

Note - This title also on Giants of Jazz LPJT56 titled and Prestige FCD60-016 [CD].

1/9/1955 - M9140 - N.Y.

686 La ronde (suite pts 1-4) Prest PRLP170, LP7057, PR24005, PR7425, PR7749, OJC 057, CD057-2 [CD], Atlantic 82330-2 [CD], Prestige 7711-2 [CD], PRSA-7057 [SACD]

Note: All titles from Prestige LP7057 also on Esquire (E)32-124 titled 'Looking Back at the Modern Jazz Quartet.

Other Versions: Hooray for Live @ Birdland 10/31/1951; European Concert Stockholm, Sweden, 4/11/1960; Gothenberg, Sweden, 4/12/1960; Stockholm, Sweden, 4/3/1960

Other Recordings: Rune Ofwerman 12/17&18/1957; Philly Jo Jones Quintet/Elvin Jones Trio Philly Jo Jones Quintet, Europe, 1968; Anniversary Georges Arvanitas Trio, Paris, 1975; Mirjana : John Lewis Featuring Christian Escoude John Lewis, Brignoles, France, 7/19/1978; John Lewis & Martial Solal duets, Live "Le Capitole", Toulouse, 7/10/1980 & Enzo Randisi, Palermo, 3/1981

* *La Ronde* is also a french folk song, play and movie score, many potential versions could actually be this song - only versions that seem to have a relationship to the MJQ work are included.

4/1954

Gerald Wilson

Algerian Fantasy part 1&2; Lotus Land part 1&2 - W7445

Big Band Modern : John Anderson, Louis Grey, Allen Smith, Clark Terry (tp) Isaac Bell, Atlee Chapman, John Ewing, Britt Woodman (tb) prob. Jerry Dodgion (fl-1) Jerry Dodgion (as) Teddy Edwards, Paul Gonsalves, Frank Haynes (ts) Bill Green (bar) Cedric Haywood (p) Addison Farmer (b) Gus Gustafson (d) unknown (male vcl) Gerald Wilson (arr,cond) - Los Angeles

F1144-1 Algerian fantasy (pt 1) (1) Federal 12208, King EP348, LP295-93

F1145 Algerian fantasy (pt 2) (1)

F1146 Lotus land (pt 1) (1) Audiolab AL1538, King EP348, LP295-93

F1147 Lotus land (pt 2) (1)

Other Versions - 11 versions of Lotus Land can be found on Lord's discography, Kenny Burrell's version is a different song and most likely the others are as well.

4/8/1954

Perez Prado

Voodoo Suite - P5930.10

Voodoo Suite Plus Six All-time Greats : Perez Prado/Shorty Rodgers : Shorty Rogers (tp,arr) Bill Regis, Maynard Ferguson, Walter Stuart, Pete Candoli, Don Dennis, Rolf Erikson, Luis Valison, Bill Bastagnino (tp) Joe Colvin, Harry Betts, Milt Bernhart, Jay Hill (tb) Tibor Shik (fhr) Bud Shank (as,fl) Stan Seckler, Rene Bloch (as) Bob Cooper, Willie Maiden, Nash Maez (ts) Don Robinson, Ray Vazquez (bar) Alladin Pallante, Robert Freda, Charles Bilek (vln) Don Tosti, Ed Guerrero (b) Shelly Manne, Leo Acosta (d) Mike Pacheco, Ray Vazquez, Juan Cheda (bgo) Eddie Gomez, Steve Valera, Carlos Vidal, Modesto Duran, Roberto Casanova (cga) Perez Prado (dir) - L.A.

The voodoo suite RCA Victor LPM1101, RCA Latin (Sp)74321-98417 [CD], Giant Steps (E)GSCR021 [CD]

First movement RCA Victor LPM1101, RCA Latin (Sp)74321-98417 [CD], Giant Steps (E)GSCR021 [CD]

Second movement RCA Victor LPM1101, RCA Latin (Sp)74321-98417 [CD], Giant Steps (E)GSCR021 [CD]

Third movement RCA Victor LPM1101, RCA Latin (Sp)74321-98417 [CD], Giant Steps (E)GSCR021 [CD]

Fourth movement RCA Victor LPM1101, RCA Latin (Sp)74321-98417[CD], Giant Steps (E)GSCR021 [CD]

Note: Giant Steps (E)GSCR021 [CD] titled "Shorty Rogers & The Giants, Vol. 3 - Shorty Goes to Hollywood"; a 2 CD set.

12/1954

Charles Mingus**Minor Intrusion - M8321**

The Jazz Experiments Of Charles Mingus : Thad Jones (tp) [as Oliver King (tp)] John LaPorta (cl-1,as-2,arr) Teo Macero (ts-3,bar-4) Jackson Wiley (cello) Charles Mingus (b-5,p-6) Clem DeRosa (d,tamb) - N.Y.

Minor intrusion (jlp arr) (2,3,5,6) Period SLP1107, Bethlehem BCP65, OJC CD1857-2 [CD]

Note: Period SLP1107 titled "Jazzical Moods, Vol. 1". JC CD1857-2 [CD] titled "Jazzical Moods"; issued as by Charles Mingus/John LaPorta. also on Everest FS235, Polydor (G)2335078 (2 LP alb. (G)2679023 titled "Jazz History Vol. 19), Ember (E)CJS832, Bella (G)DJS4048, Indigo (F)529602, Drive Entertainment DE2-41023 [CD], Fat Boy (E)FATCD258 [CD] Trip TLX5040, Koch (G)321 974 [CD] (titled "Welcome to jazz : Charles Mingus"). All titles from Bethlehem BCP65 also on Bethlehem BET6016 [CD], Jazztone J1226, J1271,

Roulette (Jap)YW-7588-EV, London (E)LTZ-N15087, Everest (Jap)YW-7527, SL5005-EV, Period (Jap)YW-7588, Polydor (Jap)MV-2256, Hall Of Fame JG618, Bethlehem (Jap)COCY-7514 [CD]. All titles from Bethlehem BCP65 also on Affinity (E)AFF135, Bethlehem BET6016-2 [CD], all titled "Abstractions". All titles from Bethlehem BCP65 also on Bethlehem BCP-65CD [CD] titled "The Jazz Experiments"; this release also available on LP. All titles from OJC CD1857-2 [CD], except (+), also on Affinity (E)AFF750 [CD] titled "Abstractions"; see October 1957 (3 sessions) for the rest of this CD. All titles from Bethlehem BCP65 also on Fresh Sound (Sp)FSRCD62 [CD] titled "Jazzical moods". All above titles also on Poll Winners (Sp)PWR27288 [CD]. Also on Fresh Sound (Sp)FSRCD391 [CD].

12/1954

Charles Mingus

Thrice upon a theme - M8321

The Jazz Experiments Of Charles Mingus : Thad Jones (tp) [as Oliver King (tp)] John LaPorta (cl-1,as-2,arr) Teo Macero (ts-3,bar-4) Jackson Wiley (cello) Charles Mingus (b-5,p-6) Clem DeRosa (d,tamb) - N.Y.

Thrice upon a theme (tj,jw out,1,4,5,6,#) SLP1111, Bethlehem BCP65, OJC CD1857-2 [CD]

Note: Period SLP1111 titled "Jazzical Moods, Vol. 2". JC CD1857-2 [CD] titled "Jazzical Moods"; issued as by Charles Mingus/John LaPorta. also on Everest FS235, Polydor (G)2335078 (2 LP alb. (G)2679023 titled "Jazz History Vol. 19), Ember (E)CJS832, Bella (G)DJS4048, Indigo (F)529602, Drive Entertainment DE2-41023 [CD], Fat Boy (E)FATCD258 [CD] Trip TLX5040, Koch (G)321 974 [CD] (titled "Welcome to jazz : Charles Mingus"). All titles from Bethlehem BCP65 also on Bethlehem BET6016 [CD], Jazztone J1226, J1271, Roulette (Jap)YW-7588-EV, London (E)LTZ-N15087, Everest (Jap)YW-7527, SL5005-EV, Period (Jap)YW-7588, Polydor (Jap)MV-2256, Hall Of Fame JG618, Bethlehem (Jap)COCY-7514 [CD]. All titles from Bethlehem BCP65 also on Affinity (E)AFF135, Bethlehem BET6016-2 [CD], all titled "Abstractions". All titles from Bethlehem BCP65 also on Bethlehem BCP-65CD [CD] titled "The Jazz Experiments"; this release also available on LP. All titles from OJC CD1857-2 [CD], except (+), also on Affinity (E)AFF750 [CD] titled "Abstractions"; see October 1957 (3 sessions) for the rest of this CD. All titles from Bethlehem BCP65 also on Fresh Sound (Sp)FSRCD62 [CD] titled "Jazzical moods". All above titles also on Poll Winners (Sp)PWR27288 [CD].

2/27/1955

Gil Melle

5 Impressions of Color - M5781

Gil Melle Quintet : Gil Melle (bar) Lou Mecca (g) Bill Phipps (b) Vinnie Thomas (d) Don Butterfield (tu) - Hackensack, N.J.

tk 1 Five impressions of color Blue Note BLP5063

Spectrum of violet
 Sea green
 Royal blue
 Ebony
 Spectrum red

Note: All above titles also on Blue Note 4-95718-2 [CD].

3/16/1955

Duke Ellington

Night Creature - E1821

Les Suites Sinfoniche : Duke Ellington And His Orchestra Augmented By The Symphony Of The Air : Clark Terry, Willie Cook, Cat Anderson (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, Britt Woodman, John Sanders (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Rick Henderson (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Don Shirley (p-1) Jimmy Woode (b) Dave Black (d) Jimmy Grissom (vcl) and unidentified "Symphony of the Air" musicians - Carnegie Hall, N.Y.

Night creature Musica Jazz (It)2MJP-1021

- Blind bug
- Stalking monster
- Dazzling creature

Other Recordings: 6/25/1956, E1839, Concert "Severance Hall", Cleveland, Ohio; 1/31/1963 + 2/8/1963 E2014, "The Symphonic Ellington"

4/13/1955

George Handy

By George, Handy Of Course ! - H1511

Dick Sherman (tp) Gene Orloff (tp,vcl) Frank Rehak (tb) Ray Beckenstein, Dave Schildkraut (as) Tom Mace (ts) Danny Bank (bar) Tony Aless (p) Buddy Jones (b) Osie Johnson (d) George Handy (arr,cond); N.Y.

F4JB3217 Pulse "X" LXA1032

F4JB3218 Pensive

F4JB3220 Heavy hands

F4JB3221 Tender touch

F4JB3222 The sleepwalker

Note: All above titles also on Fresh Sound (Sp)FSRCD438 [CD] titled "Pensive"; see flwg 2 sessions for rest of CD.

5/24/1955

Arturo O'Farrill/Dizzy Gillespie

The Manteca Suite - G2154

Dizzy Gillespie And His Orchestra : Dizzy Gillespie, Quincy Jones, Ernie Royal, Jimmy Nottingham (tp) Leon Comegys, J.J. Johnson, George Matthews (tb) Hilton Jefferson, George Dorsey (as) Hank Mobley, Lucky Thompson (ts) Danny Bank (bar) Wade Legge (p-jazz) Ray Concepcion (p-latin) Lou Kackney, Bobby Rodriguez (b) Charlie Persip (d) Jose Mangual (bgo) Candido Camero, Mongo Santamaria (cga) Ubaldo Nieto (timb) Chico O'Farrill (arr) - N.Y.

711-4 Manteca theme Verve MGV8208, (Jap)POJJ-1517
 1712-4 Contraste
 1713-4 Jungle
 1714-4/1715 Rhumba-finale

Note: All above titles also on Not Now Music (E)NOT2CD316 [CD] titled "Gettin' Dizzy"; a 2 CD set. All above titles also on Verve (Jap)POCJ-2772 [CD] titled "Manteca"; see June 3, 1954 for rest of CD. All above titles also on Norgran MGN1003, Verve VE-2-2522, MGV8191, 2610047, Classics (F)1424 [CD], Verve 314-517052-2 [CD]. All four tracks played continuously with no breaks. "6/8" has been listed with matrix number 1715-2, but there is no such track. The issued Rhumba-Finale is a composite of 1714-4 and 1715-2.

6/1955

Tony Aless

Long Island Suite - A2160

Nick Travis (tp) J.J. Johnson, Kai Winding (tb) Dave Schildkraut (as) Seldon Powell, Pete Mondello (ts) Billy Bauer (g) Arnold Fishkin (b) Don Lamond (d) Tony Aless (p,ldr) - N.Y.

Levittown Roost RLP2202, Col (Jap)YW-7809
 Corona
 Aqueduct
 Riverhead
 Valley stream
 Greenport
 Fire Island
 Massapequa

Note: All above titles also on Fresh Sound (Sp)FSRCD1664 [CD] titled "Long Island Suite".

12/18/1955

Charles Mingus

Love Chant - M8322

Mingus At The Bohemia : Charlie Mingus Quintet Plus Max Roach : Eddie Bert (tb) George Barrow (ts) Mal Waldron (p) Charles Mingus (b) Willie Jones (d) or Max Roach (d-4) replaces Jones. Live "Cafe Bohemia", New York, 5-8:30 pm.

Love chant (*) Debut 12-DCD-4402-2 [CD]
 Love chant (edited) Fantasy 6009, Debut (Dan)DEB139, Giants of Jazz
 (It)LPJT81, OJC CD440-2 [CD], Debut 12-DCD-4402-2 [CD]

Note: The date has previously been listed in discographies as December 23, 1955, but according to the Debut discography by Uwe Weiler the correct date is more likely as shown here. (*) These tracks were erroneously issued "twice" on Debut 12DCD4402-2 [CD] and equivalents. One version was issued as the previously issued version and the other version as previously issued alternate takes with spoken material added. However, both marked versions are identical, except "Love Chant" which is issued in its entirety for the first time. Debut DEB123, OJC 045, CD045-2 [CD], all titled "Mingus at the Bohemia". All titles from OJC CD440-2 [CD] also on OJC 20-440-2 [CD] titled "Charles Mingus Quintet + Max Roach".

Other Performances: 1/30/1956, M8323, "Pithecanthropus Erectus"

Other Versions: There are other songs titled "Love Chant" (i.e. by Andrew Hill & Machito) these are unlikely to be the same as the Mingus song; 9/8&9/1997, M8420.15, Mingus Big Band, "Que Viva Mingus !"

1/30/1956

Charles Mingus

Pithecanthropus Erectus - M8323

The Charles Mingus Jazz Workshop : Jackie McLean (as) J.R. Monterose (ts)
 Mal Waldron (p) Charles Mingus (b) Willie Jones (d); N.Y.1868
 1869 Profile of Jackie (jrm out) (+) Atl 1237, SD2-302, SD3-600, CD8809-2 [CD]

Note: (+) This title also on Giants of Jazz (It)53056-2 [CD]. All titles from Atlantic LP1237 also on Atlantic SD8809, (E)587131, (F)332023, 940045, (Jap)SMT-2008, P7508A, P6005A, 30XD-1008 [CD], AMCY-1036-2 [CD], London (E)LTZK15052, Musidisc 556562 [CD], Giants of Jazz 53056, Atlantic 81456-2 [CD]. All issued titles also on Atlantic R2-72871 [CD] titled "Passions of a Man: The Complete Atlantic Recordings 1956-1961". All issued titles also on Essential Jazz Classics (Sp)EJC55437 [CD] titled "Pithecanthropus Erectus + The Clown"; see following 2 sessions for rest of CD.

Other Performances: 10/31/1970, M8381, "Charles Mingus Sextet"

Other Versions: 11/10, 12 & 13 - 12/10, 1993, M12066, Munich Saxophon Family.

1/6/1956

Jimmy Giuffre/Teddy Charles

The quiet time - C3945

Teddy Charles Tentet : Art Farmer (tp) [as Peter Urban (tp)] Don Butterfield (tu)
 Gigi Gryce (as) J.R. Monterose (ts) George Barrow (bar) Teddy Charles (vib,arr)
 Mal Waldron (p) Jimmy Raney (g) Teddy Kotick (b) Joe Harris (d) Jimmy Giuffre
 (arr) - N.Y.

1808 The quiet time (jg arr) Atlantic LP1229, Metronome (Swd)MEP259
(Swd)MEP258

Note: Atlantic LP1229 = Atlantic 90983-1. Also on Atlantic 790983-2 [CD] titled "Teddy Charles Tentet"; see various flwg sessions for the rest of this CD; Fresh Sound (Sp)FSR2240 [CD] titled "Jazz City Presents The Complete Teddy Charles Tentet - Vibrations"; see January 11, 17 & October 23, 1956 for rest of CD; Jazzbeat (Sp)533 [CD] titled "Teddy Charles Nonet & Tentet - Complete Recordings"; Collectables COL-CD-6161 [CD].

1/17/1956

Mal Waldron/Teddy Charles
Vibrations - C3947

Teddy Charles Tentet : Art Farmer (tp) [as Peter Urban (tp)] Don Butterfield (tu)
Gigi Gryce (as) J.R. Monterose (ts) Sol Schlinger (bar) Teddy Charles (vib,arr)
Mal Waldron (p, arr) Jimmy Raney (g) Teddy Kotick (b) Joe Harris (d) Jimmy
Giuffre (arr) - N.Y.

1831 Vibrations Atlantic LP1229, Metronome (Swd)MEP258, Franklin Mint
GJR035

Note: All titles from Atlantic LP1229 also on Atlantic (Jap)P6054, P-4551,
30XD-1035 [CD], AMCY-1046 [CD], London (E)LTZ-K15034, Atlantic 7-90983-2
[CD], Collectables COL-CD-6161 [CD]; Fresh Sound (Sp)FSR2240 [CD],
Jazzbeat (Sp)533 [CD].

1/17/1956

Teddy Charles
The Emperor - C3947

Teddy Charles Tentet : Art Farmer (tp) [as Peter Urban (tp)] Don Butterfield (tu)
Gigi Gryce (as) J.R. Monterose (ts) Sol Schlinger (bar) Teddy Charles (vib,arr)
Mal Waldron (p) Jimmy Raney (g) Teddy Kotick (b) Joe Harris (d) - N.Y.

1832 The emperor (tc arr) Atlantic LP1229, Metronome (Swd)MEP258, Franklin
Mint GJR035, Atlantic LP1229

Note: All titles from Atlantic LP1229 also on Atlantic (Jap)P6054, P-4551,
30XD-1035 [CD], AMCY-1046 [CD], London (E)LTZ-K15034, Atlantic 7-90983-2
[CD], Collectables COL-CD-6161 [CD]; Fresh Sound (Sp)FSR2240 [CD],
Jazzbeat (Sp)533 [CD].

1/17/1956

George Russell/Teddy Charles
Lydian M-1 - C3947

Teddy Charles Tentet : Art Farmer (tp) [as Peter Urban (tp)] Don Butterfield (tu)
 Gigi Gryce (as) J.R. Monterose (ts) Sol Schlinger (bar) Teddy Charles (vib,arr)
 Mal Waldron (p, arr) Jimmy Raney (g) Teddy Kotick (b) Joe Harris (d) George
 Russell (arr) - N.Y.

1833 Lydian M-1 (gr arr) Atlantic LP1229, Metronome (Swd)MEP258, Franklin
 Mint GJR035, Atlantic LP1229, Atlantic 781705-2 [CD]

Note: All titles from Atlantic LP1229 also on Atlantic (Jap)P6054, P-4551,
 30XD-1035 [CD], AMCY-1046 [CD], London (E)LTZ-K15034, Atlantic 7-90983-2
 [CD], Collectables COL-CD-6161 [CD]; Fresh Sound (Sp)FSR2240 [CD],
 Jazzbeat (Sp)533 [CD].

1/30/1956

Charles Mingus

Pithecanthropus Erectus - M8323

The Charles Mingus Jazz Workshop : Jackie McLean (as) J.R. Monterose (ts)
 Mal Waldron (p) Charles Mingus (b) Willie Jones (d); N.Y.

Pithecanthropus Erectus (*,+) Atl 1237, SD1555, SD3-600, CD8809-2 [CD]
 Evolution
 Superiority-complex
 Decline
 Destruction

Note: (*) This title also on I Grandi del Jazz (It)GdJ74 titled "Charles Mingus" and
 also on Rhino R2-71282 [CD] titled "Atlantic Jazz - Best of the 50's"; rest of CD
 by others. (*) This title also on Rhino/Atlantic R2-71402 [CD]. (+) These 2 titles
 also on Giants of Jazz (It)53056-2 [CD]. All titles from Atlantic LP1237 also on At-
 lantic SD8809, (E)587131, (F)332023, 940045, (Jap)SMT-2008, P7508A,
 P6005A, 30XD-1008 [CD], AMCY-1036-2 [CD], London (E)LTZK15052, Musidisc
 556562 [CD], Giants of Jazz 53056, Atlantic 81456-2 [CD]. All issued titles also
 on Atlantic R2-72871 [CD] titled "Passions of a Man: The Complete Atlantic
 Recordings 1956-1961". All issued titles also on Essential Jazz Classics
 (Sp)EJC55437 [CD] titled "Pithecanthropus Erectus + The Clown"; see following
 2 sessions for rest of CD.

4, 5, 7/12, 10 & 11/1956

Sun Ra

Chicago Suite (incomplete) - R17, R18, R19/R20

R17 - 4,5/1956

James Scales (as) Sun Ra (p,el-p) Wilburn Green (el-b) John Gilmore (space
 bells,perc) - Chicago, Il.

Springtime in Chicago Saturn H70P0216, Solar (Sp)4569933 [CD], Cosmic
 Myth Music (No #15) [DL]

R18 - 7/12/1956

Jazz By Sun Ra : Sun Ra And His Arkestra : Art Hoyle (tp,) Dave Young (tp,bells) Julian Priester (tb,chimes-) James Scales (as) John Gilmore (ts,woodblocks) Pat Patrick (bar) Sun Ra (p) Richard Evans (b) Wilburn Green (el-b,tamb) Robert Barry (d,bells) Jim Herndon (tymp,timb,bells) - Chicago, Il.

Street named Hell (tk 1) (false start) (unissued)

Street named Hell (tk 2) (*)Transition TRLP J-10, Delmark DL-411, DD-411 [CD]

R19 - 10/1956

Super-Sonic Jazz : Le Sun Ra And His Arkestra : Art Hoyle (tp,perc) Pat Patrick (as,perc) John Gilmore (ts,perc) Charles Davis (bar,perc) Sun Ra (p,el-p,space gong) Victor Sproles (b) William "Bugs" Cochran (d) Jim Herndon (tymp,perc) - Chicago, Il.

El is a sound of joy Saturn H70P0216, Evidence ECD22015-2 [CD]

R20 - 11/1956

Sound Of Joy : Sun Ra And The Arkestra : Art Hoyle (tp,perc) Dave Young (tp) John Avant Pat Patrick (as,bar,perc) John Gilmore (ts,perc) Charles Davis (bar,perc) Sun Ra (p,el-p,announcement) Victor Sproles (b) William "Bugs" Cochran (d) Jim Herndon (tymp,timb) - Chicago, Il.

El is a sound of joy Delmark DS-414, DD-414 [CD], Evidence ECD22039-2 [CD]

Notes - John Sved mentions these 3 pieces as being part of an unrecorded/completed larger suite, Chicago Suite, in the Sun Ra biography *Space is the Place*.

6/20/1956

John Lewis

Three little feelings - B11750, O1055 & M9208

B11750

Brass Ensemble of the Jazz-Classical Music Society: Bernie Glow, Arthur Struttter, Joe Wilder, John Ware, Melvin Broiles, Carmon Fornarotto (tp) Miles Davis (tp,flhrn) Urbie Green, J.J. Johnson, John Clark (tb) Jimmy Buffington, Joseph Singer, Ray Alonge, Arthur Sussman (fhr) John Swallow (bar-horn) Ronald Ricketts (bar-hrn) Bill Barber (tu) Milt Hinton (b) Osie Johnson (d) Richard Horowitz (perc) John Lewis (arr,comp) Gunther Schuller (cond) - N.Y.

Three little feelings Col CL941, C2L31, C2S831, PG33402, Philips (Eu)429.317BE, CBS (Eu)BPG62637, Columbia CK45445 [CD], Essential Jazz Classics (Sp)EJC55406 [CD]

O1055

1/12/1963

Orchestra U.S.A., Debut : Louis Mucci, Herb Pomeroy, Nick Travis (tp) Mike Zwerin (tb) Bob Northern, Robert Swisshelm (fhr) Robert Di Domenica (fl,pic) Leo Wright (as,fl) Ray Shriner (oboe) Don Ashworth (oboe,bar) Phil Woods (cl,as) Don Stewart (cl,basset-hrn) Wally Kane (bassoon,fl) Harvey Phillips (tu) Nathan Goldstein, Gino Sambuco, Gerald Beal, Joseph Widoff (vln) Julien Barber, Aaron Juvelier (viola) Joseph Tekula, Allan Goldberg (cello) John Lewis (p) Richard Davis (b) Jim Hall (g) Connie Kay (d) Sticks Evans (perc) Gary McFarland (perc,comp) Gunther Schuller (cond) - N.Y.

Three little feelings Colpix CLP448

Note: Above title also on Lonehill Jazz (Sp)LHJ10117 [CD] titled "John Lewis - Orchestra U.S.A. - The Debut Recording"; see flwg 2 sessions for rest of CD; all 7 titles are presented in both mono & stereo versions on the CD.

M9208

12/12/1967

Under The Jasmin Tree : Modern Jazz Quartet: Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) - Concert "Colston Hall", Bristol, England.

Three little feelings Apple ST3353, CDP7-97582-2 [CD]

- Part I
- Part II
- Part III

7/7/1956**Duke Ellington****Newport Jazz Festival Suite - E1835**

Ellington At Newport - Duke Ellington And His Orchestra : Harold "Shorty" Baker, Nelson Williams, Fats Ford, Cat Anderson (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, Lawrence Brown (tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as), Russell Procope (as,cl) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington, Wendell Marshall (b) Sonny Greer, Bill Clark (d) ****Check & Fix w/ liner notes Willie Cook, Ray Nance (tp) replaces Nelson Williams, Phil Barboza, Al Lucas (b-1) added, Father Norman O'Connor (m.c.) Jazz Festival, Newport, R.I.

Newport Jazz Festival Suite - Columbia/Legacy C2K64932 [CD]

- Festival Junction
- Blues to be there
- Newport up

9/17-24-25-28 & 10/22-23/ 1956**Duke Ellington****A Drum Is A Woman - E1842**

Duke Ellington And His Orchestra : Clark Terry, Willie Cook, Cat Anderson (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, Britt Woodman, John Sanders (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges, Rick Henderson (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p,narr) Betty Glamann (harp) Jimmy Woode (b) Sam Woodyard, Terry Snyder (d) Candido Camero (bgo) Margaret Tynes, Joya Sherrill, Ozzie Bailey (vcl); N.Y.

A drum is a woman (mt vcl) Col CL951, JCL951

version 1 Rhythm pum te dum (mt,js,ob vcl)

version 2 Rhythm pum te dum (mt,js,ob vcl) Col JCL951

What else can you do with a drum ? (ob vcl) CL951, JCL951

version 1 New Orleans

version 2 New Orleans Col JCL951

version 1 Hey, Buddy Bolden (js vcl) Col CL951

version 2 Hey, Buddy Bolden (js vcl) Col JCL951

version 1 Carribee Joe (js vcl) Col CL951

version 2 Carribee Joe (js vcl) Col JCL951

version 1 Congo Square Col CL951

version 2 Congo Square Col JCL951

A drum is a woman (mt vcl) (1) Col CL951, JCL951

Madame Zaij (js vcl)

Ballet of the flying saucers

Zaij's dream

Rhumbop (js vcl)

Carribee Joe (pt 2) (js vcl)

Note: track (1) which begins side 2 of the LPs is a repeat from side 1. Columbia JCL951 (version 2) is also on Philips (Eu)B07253L, (E)BBL7179. All titles from Columbia CL951 (version 1) or JCL951 (version 2) also on CBS (Eu)84404, Columbia (F)471320-2 [CD] titled "A Drum is a Woman"; see session of December 6, 1956 for the two remaining titles on LP/CD. All titles from Columbia CL951 also on Jazz Track JT933 [CD] titled "A Drum is A Woman"; see March 7, 1957 for rest of CD. All titles from Columbia CL951 (version 1) or JCL951 (version 2) also on Columbia Legacy 88697-93888-2 [CD]. For a more detailed session-by-session breakdown of the above 6 sessions see "The New Desor" (Massagli-Volonte,Milan, 1999)

Other Version: Claude Bolling Big Band, Paris 4/1996

10/17/1956

George Russell

Concerto for Billy the Kid - R7053

The Jazz Workshop : George Russell And His Smalltet : Art Farmer (tp), Hal McKusick (fl,as), Bill Evans ©, Barry Galbraith (g), Milt Hinton (b), Paul Motian (d) George Russell (arr, cond)

G2JB7838 Concerto for Billy the Kid (*,#) RCA Victor LPM1372, Bluebird 6467-2-RB (CD)

G2JB7838 Concerto for Billy the Kid (alt - binaural/stereo)

Note: (*) This title also on RCA Victor 66088-2 [CD] titled "RCA Victor jazz - The first half-century - The 20's-60's"; rest of CD by others. (*) This title also on RCA Victor 68780-2 [CD] titled "RCA Victor 80th anniversary, Vol.4 1950-1959"; rest of CD by others. (#) These 3 titles also on RCA Victor (Jap)RJL-8006-M. All above titles also on Lonehill Jazz (Sp)LHJ10177 [CD]. Notes to Bluebird (Eu)ND86467 [CD] give alternate (binaural) version of Concerto For Billy The Kid as recorded at session of December 21, 1956

10/23/1956

J.J. Johnson

Poem For Brass - B11751

Music for Brass - Brass Ensemble of the Jazz-Classical Music Society - John Ware, Theodore Wiess, John Alessi, Melvin Broiles, Carmon Fornarotto, I. Blank (tp) Gordon Pulis, Gil Cohen, John Clark (tb) Joseph Singer, Ray Alonge, Arthur Sussman (fhr) Gunther Schuller (fhr,arr,comp,cond) John Swallow (bar-horn) Ronald Ricketts (bar-hrn) Bill Barber (tu) Richard Horowitz (perc); N.Y.

Poem for Brass Col CL941, C2L31, C2S831, CBS (Eu)BPG62637

Notes: Later issues as "Jazz Suite for Brass". All titles from Columbia CL941 also on Sony (Jap)SRCS-5696 [CD], Columbia/Legacy CK64929 [CD].

10/23/1956

Teddy Charles

A Word From Bird - C3948

Teddy Charles Orchestra : Art Farmer (tp) Eddie Bert (tb) Don Butterfield (tu) Jimmy Buffington (fhr) Hal Stein (as) Bob Newman (ts) George Barrow (bar) Teddy Charles (vib) Hall Overton (p) Jimmy Raney (g) Addison Farmer (b) Ed Shaughnessy (d) - N.Y.

2199A word from Bird Atlantic LP1274

Note: Also on Atlantic 790983-2 [CD], Koch Jazz KOC-CD-8542 [CD], Collectables COL-CD-6747 [CD], all titled "A Word From Bird"; Fresh Sound (Sp)FS-R2240 [CD], Jazzbeat (Sp)533 [CD].

10 & 11/1956, 1959

Sun Ra

**Sunology: A Suite of Philosophical Sounds (incomplete) - R19, R20, R39
R19 - 10/1956**

Super-Sonic Jazz : Le Sun Ra And His Arkestra : Art Hoyle (tp,perc) Pat Patrick (as,perc) John Gilmore (ts,perc) Charles Davis (bar,perc) Sun Ra (p,el-p,space gong) Victor Sproles (b) William "Bugs" Cochran (d) Jim Herndon (tymp,perc) - Chicago, Il.

India Saturn H70P0216, Evidence ECD22015-2 [CD]

Sunology

Sunology part II

R20 - 11/1956

Sound Of Joy : Sun Ra And The Arkestra : Art Hoyle (tp,perc) Dave Young (tp) John Avant (tb-1) Pat Patrick (as,bar,perc) John Gilmore (ts,perc) Charles Davis (bar,perc) Sun Ra (p,el-p,announcement) Victor Sproles (b) William "Bugs" Cochran (d) Jim Herndon (tymp,timb) - Chicago, Il.

El is a sound of joy (1) Delmark DS-414, DD-414 [CD], Evidence ECD22039-2 [CD]

Overtones of China (1) Delmark DS-414, DD-414 [CD], Evidence ECD22039-2[CD]

Planet earth Delmark DS-414, DD-414, Evidence ECD22039-2 [CD]

El viktor Saturn 9956-11-A/B, 207, Delmark DS-414, DD-414[CD], Evidence ECD22039-2 [CD], Cosmic Myth Music(No #14) [DL], Fresh Sound (Sp)FSR-CD495 [CD]

R39 - 1959

We Travel The Spaceways : Sun Ra And His Myth Science Arkestra : Walter Strickland (tp) Nate Pryor (tb) Marshall Allen (as) John Gilmore (ts) Pat Patrick (bar) Sun Ra (p) Ronnie Boykins (b) Robert Barry (d) - Chicago, Il.

Eve Saturn HK 5445, 409, ESR 5445, Evidence ECD22038-2 [CD], Solar (Sp)4569924 [CD], Cosmic Myth Music (No #19) [DL]

Notes - * An order of movements was performed by Marshall Allen and the C.I.A. ensemble in 2008(?), 1. Planet Earth, 2. Overtones of china, 3. India, 4. Eve, 5. Big Charles, 6. Ell, 7. El Victor, 8. Summation was offered. Three of the named pieces, Big Charles, Ell & Summation do not appear to have been recorded under these names, additionally Sunology and India are mentioned as part of a larger suite in the Evidence CD liner notes to Supersonic Jazz. To my ears the two versions of Sunology are two takes, both follow the same form and solo order, initially the part one, two had me investigating the possibility of it being a larger work, the liner notes replaced that direction with the work being a larger

piece. Unfortunately the C.I.A. recording doesn't include either part of Sunology in the movement listing, making things less clear.

12/3/1956

Jimmy Giuffre

The train and the river - G2477

The Jimmy Giuffre 3 : The Jimmy Giuffre Trio : Jimmy Giuffre (cl-1,ts-2,bar-3) Jim Hall (g) Ralph Pena (b) - L.A.

2284-1 The train and the river (1,2,3,* Atl LP1254, 90981, 90981-2 [CD]

Note: All issued titles also on Mosaic MD6-176 [CD]. Atlantic 81703-2 [CD] titled "Atlantic Jazz : West Coast"; see December 3, 1958 for one more title; rest of this CD by others. (*) This title also on Rhino R2-71282 [CD] titled "Atlantic Jazz - Best of the 50's"; rest of CD by others. All issued titles also on Gambit (And)69201 [CD] titled "Jimmy Giuffre & Jim Hall - The Original Trio"; see flwgs sessions to December 8, 1957 for rest of CD. All issued titles also on Gambit (And)69300 [CD] titled "Jimmy Giuffre/Jim Hall Trio - Complete Studio Recordings"; see various flwg sessions to August 8, 1959 for rest of 4 CD set. All issued titles also on Poll Winners (Eu)PWR27215 [CD] titled "The Jimmy Giuffre 3"; see December 4, 1956 and January 20-23, 1958 for rest of CD.

12/4/1956

Jimmy Giuffre

Crawdad suite - G2478

The Jimmy Giuffre 3 : The Jimmy Giuffre Trio : Jimmy Giuffre (cl-1,ts-2,bar-3) Jim Hall (g) Ralph Pena (b) - L.A.

2290-4 Crawdad suite (1) Atl LP1254, 90981, 90981-2 [CD]

1/4/1957

Charlie Mariano

The Gambit - M1449

Shelly Manne uartet: Stu Williamson (tp) Charlie Mariano (as) Russ Freeman (p) Monty Budwig (b) Shelly Manne (d)- L. A.

The gambit [Queen's pawn] Cont C3557, Vogue (E)LAC-12241, OJC CD1007-2 [CD], Musica Jazz Fantasy (It)OMMCD008 [CD], Fresh Sound(Sp)FSR2251 [CD]

Note: See July 17 & 25, 1957 & February 24, 1958 for additional titles on Contemporary C3557 and Vogue (E)LAC-12241. OJC CD1007-2 [CD] titled "The Gambit, Shelly Manne & His Men, Volume 7".

2/13/1957

Charles Mingus

The Clown - M8324

Jimmy Knepper (tb) Shafi Hadi (ts) Wade Legge (p) Charles Mingus (b) Dannie Richmond (d,tamb) Jean Shepherd (narr) - N. Y.

2452 The clown Atl LP1260, EP581, 90142-1, (E)587166, Atl 90142-2 [CD], Atlantic (Eu)8122-73749-2 [CD], Rhino R2-75590 [CD], Essential Jazz Classics (Sp)EJC55437 [CD], Atl R2-72871 [CD]

Note: Rhino R2-75590 [CD] titled "The Clown"; see following session for rest of CD.

Other Versions: Several songs titled "The Clown" only one seems possibly related to Mingus's work. 9/29/1969, Ellington band (with Ellington Narrating) on Crossroads Eu 1001. Mingus is listed on the same recording but it is unclear if this is his music performed by Ellington.

2/22/1957

Art Blakey

Drum Suite - B8702

The Jazz Messengers: Bill Hardman (t), Jackie McLean (as), Ray Bryant ©, Oscar Pettiford (b,c), Art Blakey, Jo Jones (d), Charles "Specs" Wright (tym, gong), Candido, Sabu Martinez (bongos); N.Y.

Drum Suite - Columbia CL 1002

- The Sacrifice (Blakey)
- Cubano Chant (Bryant)
- Oscalypso (Pettiford)

Note: Somewhat unusual as it is a medley, featuring three different composers.

3/7/1957

Mose Allison

Back Country Suite - A3115

Mose Allison (p,vcl) Taylor LaFargue (b) Frank Isola (d) - N.Y.

1125 New ground Prest PR7091

1126 Train

1127 Warm night

1128 Young man's blues (ma vcl,1) OJC 6004, OJC CD6004-2 [CD]

1129 Saturday

1130 Scamper

1131 January

1132 Promised land

1133 Spring song

1134 Highway 49

1135 I thought about you

1136 In Salah
 1137 You won't let me go
 1138 One room country shack (ma vcl) OJC 6004, OJC CD6004-2 [CD]
 1139 Blueberry Hill OJC CD6004-2 [CD]

Note: (1) as "Young man" on Prestige 7279, Stateside SL10106, also on Prestige PR24002 (double LP). All titles from Prestige PR7091 also on OJC 075, OJC CD075-2 [CD] titled "Back Country Suite". All above titles also on Prestige PRCD-24002-2 [CD] titled "Mose Allison"; see November 8, 1957 for the rest of this CD. All above titles also on Poll Winners (Sp)PWR27244 [CD] titled "Back Country Suite/Local Color".

3/12/1957

Charles Mingus

Reincarnation of a Lovebird - M8325

Jimmy Knepper (tb) Shafi Hadi [aka Curtis Porter (as)] Wade Legge (p) Charles Mingus (b) Dannie Richmond (d,tamb) - N. Y.

2457 Reincarnation of a lovebird Atl 1260, SD2-302, SD3-600, 90142-1, (E)587166, Atl 90142-2 [CD], Essential Jazz Classics (Sp)EJC55437 [CD]

Note: Atlantic 1416(mono) = SD1416(stereo). All titles from Atlantic SD2-302 also on Atlantic (Eu)60039, both titled "The art of Charles Mingus". All titles from Atlantic 1260 also on Atlantic (F)40030, (Jap)P7509A, London (E)LTZK-15164, Atlantic (Jap)30XD-1011 [CD], AMCY-1037 [CD], all titled "The clown" and also on Atlantic (E)587166 (edited) titled "Reincarnation of a lovebird". Above title also on Atlantic (Eu)8122-73749-2 [CD], Rhino R2-75590 [CD], Atlantic R2-72871 [CD]

Other Performances: 10/20/1960, M8344, "Mingus"; 11/11/1960, M8345, Candid records; 10/31/1970, M8381, "Charles Mingus Sextet"; 11/1/1970, M8381.10, "Live in Rotterdam"; 11/5/1970, M8382, "In Berlin".

Other Versions: 9/9/1963, A829, Pepper Adams "Plays Charles Mingus"; 1/11&12/1980, K3761, Lee Konitz & Gil Evans "Heroes"; 4/5-7/1982M8425, Mingus Dynasty, "Reincarnation"; 6/29&30/1987, S9662, Lew Soloff, "But Beautiful"; 11/30 & 12/1/1987, E4087, Gil Evans & Steve Lacy, "Paris Blues"; 12/5-7/1991, L222, Steve Lacy, "Spirit of Mingus"; 6/1994, M11445, Paul Motian Elektrik Be-Bop Band, "Reincarnation of a lovebird"; 7/1994, M8420, Mingus Big Band, "Gunslinging Bird"; 10/1994, S7610, Steve Slagle, "Reincarnation"; 11/8-13/1994, B11963, Anthony Braxton, "Knitting Factory vol.2"; 2/3/1995, M440.10, Kevin Mahogany, "Pussy Cat Dues".

3/12/1957

Charles Mingus

Passions of A Woman Loved - M8325

Jimmy Knepper (tb) Shafi Hadi (as) Wade Legge (p) Charles Mingus (b) Dannie Richmond (d,tamb) - N. Y.

2454 Passions of a woman loved Atl 1416, SD3-600, (It)09057

Note: Atlantic 1416(mono) = SD1416(stereo). All titles from Atlantic SD1555 also on Atlantic (F)40392, both titled "The best of Charles Mingus". All titles from Atlantic SD2-302 also on Atlantic (Eu)60039, both titled "The art of Charles Mingus". All titles from Atlantic 1260 also on Atlantic (F)40030, (Jap)P7509A, London (E)LTZK-15164, Atlantic (Jap)30XD-1011 [CD], AMCY-1037 [CD], all titled "The clown" and also on Atlantic (E)587166 (edited) titled "Reincarnation of a lovebird". All titles from Atlantic SD1416 also on Atlantic (F)412012, (E)5019, (Jap)SMJ-7216, P-6078A, Atlantic SAL5019, all titled "Tonight at noon"; see November 6, 1961 for more titles. All above titles also on Atlantic (Eu)8122-73749-2 [CD], Rhino R2-75590 [CD], Atlantic R2-72871 [CD]

Other Versions: 11/3 & 12/7/1991, M8421, Mingus Big Band, "Tonight at Noon..."

4/24 - 5/1957

Duke Ellington

Such Sweet Thunder - E1859

Duke Ellington And His Orchestra : Harold "Shorty" Baker, Nelson Williams, Fats Ford, Cat Anderson (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, Lawrence Brown (tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as), Russell Procope (as,cl) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington, Wendell Marshall (b) Sonny Greer, Bill Clark (d)

C057721-1 Up and down, up and down [Puck] (*) Columbia/Legacy CK-65568 [CD]

C057721-12 Up and down, up and down [Puck] Col CL1033, Franklin Mint GJR022, Columbia (Au)469140-2 [CD]

C057722-3 Such sweet thunder [Cleo] Col CL1033, (Au)469140-2 [CD], Columbia/Legacy CK65568 [CD]

C057723-4 Lady Mac [Lady MacBeth] Col CL1033, (Au)469140-2 [CD], Columbia/Legacy CK65568 [CD]

Note: Columbia/Legacy CK65568 [CD] correctly identifies Mx. CO55721 as being from take 1, but claim that this was the same take as used on Col CL1033. All titles, except (*), also on Columbia CS8091, Philips B07278L, BBL7203, CBS 52421, 84405, CSP JCL1033, Essential Jazz Classics (Sp)EJC55416 [CD], Poll Winners (Sp)PWR27285 [CD], Columbia Legacy 88697-93888-2 [CD].

Other Performances: Ellington performs excerpts over 30 times, but rarely if ever performed the entire work.

5/6, 10, 23 & 27/1957

Gil Evans/Miles Davis/various composers

Miles Ahead - D1573-D1576

Miles Ahead (Miles + 19) : Miles Davis Orchestra Under The Direction Of Gil Evans : Bernie Glow, Ernie Royal, Louis Mucci, Taft Jordan, John Carisi (tp) Miles Davis (flhrn) Frank Rehak, Jimmy Cleveland, Joe Bennett (tb) Tom Mitchell (b-tb) Willie Ruff, Tony Miranda (fhr) Bill Barber (tu) Romeo Penque (cl,cl,oboe) Sid Cooper (cl,fl) Danny Bank (b-cl) Lee Konitz (as) Paul Chambers (b) Art Taylor (d) Gil Evans (arr,cond) - N.Y.

CO57917-1 The maids of Cadiz Mosaic MQ11-164
 CO57917-9 The maids of Cadiz
 CO57917-R The maids of Cadiz (rehearsal)
 CO57917-10 The maids of Cadiz (see note) Col B10412, CL1041, CBS
 (F)S66310, Fontana (E)TFE17119, TFL5089, (F)462093TE, Jazz DLP2-771,
 Franklin Mint GJR026, Mosaic MQ11-164, Jazz Track (Sp)JT934 [CD], Poll Win-
 ners (Eu)PWR27226 [CD], (Sp)PWR27256 [CD], Columbia/Legacy
 88697-43949-2 [CD]
 CP57917-10 The maids of Cadiz (see note) Mosaic MQ11-164
 CO57917-11 The maids of Cadiz (see note) Mosaic MQ11-164
 CO57917-11I The maids of Cadiz (take 11, insert 1)
 CO57918-1 The Duke (see note) Col B10413, CL1041, CJ40784, Fontana
 (Eu)467113TE, (E)TFE17225, Coronet KEP198, Franklin Mint GJR026, Mosaic
 MQ11-164, Jazz Track (Sp)JT934 [CD], Poll Winners (Eu)PWR27226 [CD]
 CO57918-1 The Duke Mosaic MQ11-164
 CO57918-3 The Duke (count off) (see note)
 CO57918-8 The Duke (see note)
 CO57918-11 The Duke

Note: Overdubbing to previously recorded sections was done August 22, 1957. The issued version of "The maids of Cadiz" is spliced from takes 10 and 11. The issued version of "The Duke" is spliced from takes 3, 8 and 1. Columbia CJ40784 (and equivalents): Incorrect editing in the rebuilding of the composite masters on these reissues resulted in various differences in sections of these performances. This is also the case for the Columbia CK53225 [CD] (and equivalents) reissue of "The Duke". Mosaic MQ11-164 titled "Miles Davis & Gil Evans - The Complete Columbia Studio Recordings"; see various flwg sessions to February 16, 1968 for rest of this 11 QLP set. Poll Winners (Sp)PWR27256 [CD] titled "Sketches of Spain". All titles from Mosaic MQ11-164 also on Columbia/Legacy CXK67397 [CD] titled "Miles Davis & Gil Evans - The Complete Columbia Studio Recordings"; see various flwg sessions to February 16, 1968 for rest of this 6 CD set. Mosaic MQ11-164 = Columbia/Legacy CXK90923 [CD] = Sony Mastersound (Jap)SRCS-7945/50 [CD] = Sony Mastersound (Jap)SICP=657/62 [CD]; the 3 CDs are 6 CD sets.

D1574 - 5/10/1957

same pers.

CO57933-1 My ship Mosaic MQ11-164
 CO57933-6 My ship
 CO57933-7 My ship Col B10411, CL1041, CJ40784, Jazz Track (Sp)JT934 [CD], Mosaic MQ11-164, Columbia/Legacy CK67425 [CD], Poll Winners (Eu)PWR27226 [CD]
 CO57933-7 My ship Mosaic MQ11-164
 CO57933-10 My ship (see note)
 CO57934-4 Miles ahead Mosaic MQ11-164
 CO57934-R Miles ahead (rehearsal)
 studio discussion
 CO57934-11 Miles ahead (see note) Col B10413, CL1041, KC32025, (E)S65343, Fontana (E)TFE17225, (Eu)467113TE, Coronet KEP198, Jazz Track (Sp)JT934 [CD], Col CJ40784, 469440-2 [CD], Mosaic MQ11-164, Columbia/Legacy CK67425 [CD], Poll Winners (Eu)PWR27226 [CD]
 CO57934-11 Miles ahead (mono master) Mosaic MQ11-164 studio discussion
 CO57934-11 Miles ahead (take 11 without overdub)
 CO57934-12 Miles ahead
 CO57934-15 Miles ahead (see note)

Note: Overdubbing to previously recorded sections was done August 22, 1957. The issued version of "My ship" is spliced from takes 10 and 7. The issued version of "Miles ahead" is spliced from takes 15 and 11. Columbia CJ40784 (and equivalents): Incorrect editing in the rebuilding of the composite masters on these reissues resulted in various differences in sections of these performances. Columbia/Legacy CK67425 [CD] titled "The Best of Miles Davis and Gil Evans". All titles from Mosaic MQ11-164 also on Columbia/Legacy CXK67397 [CD].

D1575 - 5/23/1957

unknown (p-1) Jimmy Buffington (fhr) replaces Tony Miranda

CO58017-2 New rhumba Col B10411, 42583, CL1041, CJ40784, 469440-2 [CD], Jazz Track (Sp)JT934 [CD], Mosaic MQ11-164, Poll Winners (Eu)PWR27226 [CD], Essential Jazz Classics (Sp)EJC55533 [CD]
 CO58017-2 New rhumba Mosaic MQ11-164
 CO58017-5 New rhumba Mosaic MQ11-164
 CO58017-11 New rhumba (see note)
 CO58017-12 New rhumba (see note)
 CO58018-1 Blues for Pablo Mosaic MQ11-164
 CO58018-R Blues for Pablo (rehearsal)
 CO58018-4 Blues for Pablo Col B10412, CL1041, CJ40784, C5X45000, CBS (It)JS07, Fontana (E)TRE17119, TFL5089, (F)426093TE, Jazz DLP2-771, Jazz Track (Sp)JT934 [CD], Mosaic MQ11-164, Columbia/Legacy CK67425 [CD], Poll Winners (Eu)PWR27226 [CD], (Sp)PWR27256 [CD]
 CO58019-5 Springsville (1) Mosaic MQ11-164
 CO58019-R Springsville (rehearsal)

CO58019-R Springsville (rehearsal with piano) (1)
 CO58019-7 Springsville (1) Col B10413, CL1041, CBS (F)S66310, S66403,
 Fontana (E)TFE17119, (F)426093TE, Supraphon (Cz)0152114, Coronet
 (Aus)KEP198, Columbia CJ40784, Jazz Track (Sp)JT934 [CD], Mosaic
 MQ11-164, Poll Winners (Eu)PWR27226 [CD]
 Studio discussion Mosaic MQ11-164

CO58019-8 Springsville (no overdubs) (1)

Note: Overdubbing to previously recorded sections was done August 22, 1957.
 The issued version of "New rhumba" is spliced from takes 11, 12 and 2. Co-
 lumbia CJ40784 (and equivalents): Incorrect editing in the rebuilding of the com-
 posite masters on these reissues resulted in various differences in sections of
 these performances. All titles from Mosaic MQ11-164 also on Columbia/Legacy
 CXK67397 [CD].

D1576 - 5/27/1957

Tony Miranda (fhr) Eddie Caine (fl,cl) replace Jimmy Buffington, Sid Cooper,
 Wynton Kelly (p) added

CO58033-R I don't wanna be kissed (rehearsal) Mosaic MQ11-164
 CO58033-3 I don't wanna be kissed (see note) Col B10412, CL1041, Fontana
 (E)TFE17225, (F)467113TE, Col CJ40784, Jazz Track (Sp)JT934 [CD], Poll
 Winners (Eu)PWR27226 [CD]
 CO58033-3 I don't wanna be kissed (take 3 without overdub) Mosaic
 MQ11-164
 CO58033-4 I don't wanna be kissed
 CO58033-5 I don't wanna be kissed (see note)
 Studio discussion
 CO58033-8 I don't wanna be kissed
 CO58033-8 I don't wanna be kissed (remix) Columbia CK53225 [CD], Mosaic
 MQ11-164
 CO58034-R The meaning of the blues (rehearsal) Mosaic MQ11-164
 CO58034-1 Lament
 CO58034-R Lament (rehearsal)
 CO58034-2 The meaning of the blues (into) Col B10413, CL1041, CJ40784,
 Fontana (E)TFE17225, (F)467113TE, Jazz Track (Sp)JT934 [CD], Mosaic MQ11-
 164, Poll Winners (Eu)PWR27226 [CD], Essential Jazz Classics (Sp)EJC55533
 [CD]
 CO58034-2 Lament Col B10413, CL1041, CJ40784, Fontana
 (E)TFE17225, (F)467113TE, Jazz Track (Sp)JT934 [CD], Mosaic MQ11-164, Poll
 Winners (Eu)PWR27226 [CD], Essential Jazz Classics (Sp)EJC55533 [CD]
 CO58034-2 Lament (medley) Mosaic MQ11-164
 CO58019-R Springsville (remake tk.7)
 The Duke (piano take 3)
 Miles ahead (piano take)

Note: The issued version of "I don't wanna be kissed" is spliced from takes 5, 3 and 8. Columbia reassigned "I don't wanna be kissed" as CO58171, "The meaning of the blues" as CO58172 and "Lament" as CO58173. Columbia CJ40784 (and equivalents): Incorrect editing in the rebuilding of the composite masters on these reissues resulted in various differences in section of these performances. This is also the case for the Columbia CK53225 [CD] (and equivalents) reissue of "I don't wanna be kissed". CBS (Eu) used the same issue number (460606-2) for a CD equivalent to the original issue (i.e. CL1041) and for a CD equivalent to CJ40784. Essential Jazz Classics (Sp) EJC55533 [CD] titled "Miles Davis at Carnegie Hall"; a 2 CD set. Col CL1041 = Col PC8633 titled "Miles ahead (Miles + 19)". Col CJ40784 = Col CK40784 [CD] titled "Miles ahead - Miles Davis + 19". Col CJ40784 = CBS Jazz Masterpieces 460606 [CD]. All titles from Columbia CL1041 also on CBS (E) BPG62496. All titles from Mosaic MQ11-164 also on Columbia/Legacy CXK67397 [CD].

6/10/1957

George Russell

All About Rosie - S2539

Brandeis Jazz Festival - Modern Jazz Concert : Gunther Schuller Orchestra : Art Farmer, Louis Mucci (tp) Jimmy Knepper (tb) Jimmy Buffington (fhr) John LaPorta (as) Robert Di Domenico (fl) Manuel Ziegler (bassoon) Hal McKusick (as) Teddy Charles (vib) Margaret Ross (harp) Bill Evans (p) Barry Galbraith (g) Joe Benjamin (b) Ted Sommer (d) Gunther Schuller, George Russell (arr, cond) - Live "Brandeis Jazz Festival", N.Y.

CO58194 All about Rosie (pt 1) CBS WL127, Franklin Mint GJR035, Gambit (And) 69214 [CD], Columbia/Legacy CK64929 [CD], Columbia CK45445 [CD], Columbia Legacy CK65361 [CD], Sony (F) 489305-2 [CD], 509617-2 [CD], Poll Winners (Sp) PWR27220 [CD] CO58195 Suspensions CBS WL127, C2L-31/C2S-831, Columbia/Legacy CK64929 [CD], Gambit (And) 69214 [CD], Sony (F) 475639-2 [CD]

Note: Columbia/Legacy CK64929 [CD] titled "The birth of the Third Stream"; see flwg session for two more titles; rest of CD under "Music for Brass".

Columbia Legacy CK65361 [CD] titled "Bill Evans: Piano Player". Sony (F) 489305-2 [CD] titled "Jazz Collection: Bill Evans". Sony (F) 509617-2 [CD] titled "Bill Evans 1957-1973". Columbia C2L-31/C2S-831 & Sony (F) 475639-2 [CD] titled "Outstanding Jazz Compositions of the 20th Century". Gambit (And) 69214 [CD] titled "Bill Evans And Orchestra"; see flwg sessions to June 20, 1957 and Don Elliott, July 6, 1957 for rest of CD. Poll Winners (Eu) PWR27220 [CD] titled "George Russell - New York N.Y."; see June 20, 1957 & George Russell, September & November 1958-March 1959 for rest of CD.

6/18/1957

Charles Mingus

Revelations - S2540

Brandeis Jazz Festival - Modern Jazz Concert : Gunther Schuller Orchestra : Art Farmer, Louis Mucci (tp) Jimmy Knepper (tb) Jimmy Buffington (fhr) John LaPorta (as) Robert Di Domenica (fl) Manuel Ziegler (bassoon) Hal McKusick (as) Teo Macero (bar) Teddy Charles (vib) Margaret Ross (harp) Bill Evans (p) Barry Galbraith (g) Fred Zimmerman (b) Ted Sommer (d) Charles Mingus (voice) Gunther Schuller, George Russell (arr,cond) - Live "Brandeis Jazz Festival", N.Y.

CO58202 Revelations CBS WL127, Columbia/Legacy CK64929 [CD], Essential Jazz Classics (Sp)EJC55471 [CD] CO5820 All set (*,2) CBS WL127

Note: Essential Jazz Classics (Sp)EJC55471 [CD] titled "East Coasting". Above title also on Columbia C2L-31/C2S-831, Sony (F)475639-2. Above title also on Gambit (And)69214 [CD]. Title also on Columbia Legacy 88697-97959-2 [CD] titled "Charles Mingus: The Complete Columbia & RCA Albums Collection"; a 10 CD set.

6/22/1957

The Prestige Jazz Quartet (likely Teddy Charles is the composer)

Take three parts jazz - P6079

Teddy Charles (vib) Mal Waldron (p) Addison Farmer (b) Jerry Segal (d) - Hackensack, NJ.

1311 Take three parts jazz Prest PRLP7108, PRCD-11024-2 [CD]
 - Route 4
 - Lyriste
 - Rather George

Note: All above titles also on OJC CD1937-2 [CD] titled "The Prestige Jazz Quartet".

Other Performances: 8/25/1960, C3957, Jazz In The Garden : Teddy Charles New Directions Quartet feat. Booker Little (tp) Booker Ervin (ts) Teddy Charles (vib) Mal Waldron (p) Addison Farmer (b) Ed Shaughnessy (d) Live, M.o.M.A., New York

8/1957

Charles Mingus

West Coast Ghost - M8329

East Coasting : Clarence "Gene" Shaw (tp) Jimmy Knepper (tb) Shafi Hadi (ts) Bill Evans (p) Charles Mingus (b,arr) Dannie Richmond (d,tamb) - N.Y.

tk 6 West Coast ghost (#) Bethlehem BCP6019, BET6014-2 [CD], 20-30022 [CD]

Note: The recording date and location has been given as Cincinnati, Ohio, September 1957 by some sources. Bethlehem BCP6019(mono) =

BCPS6019(stereo). (#) This title also on Versailles (F)90M309 (with "East Coasting" retitled "East Coast Ghost"). All titles from Bethlehem BCP6019 also on Bethlehem (E)CBS82110, (F)BTM6814, CBS (Eu)82110, Polydor (Eu)423215, 623215, (Jap)MP-2139, Parlophone (E)PMC1092, Bethlehem/CBS (Du)BCP6019, Bethlehem (Jap)MP-2139, SOPL-276, PAP-23007, YP-7114, 25CY-3070 [CD], COCY-7513 [CD], COJY-9122, COCY-75736 [CD], Affinity (E)AFF86, Affinity (E)CHARLY19 [CD] titled "New York Sketch Book"; see flwg sessions for rest of CD. Also on Bethlehem (Jap)COCY-78645 [CD]. Also on Lonehill Jazz (Sp)LHJ10151 [CD] titled "Bill Evans - The Complete Gus Wildi Recordings"; see flwg 3 sessions (some without Evans) for more titles; rest of this 2 CD set by others. Also on Essential Jazz Classics (Sp)EJC55471 [CD] titled "East Coasting".

8/1957

Charles Mingus

Conversation - M8329

East Coasting : Clarence "Gene" Shaw (tp) Jimmy Knepper (tb) Shafi Hadi (ts)
Bill Evans (p) Charles Mingus (b,arr) Dannie Richmond (d) - N.Y.

tk 16 Conversation Bethlehem BCP6019, BET6014-2 [CD], 20-30022 [CD]

Note: The recording date and location has been given as Cincinnati, Ohio, September 1957 by some sources. Bethlehem BCP6019(mono) = BCPS6019(stereo). All titles from Bethlehem BCP6019 also on Bethlehem (E)CBS82110, (F)BTM6814, CBS (Eu)82110, Polydor (Eu)423215, 623215, (Jap)MP-2139, Parlophone (E)PMC1092, Bethlehem/CBS (Du)BCP6019, Bethlehem (Jap)MP-2139, SOPL-276, PAP-23007, YP-7114, 25CY-3070 [CD], COCY-7513 [CD], COJY-9122, COCY-75736 [CD], Affinity (E)AFF86, Affinity (E)CHARLY19 [CD] titled "New York Sketch Book"; see flwg sessions for rest of CD. Also on Bethlehem (Jap)COCY-78645 [CD]. Also on Lonehill Jazz (Sp)LHJ10151 [CD] titled "Bill Evans - The Complete Gus Wildi Recordings"; see flwg 3 sessions (some without Evans) for more titles; rest of this 2 CD set by others. Also on Essential Jazz Classics (Sp)EJC55471 [CD] titled "East Coasting".

8/1957

Charles Mingus

Celia - M8329

East Coasting : Clarence "Gene" Shaw (tp) Jimmy Knepper (tb) Shafi Hadi (as)
Bill Evans (p) Charles Mingus (b,arr) Dannie Richmond (d) - N.Y.

tk 5 Celia (@) Bethlehem BCP6019, BET6014-2 [CD], 20-30022 [CD]

Note: The recording date and location has been given as Cincinnati, Ohio, September 1957 by some sources. Bethlehem BCP6019(mono) = BCPS6019(stereo). (@) This title also on Franklin Mint GJR028. All titles from Bethlehem BCP6019 also on Bethlehem (E)CBS82110, (F)BTM6814, CBS

(Eu)82110, Polydor (Eu)423215, 623215, (Jap)MP-2139, Parlophone (E)PM-C1092, Bethlehem/CBS (Du)BCP6019, Bethlehem (Jap)MP-2139, SOPL-276, PAP-23007, YP-7114, 25CY-3070 [CD], COCY-7513 [CD], COJY-9122, COCY-75736 [CD], Affinity (E)AFF86, Affinity (E)CHARLY19 [CD] titled "New York Sketch Book"; see flwg sessions for rest of CD. Also on Bethlehem (Jap)COCY-78645 [CD]. Also on Lonehill Jazz (Sp)LHJ10151 [CD] titled "Bill Evans - The Complete Gus Wildi Recordings"; see flwg 3 sessions (some without Evans) for more titles; rest of this 2 CD set by others. Also on Essential Jazz Classics (Sp)EJC55471 [CD] titled "East Coasting".

Other Performances: 1/20/1963, M8356, "Mingus Mingus Mingus Mingus Mingus"; 11/5/1972, M8392, "Charles Mingus Quintet Meets Cat Anderson" & 1/19/1974, M8395, "Mingus at Carnegie Hall"

Other Versions: There is a Bud Powell song of the same name, and it is unclear which versions might be Mingus or Powell without listening to the 70+ versions of the songs with this title.

8/24/1957*

Modern Jazz Quartet

Three Windows - M9156

The Modern Jazz Quartet And Guests : Third Stream Music : Modern Jazz Quartet With Jimmy Giuffre : Jimmy Giuffre (cl,ts) Jim Hall (g) Ralph Pena (b-1) with Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) - Lennox, Ma.

2718 Three windows Atl EP613

Note: above title also on Mosaic MD7-249 [CD],

Other Performances: * 2 earlier recordings (4/4/57 & 7/29/57) were made but seem to have been rejected or unreleased until the Mosaic reissue; 8/24/1957 at Music Inn, Lennox, Ma.; 10/27/1957 Donaueschingen, Germany; 11/6/1957 Concert "Gurzenich Concert Hall", Cologne, Germany & 3/16-20/1987 w/ N.Y. Chamber Orchestra

9/2/1957

Duke Ellington

Royal Ancestry: Portrait of Ella Fitzgerald - E1867

Duke Ellington And His Orchestra : Clark Terry, Willie Cook, Cat Anderson, Harold "Shorty" Baker (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, Britt Woodman, John Sanders (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington, Billy Strayhorn (p,tk) Jimmy Woode (b) Sam Woodyard (d) - N.Y.

Portrait of Ella Fitzgerald

21380-13 Royal ancestry Verve MGV4009-2, VSP(Verve) SVSP57024

21381- All heart (unissued)
 21381- All heart
 21381- All heart
 21381- All heart
 21381-1 All heart (*) Verve 559248-2 [CD]
 21381-3 All heart (*)
 21381-6 All heart (*)
 21381-8 All heart (*)
 21381-12 All heart Verve MGV4009-2, VSP(Verve) SVS57024
 21382-7 Beyond category
 21383-4 Total jazz

Note: the voice and piano tracks introducing each segment was recorded October 3, 1957. All issued titles, except (*), also on HMV CLP-1227 & 1228, Verve VE-2-2535, MIJ-2-5311, 519832-2 [CD], Essential Jazz Classics (Sp)EJC55430 [CD], Poll Winners (Sp)PWR27286 [CD]. All issued titles also on Verve 559248-2 [CD].

10/1957

Charles Mingus

Scenes in the city - M8330

A Modern Jazz Symposium Of Music And Poetry : Clarence "Gene" Shaw (tp) Jimmy Knepper (tb) Shafi Hadi (as, ts) Bob Hammer, Horace Parlan (p) Charles Mingus (p,voice,arr) Dannie Richmond (d) Melvin Stewart (narr) - N.Y.

Scenes in the city Bethlehem BCP6026, BET6015-2 [CD], 20-40092 [CD]

Note: This title also on Parlophone (E)GEP8786, Bethlehem 3041, FCP4010. Above title also on Shout DK37964 [CD] titled "A Modern Jazz...and Poetry"; see following 2 sessions for rest of CD. Also on Lonehill Jazz (Sp)LHJ10151 [CD].

10/1957

Charles Mingus

N.Y. sketchbook - M8330

A Modern Jazz Symposium Of Music And Poetry : Clarence "Gene" Shaw (tp) Jimmy Knepper (tb) Shafi Hadi (ts) Bob Hammer, Horace Parlan Charles Mingus (p,arr) Dannie Richmond (d) - N.Y.

N.Y. sketchbook [Tourist in Manhattan] Bethlehem BCP6026, BET6015-2 [CD], 20-40092 [CD]

Note: Hammer is featured pianist on "New York sketchbook" - Parlan plays at the bottom of the keyboard during Hammer's final solo. Also on Shout DK37964 [CD] titled "A Modern Jazz...and Poetry"; see following 2 sessions for rest of CD. Also on Lonehill Jazz (Sp)LHJ10151 [CD].

10/1957

Charles Mingus

Nouroog, Duke's choice, Slippers - M8330, M8331 & M8332

A Modern Jazz Symposium Of Music And Poetry : Bill Hardman (tp) Jimmy Knepper (tb) Shafi Hadi (ts) Horace Parlan (p) Charles Mingus (b, arr) Dannie Richmond (d) - N.Y.

Duke's choice (+,#) Affinity (E)AFF750 [CD]

Nouroog (+) Bethlehem BCP6026, BET6015-2 [CD], 20-40092 [CD], Affinity (E)AFF750 [CD], Lonehill Jazz (Sp)LHJ10151 [CD], Shout DK37964 [CD]

Notes: "Duke's choice" was conceived by Mingus as part of a suite with "Nouroog" & "Slippers" (see flwg 2 sessions) but the 3 items were issued separately (Source : Clarence Gene Shaw Discography by Bob Weir). "Nouroog", "Duke's Choice" and "Slippers" form the basis of the suite "Open Letter to Duke" on "Mingus Ah Um". **(Open Letter to Duke) M8337**. Then Becomes "I X Love" (subtitle "Hearts' beat and shades in physical embrace") recorded at the "Black Saint and the Sinner Lady" session and released on "Mingus Mingus Mingus Mingus" - **(1X Love) M8356**

A Modern Jazz Symposium Of Music And Poetry : Jimmy Knepper (tb) Shafi Hadi (as,ts) Horace Parlan (p-4) Charles Mingus (b, arr) Dannie Richmond (d) - N.Y.

Slippers (+) Bethlehem BCP6026, BET6015-2 [CD], 20-40092 [CD], Shout DK37964 [CD]

Slippers (alt take) Bethlehem 20-40092 [CD], Shout DK37964 [CD]

(+) This title also on Affinity (E)AFF750 [CD] titled "Abstractions"; see December 1954 for rest of CD. All titles from Bethlehem BCP6026 also on Polygram (G)235079 (alb. 2LP (G)2679023 titled "Jazz History Vol. 19), Polydor (E)545111, Affinity (E)AFF105 (titled "Scenes in the city"). All titles from Bethlehem 20-40092 [CD] also on Bethlehem DK37964 [CD]. All titles, except (*), also on Lonehill Jazz (Sp)LHJ10151 [CD]. See Langston Hughs for a session of March 18, 1958.

10/1957 (prob.)

Charles Mingus

Shadows (Unused Score) - M8333

unknown (fl) poss Shafi Hadi (fl) Charles Mingus (perc,p-perc,voice) Dannie Richmond (d) with unidentified musicians but prob incl. Jimmy Knepper, Clarence "Gene" Shaw, Horace Parlan (perc) or Phineas Newborn, Sr. (perc) - N.Y.

Film soundtrack - untitled percussion composition Debut 12DCD4402-2 [CD]

Note: This recording date was for the purpose of providing a sound track for the film "Shadows", but the material recorded was not used. The remainder of the session consists of brief snippets of instrumental "cue" segments.

10/2/1957

Freddie Redd

San Francisco Suite - R1724

Freddie Redd (p) George Tucker (b) Al Dreares (d), N.Y.

San Francisco suite : Riv RLP12-250, OJC CD1748-2 [CD]

View from the Golden Gate bridge from Sausalito

Grant Street [Chinatown]

Barbary Coast

Cousin Jimbo's between 3 and 7 a.m.

Dawn in the city

2/6/1958

Bill Russo/Lee Konitz

Music for alto saxophone and strings & An image of man - K3678

An Image : Lee Konitz With Strings : Lee Konitz (as) acc by unidentified string quartet incl. Lou Stein (p) Gene Orloff (vln) Alan Shulman (cello) + 2 strings, and prob Billy Bauer (g) unknown (b) and (d). On some tracks unknown (p) can be heard. Bill Russo (arr,cond) - N.Y.

21920-1 Music for alto saxophone and strings (pt 1) Verve MGV8286

21920-2 Music for alto saxophone and strings (pt 2)

21920-3 Music for alto saxophone and strings (pt 3)

21921 An image of man (pt 1)

An image of man (pt 2)

An image of man (pt 3)

An image of man (pt 4)

An image of man (pt 5)

An image of man (pt 6)

An image of man (pt 7)

2/27 & 3/7/1958

Sonny Rollins

Freedom Suite - R5351

Sonny Rollins Trio : Sonny Rollins (ts) Oscar Pettiford (b) Max Roach (d) - N.Y.

The freedom suite (*) Riv RLP12-258, Milestone M47007, OJC CD067-2 [CD]

The freedom suite Riv RLP12-258, Milestone M47007, Riv 4RCD-4422-2 [CD], JZD008 [CD], FCD60-020 [CD], OJC CD067-2 [CD], Solar (Sp)4569879 [CD]

Note: "The Freedom Suite" was recorded in two different sessions. Some sources list the 1st date for this session as February 11, 1958. (*) This title also on 4RCD-4422-2 [CD] see flwg session for rest of this title recorded on two days. Riverside 4RCD-4422-2 [CD] titled "The Riverside Records Story"; rest of this 4 CD set by others. All titles from Riverside RLP12-258 also on Jazzland JLP86 (titled "Shadow waltz"), Riverside RS3010, (Eu)RS3010, 61125, (Jap)SMJ-6044, VIJ-122, VDJ-1520 [CD], OJC 67. All titles from OJC CD067-2 [CD] also on Riverside (Jap)VICJ-23555 [CD], VICJ-2157 [CD], JCD-646-258 [CD]. See June 11, 12 & 19, 1957 for more titles from Milestone M47007 (titled "Freedom Suite plus"). See Oscar Pettiford, March 8, 1958 for one more title from OJCCD-67-2 [CD].

Other Performances: Branford Marsalis on *Footsteps of our Fathers*, 12/1-3/2001; David Ware on *The Freedom Suite*, 7/13/2002 & in Milan, Italy 2003

Other Versions: Walter Bishop jr. 1971; Jimmy McGriff *Live at Cook County Jail* 10/13/1972, several obscure European recordings that are unclear as to if they are original or remakes & Willie Williams recorded a Freedom Suite that is a medley using Freedom Jazz Dance as one component in 1997

3/18/1958

Langston Hughes/Charles Mingus

Dream Montage & Consider Me - H8831

Langston Hughes With The Charles Mingus Group : Langston Hughes (reading) acc by Jimmy Knepper (tb) Shafi Hadi (ts) Horace Parlan (p) Charles Mingus (b) Kenny Dennis (d) - N.Y.

Dream montage MGM E3697, Verve VSP(S)36

- Wierd nightmare
- Double G. Train
- Jump Monk

Consider me

- The stranger
- Midnight stroll
- Backstage

7/22 & 29 + 8/4 & 18/1958

Miles Davis/Gil Evans

Porgy And Bess - D1589-D1592

Miles Davis With Orchestra Under The Direction Of Gil Evans : Johnny Coles, Bernie Glow, Ernie Royal, Louis Mucci (tp) Miles Davis (flhrn) Joe Bennett, Frank Rehak, Jimmy Cleveland, Dick Hixson (tb) Willie Ruff, Julius Watkins, Gunther Schuller (fhr) Bill Barber (tu) Phil Bodner, Romeo Penque (fl,cl) Danny Bank (b-cl,fl) Cannonball Adderley (as) Paul Chambers (b) Philly Joe Jones (d) Gil Evans (arr, cond) - N.Y.

CO61300-4 My man's gone now Col B12741, CL1274, Fontana (F)662036MR, Mosaic MQ11-164, Columbia 65141 [CD], Columbia/Legacy CK67425 [CD], Istituto Geografico De Agostini (It)MJ1040-1 [CD], Jazz Track (Sp)JT946 [CD], Poll Winners (Sp)PWR27318 [CD]
 CO61302-R Gone, gone, gone (rehearsal) (*) Mosaic MQ11-164
 studio discussion -
 CO61302-8 Gone, gone, gone Col CL1274, Fontana (F)662036MR, Mosaic MQ11-164, Columbia 65141 [CD], Columbia/Legacy CK67425 [CD], Jazz Track (Sp)JT946 [CD], Poll Winners (Sp)PWR27318 [CD]
 CO61302-R Gone (rehearsal) (*) Mosaic MQ11-164
 CO61302-3 Gone (*) -
 CO61302-4 Gone (*) - , Columbia 65141 [CD]
 CO61303-6 Gone Col B12741, CL1274, Fontana (E)TFL5089, Mosaic MQ11-164, Columbia 65141 [CD], Jazz Track (Sp)JT946 [CD], Poll Winners (Sp)PWR27318 [CD]

Note: Columbia 65141 [CD] titled "Porgy and Bess". All titles, except (*), also on Col PC8085 = CBS 32188 both titled "Porgy and Bess". All titles, except (*), also on CBS Jazz Masterpieces 450985 [CD] titled "Porgy and Bess". All titles, except (*), also on Jazz (Dan)DLP2-771. All titles from Columbia CL1274 also on Columbia CK40647 [CD]. All above titles also on Columbia/Legacy CXK67397 [CD].

D1590 - 7/29/1958

Miles Davis (tp-1,flhrn) Johnny Coles, Bernie Glow, Ernie Royal, Louis Mucci (tp) Joe Bennett, Frank Rehak, Jimmy Cleveland (tb) Dick Hixson (b-tb) Willie Ruff, Julius Watkins, Gunther Schuller (fhr) Bill Barber (tu) Phil Bodner, Romeo Penque (fl) Danny Bank (b-cl,bar) Cannonball Adderley (as) Paul Chambers (b) Jimmy Cobb (d) Gil Evans (arr,cond) - N.Y.

CO61359-5 Here comes de honeyman (1) Col CL1274, Jazz (Dan)DLP2-771, Mosaic MQ11-164, Columbia 65141 [CD], Poll Winners (Sp)PWR27318 [CD]
 CO61360-R Bess, you is my woman now (rehearsal) (*) Mosaic MQ11-164
 CO61360-5 Bess, you is my woman now Col CL1274, A2S1374, Fontana (E)TFE17247, (Eu)467079TE, Jazz (Dan)DLP2-771, Mosaic MQ11-164, Columbia 65141 [CD], Poll Winners (Sp)PWR27318 [CD]
 CO61361-1 It ain't necessarily so (*) Mosaic MQ11-164
 CO61361-3 It ain't necessarily so Col CL1274, 42057, HIP-14-42069, Fontana (E)TFL5089, Franklin Mint GJR026, Col 469440-2 [CD], Mosaic MQ11-164, Columbia 65141 [CD], Columbia/Legacy CK67425 [CD], Poll Winners (Sp)PWR27318 [CD]
 CO61362-1 Fisherman, strawberry and devil crab Col CL1274, Jazz (Dan)DLP2-771, Mosaic MQ11-164, Columbia 65141 [CD], Poll Winners (Sp)PWR27318 [CD]

Note: The 45 rpm issue of Col 61361 is edited. All titles, except (*), also on CBS 32188, CBS 450985 [CD], Jazz Track (Sp)JT946 [CD]. All above titles also on Columbia/Legacy CXK67397 [CD].

D1591 - 8/4/1958

Jerome Richardson (fl,cl) replaces Phil Bodner, Miles Davis (flhrn,tp-1) - N.Y.

- CO61366-2 Prayer [Oh, Doctor Jesus] (*) Mosaic MQ11-164
- CO61366-3 Prayer [Oh, Doctor Jesus] Col CL1274, Fontana (F)66236MR, Jazz (Dan)DLP2771, Mosaic MQ11-164, Columbia 65141 [CD], Poll Winners (Sp)PWR27318 [CD]
- CO61367-3 Oh Bess, oh where's my Bess ? (*) Mosaic MQ11-164
- CO61367-5 Oh Bess, oh where's my Bess ? (*)
- CO61367-6 Oh Bess, oh where's my Bess ? Col CL1274, Fontana (F)66236MR, Jazz (Dan)DLP2771, Mosaic MQ11-164, Columbia 65141 [CD], Poll Winners (Sp)PWR27318 [CD]
- CO61368-5 Buzzard song Col CL1274, CJ40798, Fontana (F)66236MR, Mosaic MQ11-164, Columbia 65141 [CD], Poll Winners (Sp)PWR27318 [CD]
- CO61421-1 Summertime (1) Col B12471, CL1274, C5X45000, C5X45000 [CD], CBS (Eu)S88138, S66310, 467144-2 [CD], 469440-2 [CD], CBS/Sony (Jap)SOPB-55028/30, Fontana (E)TFE17247, TFL5089, (Eu)263084TE, 467079TE, Smithsonian P6.11891, RD03304 [CD], Mosaic MQ11-164, Columbia 65141 [CD], CBS (Eu)465192-2 [CD], Columbia CSK7708 [CD], Columbia/Legacy CK67425 [CD], Poll Winners (Sp)PWR27318 [CD]
- CO61421-2 Summertime (1,*) Mosaic MQ11-164
- CO61422-2 There's a boat that's leaving soon for New York (*) Mosaic MQ11-164
- CO61422-5 There's a boat that's leaving soon for New York Col CL1274, Fontana (E)TFE17247, (Eu)263084TE, 467079TE, Columbia 65141 [CD], Poll Winners (Sp)PWR27318 [CD]

Note: Even though there is a gap in master numbers all titles were recorded August 4, 1958. Col CL1274 = CBS 32188 = CBS 450985 [CD]. All titles, except (*), also on Jazz (Dan)DLP2-771, Jazz Track (Sp)JT946 [CD]. All above titles also on Columbia/Legacy CXK67397 [CD].

D1592 - 8/18/1958

same pers. - N.Y.

- CO61423-R I loves you Porgy (rehearsal) (1) Mosaic MQ11-164
- CO61423-1A I loves you Porgy (1) Col 4-42069, CL1274, Jazz (Dan)DLP2-771, Mosaic MQ11-164, Columbia/Legacy CXK67397 [CD], Columbia 65141 [CD], CK40647 [CD], Columbia/Legacy CK67425 [CD], Jazz Track (Sp)JT946 [CD]
- CO61423-1B I loves you Porgy (1) Mosaic MQ11-164, Columbia 65141 [CD]

There's a boat that leaving soon for New York (remake) Mosaic MQ11-164
CO61300-R My man's gone now (remake)

Note: All titles from Columbia CL1274 also on Fontana (E)STFL507. All above titles also on Columbia Legacy CXK67397 [CD].

7/28 & 31, 8/25/1958

John Benson Brooks

Alabama Concerto - B13215

John Benson Brooks Feat. Cannonball Adderley & Art Farmer : Art Farmer (tp)
Cannonball Adderley (as) John Benson Brooks (p-1,arr,comp) Barry Galbraith (g)
Milt Hinton (b) - N.Y.

Alabama concerto Riverside RLP12-276, OJC CD-1779-2 [CD]

1st movement (themes)

The Henry John Story

Some lady's green

Job's red wagon

2nd movement (themes)

Trampin'

The loop

3rd movement (themes)

Little John's shoes (1)

Milord's callin' (1)

4th movement (themes)

Blues for Christmas

Rufus playboy

Grandma's coffin

Note: The "Themes" referred to are short expositions of the named themes, which are subsequently played fully with improvisations. (1) These titles also on Franklin Mint GJR064. All above titles also on Milestone M47059. This release was issued under Cannonball Adderley's name. All above titles also on Lonehill Jazz (Sp)LHJ10275 [CD].

8/15/1958

Duke Ellington

Toot Suite - E1893

Duke Ellington And His Orchestra : Harold "Shorty" Baker, Clark Terry, Cat Anderson (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, John Sanders, Britt Woodman (tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as), Russell Procope (as,cl) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington, Jimmy Woode (b) Sam Woodyard (d) - Jazz Festival, "Sheraton Hotel", French Lick, Indiana

Toot suite:

Red garter - Ellington '86 Special Release

Red shoes
Red carpet
Ready ! go

Note: "Toot suite" also known as "Great Bay suite", and "Jazz Festival suite".

Other Performances: *Jazz at the Plaza*, N.Y. 9/9/1958

2/19/59 - E1907

Toot suite

C062192 Red garter Col CL1323, CS8127, CK40712 [CD]

C062193 Red carpet (Part 1, 2, 3)

C062194 Ready ! go

C062197 Red shoes Col CL1323, CS8127, CK40712 [CD], CBS
(Du)S63485, (Du)S67285, (Eu)460059-2 [CD]C06219) Satin doll (*)CBS
(F)88653, (Eu)460059-2 [CD], CK40712 [CD], Sony Music (E)494270-2 [CD]
C062199 When I trilly with my filly CBS (F)88653, Up-To-Date UTD2008, CBS
(Eu)460059-2[CD], Col CK40712 [CD]
C062118 Hello, little girl (jr vcl) (2) Col CL1323, CS8127, CK40712 [CD], CBS
(Du)S63485, Columbia CK66372 [CD]

Note: Columbia CK40712 [CD] titled "Duke Ellington jazz party"; see February 25, 1959 for 2 more titles from this CD. (*) This title also on Columbia/Legacy CK57901 [CD]. All above titles also on Mobile Fidelity UDCD719 [CD] titled "Ellington Jazz Party in Stereo"; see flwg session or rest of CD. All above titles also on FiveFour 34 [CD] titled "Ellington Jazz Party".

8/22/1958

Chico Hamilton

The Original Ellington Suite - H851.10

Chico Hamilton with Eric Dolphy : Eric Dolphy (as-1,fl-2,b-cl-3) Nate Gershman (cello) John Pisano (g) Hal Gaylor (b) Chico Hamilton (d) - L.A.

In a mellow tone (2,*) Pacific Jazz PJSS-540, 5-24567-2 [CD],

(Jap)CP32-5364 [CD], Mosaic MD6-175 [CD], MQ9-175

In a sentimental mood (1,*) Pacific Jazz PJ10108, 5-24567-2 [CD],

(Jap)CP32-5364 [CD], Mosaic MD6-175 [CD], MQ9-175

I'm just a lucky so and so (2) Pacific Jazz 5-24567-2 [CD]

Just a-sittin' and a-rockin' (1)

Everything but you (2)

Day dream (3)

I'm beginning to see the light (1,*) Pacific Jazz PJ10108, 5-14567-2 [CD],

(Jap)CP32-5364 [CD], Mosaic MD6-175 [CD], MQ9-175

Azure (3) Pacific Jazz 5-24567-2 [CD]

It don't mean a thing (1)

Note: (*) Date listed for these 3 tunes previously given as April 1958. Pacific Jazz PJ10108(mono) = ST20108(stereo, both titled "Chico Hamilton-Jazz Milestone Series". (*) On these 3 titles, all issues, except Pacific Jazz 5-24567-2 [CD], (G)5-24567-2 [CD], (Jap)TOCJ-66094 [CD] are edited. Pacific Jazz PJ10108(mono) = ST20108(stereo). Pacific Jazz 5-24567-2 [CD] titled "The Original Ellington Suite". (*) These titles in edited form also on Pacific Jazz (Jap)CP32-5364 [CD] titled "Ellington Suite". (*) These titles in edited form also on King-Pacific Jazz (Jap)GXF-3117, GXF-3140, Pacific Jazz (Jap)JP-8727, SPF-7048. All above titles also on Pacific Jazz (G)5-24567-2 [CD], (Jap)TOCJ-66094 [CD], both titled "The Original Ellington Suite".

8/23/1958

Dave Brubeck

Jazz Impressions of Eurasia - B14626

Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) - N.Y.

CO61320 Nomad Columbia CL1251, D(S)288, Fontana (E)117135
 CO61321 Thank you [Dziakuje] Columbia CL1251, Fontana (Eu)662.034TR, Storyville (Dan)101-8527 [CD]
 CO61322 Golden horn Columbia CL1251, Fontana (E)TFE17199, Playboy PB1959B, Columbia Legacy C4K-52945 [CD], C2K-64120CD], Storyville (Dan)101-8527 [CD]
 CO61323 Brandenburg gate Columbia CL1251, Fontana (E)TFE17199, (Eu)467.031TE, Columbia 510594-2 [CD]
 CO61324 Marble arch Columbia B12511, CL1251, Fontana (E)117135, (Eu)467.031TE, Columbia Legacy C4K-52945 [CD]
 CO61325 Calcutta blues Columbia CL1251

Note: Columbia CK48531 [CD] titled "Jazz Impressions of Eurasia". All titles from Columbia CL1251 also on Columbia CS8058, (Jap)SONP-50248, 25DP-5315 [CD], Fontana (E)TFL5051, STFL508, (Eu)682.038TL, 885.107TY, Coronet (Aus)KLP747, Columbia CK48531 [CD]. All above titles also on Poll Winners (Eu)PWR27216 [CD] titled "Gone With The Wind + Jazz Impressions of Eurasia"; see April 22 & 23, 1959 for rest of CD. All above titles also on Columbia Legacy 88697-93881-2 [CD], Avid (E)AMSC998 [CD].

12/3/1958

Jimmy Giuffre

Western Suite - G2496

Jimmy Giuffre Trio : Bob Brookmeyer (v-tb, p) Jimmy Giuffre (cl-1,ts-2,bar-3) Jim Hall (g)

Western suite (1,2,3)Atl LP1330
 Pony express Franklin Mint GJR063
 Apaches

Saturday night dance
Big pow wow

Note: All titles from Atlantic LP1330 also on Atlantic (Jap)AMJY-1330. All titles from Atlantic LP1330 also on Collectables COL-CD-6611 [CD] titled "Clarke-Boland Big Band & Jimmy Giuffre - Handle with Care/Western Suite"; rest of CD by Kenny Clarke. All titles from Atlantic LP1330 also on Mosaic MD6-176 [CD], Gambit (And)69300 [CD].

Other performances: 2 earlier performances of "Pony Express" appear earlier in 1958, both live, @ Newport & Stars of Jazz KABC TV Show

1959

Buddy Collette

Polynesian Suite & Japanese Suite - C7193

Polynesia : Gerald Wilson (tp) Gene Cipriano (oboe,eng-hrn,b-cl) Buddy Collette (fl,cl) Al Viola (g,bj) Justin DiTullio (cello) Red Callender (b,tu) Earl Palmer (d) Robert Sorrels (narration-1) - L.A.

Polynesian suite Music & Sound 1001

- Tennin
- Barbarian
- Mistress
- Anchorage
- Corpse
- Sleeping gipsy
- Room with skies

Japanese suite

2/25, 4/1 & 14/1959

Duke Ellington

The Queens Suite - E1909, E1913, E1914

Duke Ellington And His Orchestra : Harold "Shorty" Baker, Clark Terry, Cat Anderson (tp) Ray Nance (tp,vln,vcl) Quentin Jackson, John Sanders, Britt Woodman (tb) Jimmy Hamilton (cl,ts) Johnny Hodges (as), Russell Procope (as,cl) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington, Jimmy Woode (b) Sam Woodyard (d) - N.Y.

E1909 - 2/25

C062257 Northern lights Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

C062258 Le sucrier velour

C062259 Lightning bugs and frogs

E1913 - 4/1

C063072 Sunset and the mocking bird Pablo 2310-762, OJC CD446 [CD],
OJC 34614-02 [CD]
C063073 Apes and peacocks

E1914 - 4/14

C063249 Single petal of a rose Pablo 2310-762, OJC CD446 [CD], OJC
34614-02 [CD]

Note: OJC CD446 [CD] titled "Ellington suites"; see April 1 & 14, 1959; April 27, 1971; October 5, 1972 for the rest of this CD. OJC 34614-02 [CD] titled "The Ellington Suites"

3/1959

Jimmy Giuffre

Piece For Clarinet And Orchestra & Mobiles - G2502

Jimmy Giuffre With Strings : Jimmy Giuffre (cl) acc by string group of the Sud-westfunk Orchestra, Wolfram Rohrig (dir) - Baden-Baden, Germany.

Piece for clarinet and strings (pt 1) Verve MGV8395
Piece for clarinet and strings (pt 2)
Piece for clarinet and strings (pt 3)
Piece for clarinet and strings (pt 4)
Piece for clarinet and strings (pt 5)

Mobiles (parts 1-16)

Note: Verve MGV8395(mono) = Verve V6-8395(stereo). All above titles also on Verve 314-527780-2 [CD]; date listed on this CD is May 1959.

3/20/1959

Mal Waldron

Overseas Suite - W306

Impressions : Mal Waldron (p) Addison Farmer (b) Albert "Tootie" Heath (d) - Hackensack, N.J.

1737 Champs-Elysees New Jazz NJ8242, OJC CD-132-2 [CD]
1738 C'est formidable
1739 Ciao

Note: All above titles also on Esquire (E)32-176, New Jazz (Jap)LPJ-70047, SMJ-6613, OCC 132, New Jazz (Jap)23731 [CD], Real Gone Jazz (E)RGJCD354 [CD].

4/6/1959

Bob Brookmeyer

Blues Suite - B13137

Bob Brookmeyer And His Orchestra : Bernie Glow, Ernie Royal (tp) Bob Brookmeyer (v-tb,p,arr) Frank Rehak (tb) Earl Chapin (fhr) Don Butterfield (tu) Gene Quill (as,cl) Al Cohn (ts) George Duvivier (b) Charlie Persip (d) - N.Y.

3425 Blues suite - Movement no 1 (1) Atlantic LP/SD1320

3426 Blues suite - Movement no 3

3427 Blues suite - Movement no 4

3428 Blues suite - Introduction (1)

Note: (1) These 2 tracks as "Introduction and first movement" on the LP. All above titles also on Fresh Sound (Sp)FSRCD568 [CD].

5/12/1959

Charles Mingus

Open letter to Duke - M8337

Mingus Ah Um : Willie Dennis (tb) John Handy (cl-1,as) Shafi Hadi (as-2,ts) Booker Ervin (ts) Horace Parlan (p) Charles Mingus (b,p-3) Dannie Richmond (d)- N.Y.

CO63337-3 Open letter to Duke (2) (original) Col JG35717, Mosaic MQ4-143, Franklin Mint GJR028, Columbia CSK7708 [CD], Poll Winners (Eu)PWR27217[CD]

Open letter to Duke (2) (edited) (*) Col CL1370, CK40648 [CD] CO63338-13

Notes: All titles from Columbia CL1370 also on Col CJ40648, Philips (F)BO7556L, (E)BBL7352, CBS/Realm (E)RM52346, Realm (E)346, CSPA-2884, CBS/Sony (Jap)SONP-50230, SOPM145, 20AP1454, (Jap)24DP-5304 [CD], SRCS-7087 [CD], CBS (E)450436-2 [CD], all titled "Mingus Ah-Um". All titles from Col CL1370 reissued on Columbia CG30628, CBS (Eu)S66290, CBS ST52346, titled "Better git it in your soul".

All titles from Columbia JG35717 also on CBS (Eu)88337, CBS/Sony (Jap)20AP1808/09, all titled "Nostalgia in Times Square". All titles, except (*), also on Columbia/Legacy 88697-48010-2 [CD], Columbia/Legacy C3K65145 [CD], Columbia Legacy 88697-97959-2 [CD].

5/12/1959

Charles Mingus

Fables of Faubus - M8337

Mingus Ah Um : Jimmy Knepper (tb) John Handy (cl-1,as) Shafi Hadi (as-2,ts) Booker Ervin (ts) Horace Parlan (p) Charles Mingus (b,p-3) Dannie Richmond (d)- N.Y.

CO63156-1 Fables of Faubus Col CL1370, CK40648 [CD], Mosaic MQ4-143, Poll Winners (Eu)PWR27217 [CD]

Notes: Mosaic MQ4-143 titled "The complete 1959 CBS Charles Mingus sessions"; see flwg sessions to November 13, 1959 for the rest of this 4 LP set. Poll Winners (Eu)PWR27217 [CD] titled "Mingus Ah Um"; see following session for rest of CD. All titles, except (*), also on Columbia/Legacy 88697-48010-2 [CD] titled "Mingus Ah Um". All titles, except (*), also on Columbia/Legacy C3K65145 [CD] titled "Charles Mingus - The Complete 1959 Columbia Records"; a 3 CD set. All titles, except (*), also on Columbia Legacy 88697-97959-2 [CD].

Other Performances: Mingus performed/recorded this frequently (20+ times), sometimes it was titled "Mister Faubus Fables" and "The Original Faubus Fables", 10/20/1960, M8343, "Charles Mingus presents "Charles Mingus"

Other Versions: This is performed/recorded frequently as a jazz standard (45+ times), 2 recordings of note: 9/9/1963, A829, "Pepper Adams Plays The Compositions Of Charlie Mingus", N.Y. & 11/6/1977, M8410, "Lionel Hampton Presents : The Music Of Charles Mingus", N.Y.

7/4/1959 (9/8/1959 *note: other performances)

Duke Ellington

Idiom '59 - E1920 (E1923, E1924 - *note other performances)

Live at Newport, Duke Ellington And His Orchestra : Cat Anderson, Harold "Shorty" Baker, Fats Ford, Willie Cook, Clark Terry (tp) Ray Nance (tp,vln,vcl) Britt Woodman, John Sanders (tb) Jimmy Hamilton (cl,ts) Russell Procope (cl,as) Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Jimmy Woode (b) Jimmy Johnson (d) Ozzie Bailey, Lil Greenwood (vcl) - R.I.

Idiom '59, Part I EmArcy 842071-2 [CD], Poll Winners (Eu)PWR27209 [CD]

Idiom '59, Part II EmArcy 842071-2 [CD], Poll Winners (Eu)PWR27209 [CD]

Idiom '59, Part III EmArcy 842071-2 [CD], Poll Winners (Eu)PWR27209 [CD]

Other Performances: *same date as **E1922, Duael Fuel** - personnel as 9.8.1959 below w/ listed changes (Quentin Jackson (tb) Joe Benjamin (b) added) C063505 Idiom '59 (pt 1) [Vapor] Col CL1400, Wax Time 771663, Col (F)468402-2 [CD], Columbia CK87044 [CD], Poll Winners (Eu)PWR27209 [CD] (Jimmy Woode (b) replaces Joe Benjamin) C063506 Idiom '59 (pt 2) Col CL1400, (F)468402-2 [CD], Col CK87044 [CD] C063507 Idiom '59 (pt3)

7/29 & 30/1959

Art Farmer/Chico O'Farrill

Aztec Suite - F307

Art Farmer And His Orchestra : Art Farmer, Bernie Glow, Marky Markowitz, Nick Travis, Joe Ferrante (tp) Frank Rehak, Jimmy Cleveland, Tom Mitchell (tb) Jimmy Buffington, Tony Miranda (fhr) James McAllister (tu) Zoot Sims (as,ts) Seldon Powell (ts) Spencer Sinatra (reeds) Sol Schlinger (bar) Hank Jones (p) Addison

Farmer (b) Charlie Persip (d) Jose Mangual, Tommy Lopez, Willie Rodriguez
(perc) Chico O'Farrill (arr) Al Cohn (dir) N.Y.

The Aztec suite Un. Artists UAL4062

Heat wave

Delirio

Woody'n you

Drum negrita

Alone together

Note: All above titles also on Gambit (And)69254 [CD], Blue Note 17465 [CD].
Also see under Eddie Costa for a July 13, 1957 session also issued under Art
Farmer's name as "Nature boy" on Jazz Anthology (F)JA5239.

9/8/1959

Duke Ellington

Duael Fuel - E1922

Festival Session : Duke Ellington And His Orchestra : Cat Anderson, Harold
"Shorty" Baker, Fats Ford, Willie Cook, Clark Terry (tp) Ray Nance (tp,vln,vcl)
Britt Woodman, John Sanders (tb) Jimmy Hamilton (cl,ts) Russell Procope (cl,as)
Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Elling-
ton (p) Quentin Jackson (b) Sam Woodyard, Jimmy Johnson (d) - N.Y.

C063502 Duael fuel (pt 1) Col CL1400, (F)468402-2 [CD], CBS (Du)S52988

C063503 Duael fuel (pt 2)

C063504 Duael fuel (pt 3)

Note: All above titles also on Wax Time 771663 titled "Festival Session"; see fol-
lowing 2 sessions for rest of LP. All above titles, in unedited form, also on Co-
lumbia CK87044 [CD] titled "Festival Session"; see flwg 2 sessions for rest of
CD. All above titles also on Poll Winners (Eu)PWR27209 [CD].

11/1/1959

Charles Mingus

Far Wells, Mill Valley -M8338

Mingus Dynasty : Richard Williams (tp) Jimmy Knepper (tb) John Handy (as)
Booker Ervin, Benny Golson (ts) Jerome Richardson (fl) Teddy Charles (vib) Sir
Roland Hanna (p), Charles Mingus (b) Dannie Richmond (d) - N.Y.

CO63885-2 Far Wells, Mill Valley Col CL1440, CJ44050, CK52922 [CD],
(E)4729952 [CD], Mosaic MQ4-143, Sony (Jap)SRCS-7088 [CD], CBS
(Eu)465192-2 [CD]

Note: Columbia CJ44050 = CK44050 [CD], both titled "The shoes of the fisher-
man's wife"; see November 13, 1959 & September 23, 1971 for rest of this LP.
Columbia CK52922 [CD] titled "Mingus Dynasty"; see November 13, 1959 for

rest of this CD. Columbia CK65514 [CD] titled "Alternate Takes". Also on Columbia/Legacy 88697-48010-2 [CD]. Also on Columbia/Legacy C3K65145 [CD], Columbia Legacy 88697-97959-2 [CD].

11/1/1959

Charles Mingus

Song with Orange - M8338

Mingus Dynasty : Richard Williams (tp) Jimmy Knepper (tb) John Handy (as) Booker Ervin, Benny Golson (ts) Jerome Richardson (fl) Teddy Charles (vib) Sir Roland Hanna (p), Charles Mingus (b) Dannie Richmond (d) - N.Y.

CO63882-4 Song with orange (original) Col JG35717, CJ44050, Mosaic MQ4-143, Sony (Jap)SRCS-7088 [CD]

Song with orange (edited) Col CL1440, CBS (F)66403, Col CK52922 [CD], (E)4729952 [CD]

CO63882-5 Song with orange (alt take) Col CK65514 [CD]

Other Performances: "Song with Orange" transforms into "Orange was the Color of her Dress, then blue Silk". There are 60+ versions of the various incarnations, under many different titles. The most prominent examples being from: 7/30/1963, M8357, "Mingus Plays piano"; 4/17/1964, M8365, "The Great Concert of Charles Mingus", in fact in 1964 there are many live recordings of Mingus's group with almost all of them including a version & 12/30/1974, M8399, "Changes 2".

Other Versions: There are many versions including ones by Gil Evans & the Mingus Big Band.

11/20/1959 & 3/10/1960

Miles Davis/Gil Evans

Sketches of Spain - D1600, D1601 & D1602

Miles Davis With Orchestra Under The Direction Of Gil Evans : Miles Davis (tp,flhrn) Bernie Glow, Taft Jordan, Louis Mucci, Ernie Royal (tp) Dick Hixson, Frank Rehak (tb) John Barrows, Jimmy Buffington, Earl Chapin (fhr) Jimmy McAllister (tu) Romeo Penque (oboe) Harold Feldman (oboe,b-cl) Jack Knitzer (bassoon) Al Block, Eddie Caine (fl) Danny Bank (b-cl) Janet Putnam (harp) Paul Chambers (b) Jimmy Cobb (d) Elvin Jones (perc) prob. Jose Manguel (perc) Gil Evans (arr,cond) - N.Y.

CO63971 Concierto de Aranjuez (part two, alt take) Mosaic MQ11-164, Columbia/Legacy 88697-43949-2 [CD]

CO63971 Concierto de Aranjuez Col CL1480, CS8271, A2S1374, CBS (F)S66310, (E)S88138, Jazz (Dan)DLP2-771, CBS/Sony SOPB55028, Col/Sony 467144-2 [CD], Col 460604 [CD], Mosaic MQ11-164, Columbia/Legacy CK67425 [CD], Poll Winners (Sp)PWR27256 [CD], Essential Jazz Classics (Sp)EJC55533 [CD], EJC55573 [CD], Columbia/Legacy 88697-43949-2 [CD]

CO63971 Concierto de Aranjuez (alt ending Mosaic MQ11-164, Columbia/Legacy 88697-43949-2 [CD])

Note: Col 460604 [CD] = CK40578 [CD] titled "Sketches of Spain"; see March 10 & 11, 1960 for the rest of these CDs. Columbia/Legacy 88697-43949-2 [CD] titled "Sketches of Spain"; a 2 CD set. Essential Jazz Classics (Sp)EJC55573 [CD] titled "Quiet Nights + Sketches Of Spain"; see various flwg sessions to April 17, 1963 for the rest of this CD. All above titles also on Columbia/Legacy CXK67397 [CD].

3/10/1960

D1601

Miles Davis, Ernie Royal, Bernie Glow, Johnny Coles, Louis Mucci (tp) Dick Hixson, Frank Rehak (tb) Joe Singer, Tony Miranda, Jimmy Buffington (fhr) Bill Barber (tu) Romeo Penque (oboe) Jack Knitzer (bassoon) Al Block, Harold Feldman (fl) Danny Bank (b-cl) Janet Putnam (harp) Paul Chambers (b) Jimmy Cobb (d) Elvin Jones (perc) prob. Jose Manguel (perc) Gil Evans (arr,cond) - N.Y.

CO64558-1 The pan piper Mosaic MQ11-164

CO64558-2 The pan piper Col CL1480, 460604 [CD], CK40578 [CD], Mosaic MQ11-164, CBS (Eu)465192-2 [CD], Poll Winners (Sp)PWR27256 [CD], Essential Jazz Classics (Sp)EJC55573 [CD]

CO64559-14 Song of our country Col KC236474, Mosaic MQ11-164, Poll Winners (Sp)PWR27256 [CD]

CO64559-9 Song of our country Mosaic MQ11-164

CO64559-14 Song of our country Mosaic MQ11-164

Note: Columbia KC236474 titled "Directions". All above titles also on Columbia/Legacy CXK67397 [CD], Columbia/Legacy 88697-43949-2 [CD].

D1602

CO64560-2 Solea Col CL1480, 4-33037, Mosaic MQ11-164, Poll Winners (Sp)PWR27256 [CD], Essential Jazz Classics (Sp)EJC55573 [CD]

CO64561-2 Will o' the wisp Col CL1480, Mosaic MQ11-164, Poll Winners (Sp)PWR27256 [CD], Essential Jazz Classics (Sp)EJC55573 [CD]

CO64562-? Saeta (faded version of master)

Col CL1480, C5X45000, Mosaic MQ11-164, Poll Winners (Sp)PWR27256 [CD], Essential Jazz Classics (Sp)EJC55573 [CD]

CO64562-? Saeta (full version of master) Mosaic MQ11-164

Note: "Saeta" is an edited version of "rehearsal take 2" + "new ending". Mx CO64560 is edited further when issued on Col 4-39037. All titles from Columbia CL1480 also on CBS (E)32023; date for this session listed as March 11, 1960. All above titles also on Col CS8271, 460604 [CD], CK40578, Columbia/Legacy CXK67397 [CD], Columbia/Legacy 88697-43949-2 [CD].

12/29/1959 & 1/27/1960

George Russell

Chromatic Universe - R7040 & R7041

Jazz In The Space Age : Ernie Royal, Al Kiger (tp) Frank Rehak, David Baker (tb) Jimmy Buffington (fhr) Walt Levinsky (as) David Young (ts) Sol Schlinger (bar) Bill Evans (p) and Paul Bley (p) Barry Galbraith (g) and Howard Collins (g) Milt Hinton (b) Don Lamond (d) George Russell (arr,dir,beads on tuned drums) - N.Y.

108511 Chromatic universe (pt 1) De DL9219, (Jap)MVCZ-52 [CD]

Chromatic universe (pt 2)

Chromatic universe (pt 3)

Note: All above titles also on GRP GRD826 [CD] titled "Jazz In The Space Age". All above titles also on American Jazz Classics (Sp)99024 [CD] titled "Jazz in The Space Age". All above titles also on MCA MCA2-4017, Real Gone Jazz (E)RGJCD353 [CD].R7040]. Several different dates are mentioned in the various releases and discographies including autumn 1959, spring 1960, May 1960, January 1960, but the correct dates are believed to be as listed here. Decca DL9219(mono) = DL79219(stereo). All titles from Decca DL9219 also on MCA (F)410102/03, (Jap)3138, Affinity (E)AFF152, Decca (Jap)MVJJ-30030, MVCJ-19006 [CD]. Both above titles also on MCA MCA2-4017, GRP GRD826 [CD], American Jazz Classics (Sp)99024 [CD], Real Gone Jazz (E)RGJCD353 [CD].

1/30/1960

Dave Brubeck/Leonard Bernstein

Dialogues for jazz combo and orchestra - B14643

Brubeck Plays Bernstein : David Brubeck/New York Philharmonic Orchestra : Jimmy Rushing out, New York Philharmonic Orchestra, Leonard Bernstein (cond) Howard Brubeck (arr) added - N.Y.

Dialogues for jazz combo and orchestra Columbia CL1466

Allegro

Andante - ballad , 7-8257

Adagio - ballad

Allegro - blues , C30522, Columbia Legacy C4K-52945 [CD]

Note: See February 14 & 17, 1960 for further titles from releases. All above titles also on Essential Jazz Classics (Sp)EJC55487 [CD] titled "Brubeck Plays Bernstein". All above titles also on Columbia Legacy 88697-93881-2 [CD].

3/1/1960

Max Roach

Parisian Sketches - R4270

Tommy Turrentine (tr); Julian Priester (trom); Stanley Turrentine (T. sax); Bob Boswell (b) & Max Roach (d) - Paris, Fr.

19902 Parisian sketches
 The tower
 The champs
 The caves
 The left bank Verve 526373-2 [CD]
 The arch

Note: All above titles also on EmArcy 589963-2 [CD] titled "Parisian Sketches".
 All above titles also on Mosaic MD7-201 [CD], Essential Jazz Classics
 (Sp)EJC55514 [CD], Fresh Sound (Sp)FSRCD666 [CD].

5/24/1960

Charles Mingus

Half-mast inhibition - M8340

Pre Bird : Marcus Belgrave, Ted Curson, Hobart Dotson, Clark Terry, Richard Williams (tp) Eddie Bert, Charles Greenlee, Slide Hampton, Jimmy Knepper (tb) Don Butterfield (tu) Harry Schulmann (oboe) Robert Di Domenica (fl) Eric Dolphy (fl,as,b-cl) John LaPorta (cl,as) Bill Barron, Joe Farrell (ts) Yusef Lateef (ts,fl) Danny Bank (bar) Charles McCracken (cello) Sir Roland Hanna (p) Charles Mingus (b) Dannie Richmond (d) Sticks Evans, George Scott, Max Roach (perc-1) Gunther Schuller (cond-1) - N.Y.

20093 Half-mast inhibition (1) (*) Merc MG20627, Emarcy 826496-2 [CD]

Note: (*) This title also on Rhino/Atlantic R2-71402 [CD]. All issued titles also on Verve 538636-2 [CD] titled "Pre-Bird". All issued titles also on Essential Jazz Classics (Sp)EJC55510 [CD].

5/27/1960

Modern Jazz Quartet

The Little Comedy - M9180

In Concert : Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) - Live, Ljubljana, Slovenia.

The little comedy (*) Point (Du)2620542 [CD]
 La cantarice
 Harlequin
 Fontessa

Other Versions: There are 5 versions of The Little Comedy from the same 1960 tour, this is the first to acknowledge multiple movements.

3/15, 16 & 20/1960

Slide Hampton/Maynard Ferguson**The Newport suite - F1062**

Maynard Ferguson Orchestra : Maynard Ferguson (tp,v-tb) Don Ellis, Chet Ferretti, Rick Kiefer (tp) Mike Zagatini, Charles Greenlea (tb) Jimmy Ford (as) Joe Farrell, Willie Maiden (ts) Frank Hittner (bar) Jaki Byard (p) Aubrey Tosin (b) Stu Martin (d) - N.Y.

Newport Roulette R52053, RE116

Note: All above titles also on Mosaic MD10-156 [CD].

Maynard Ferguson & Orchestra Concert (Newport Jazz Festival, Newport, RI Jun 30, 1960) : Maynard Ferguson (tp,ldr) Rick Kiefer, Jerry Tyree, Chet Ferretti (tp) Mike Zwerin, Kenny Rupp (tb) Frank Hittner (bar) Willie Maiden, Joe Farrell (ts) Lanny Morgan (as) Jaki Byard (p) Charlie Saunders (b) Rufus Jones (d) - Live "Newport Jazz Festival", Newport, RI.

Other Performances: 6/30/1960, The Newport suite, Wolfgang's Vault (No #225) [DL]

Note: Slide Hampton's song "Newport" was recorded on 6/3/1959, at Newport, by Maynard Ferguson's group. Hampton also records it in 1959, and both versions are simplified, shorter versions. These recordings are apparently the full scale version of the suite.

8/31 & 9/6/1960

Max Roach**We Insist! Freedom Now Suite - R4273 & R4274**

R4273 - Max Roach Ensemble : Booker Little (tp) Julian Priester (tb) Walter Benton, Coleman Hawkins (ts) Jimmy Schenk (b) Max Roach (d) Abbey Lincoln (vcl) - N.Y.

Driva' man Candid CJM8002, CJS9002, CD9002 [CD]
Freedom day (ch out)

Note: Both above titles also on Poll Winners (Sp)PWR27262 [CD] titled

R4274 - Booker Little (tp) Julian Priester (tb) Walter Benton (ts) Jimmy Schenk (b) Max Roach (d) Michael "Babatunde" Olatunji (cga) Ray Mantilla, Thomas Duval (perc) Abbey Lincoln (vcl)

All Africa (1) Candid CJM8002, CJS9002, CD9002 [CD]
Tears for Johannesburg
Triptych (2) :
Prayer
Protest

Peace

Note: (1) Booker Little, Julian Priester, Walter Benton, James Schenk only appear briefly on this track. (2) Max Roach (d) Abbey Lincoln (vcl) only. Candid CJM8002(mono) = CJS9002(stereo). All titles from Candid CJM8002 also on Candid (Jap)SMJ-6169, VIJ-6454, VDJ-1568 [CD], VICJ-2227 [CD], Amigo (Swd)AML810, Columbia JC36390, CBS (Eu)36390, Grobe (Jap)SMJX-10115. All above titles also on Poll Winners (Sp)PWR27262 [CD].

9/6 & 7/1960**Benny Carter/Count Basie****Kansas City Suite - B3760**

Count Basie Orchestra - Sonny Cohn, Thad Jones, Snooky Young, Joe Newman, (tr); Henry Coker, Al Grey, Benny Powell, (trom); Marshall Royal, Frank Wess, Billy Mitchell, Frank Foster, Charlie Fowlkes, (reeds); Count Basie, (pia); Freddie Green, (guit) ; Eddie Jones, (b); Sonny Payne, (d). L.A.

15340 - Katy-Do (bc arr) Roulette (S)R52056, (Eu)2682.030, Giants of Jazz (It) CD53040 [CD], Bella Musica (Eu)BMF89906 [CD], Roulette 79666-2 [CD]

15341 - Meetin' time (bc arr) Roulette (S)R52056, (S)R52075, (Eu)2682.030, Vogue (F)CLVLXR614, VG304.400614, (E)VJD509, Mode (F) MDR9347, Jazz Reactivation (E)JR121, Giants of Jazz (It)CD53043 [CD]

15342 - Jackson County jubilee (bc arr) Roulette (S)R52056, (Eu)2683.013, (Swd)REP1039, Vogue (F)CLVLXR614, VG304.400614, (E)VJD509, Pye (E)GH873, Jazz Reactivation (E)JR138, Bella Musica (Eu)BMF89906 [CD], Giants of Jazz (It)CD53040 [CD]

15445 - Vine Street rumble (bc arr) Roulette (S)R52056, (Eu)2682.030, Vogue (F)CLVLXR614, VG304.600614, (E)VJD509, Jazz Reactivation (E) JR138, Giants of Jazz (It)CD53040 [CD], Bella Musica (Eu)BMF89906 [CD]

15446 - Miss Missouri (bc arr) Roulette (S)R52056, (Eu)2683.013, Giants of Jazz (It)CD53043 [CD]

15447 - Sunset glow (bc arr) Roulette (S)R52056, Giants of Jazz (It)CD53040 [CD] Bella Musica (Eu)BMF89906 [CD] 15448

15448 - Paseo promenade (bc arr) Roulette (S)R52056

15449 - Blue five jive (bc arr), (Eu)2683.013, (Swd)REP1039, Vogue (F)CLVLXR614, VG304.600614, (E)VJD509, Jazz Reactivation JR138, Giants of Jazz (It)CD53040 [CD] Bella Musica (Eu)BMF89906 [CD]

15450 - Rompin' at the Reno (bc arr) Roulette (S)R52056, (Eu)2683.013, (Swd)REP1039, Giants of Jazz (It)CD53040 [CD], Bella Musica (Eu) BMF89906 [CD]

15451 - The wiggle walk (bc arr, 1) Roulette (S)R52056, (S)R52075, (Eu) 2682.030, Giants of Jazz (It)CD53040 [CD], Bella Musica (Eu)BMF89906 [CD]

Note: Roulette (S)R52056 titled "Kansas City Suite: The Music of Benny Carter". All titles, except "The Wiggle Walk", also on Forum (F)F(S)9032. All above titles also on American Jazz Classics (Sp)99040 [CD] titled "Count Basie - Kansas City

Suite - The Music of Benny Carter". All above titles also on Roulette 124, Mosaic MD10-149 [CD], Roulette CDP794575-2 [CD]. All above titles also on Fresh Sound (Sp)FSRCD713 [CD] titled "Count Basie & His Orchestra Play The Music Of Benny Carter"; see flwg sessions to November 2, 1961 for rest of this CD. Matrix nos 15445 thru 15451 are re-numberings by Roulette and original numbers are listed in Mosaic liner but recording dates are as above.

9/24/1960

Duke Ellington

Suite Thursday - E1947

The Unheard Recordings, Part One, Live At Monterey 1960 : Fats Ford, Willie Cook, Ed Mullens (tp) Ray Nance (tp,vln) Booty Wood, Lawrence Brown, Matthew Gee (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar,b-cl) Duke Ellington (p) Aaron Bell (b) Sam Woodyard (d)- Live, Monterey Festival

Suite Thursday : Status(E)DST1008 (CD)

Misfit blues

Schwiphti

Zweet zurzday

Lay-by

Other Performances: 2/1/1963, E2015, The Great Paris Concert; 6/8/1963, E2044, Stockholm, Sweden.

11/17 & 18/1960

Randy Weston

Uhuru Afrika - W4082

Randy Weston Orchestra : Clark Terry (tp,flhrn) Benny Bailey, Richard Williams, Freddie Hubbard (tp) Slide Hampton, Jimmy Cleveland, Quentin Jackson (tb) Julius Watkins (fhr) Gigi Gryce (as,fl) Yusef Lateef (ts,fl,oboe) Sahib Shihab (as,bar) Budd Johnson (ts,cl) Jerome Richardson (bar,pic) Cecil Payne (bar) Randy Weston (p) Les Spann (g,fl) Kenny Burrell (g) George Duvivier, Ron Carter (b) Max Roach, Charlie Persip, Wilbert Granville T. Hogan, Michael "Babatunde" Olatunji, Armando Peraza (perc) Candido Camero (cga) Martha Flowers, Brock Peters (vcl) Tuntemeke Sanga (narrator) Melba Liston (arr) - N.Y.

Uhuru Kwanza (intro) Roulette SR65001, CDP7-94510-2 [CD]

Uhuru Kwanza (1st movement)

African lady (2nd movement)

Bantu (3rd movement)

Kucheza blues (4th movement) (*)

Note: Roulette CDP7-94510-2 [CD] titled "Uhuru Afika/Highlife"; see April 1963 for rest of CD. (*) This title also on Artia WGM(S)2A (5LP set), WGM-SAB (10LPset), titled "Pop Jazz"; other titles by other leaders. All above titles also on

Roulette (F)DRY21006, RE130 (titled "Bantu"). All above titles also on Mosaic Select MS-004 [CD].

Other performances: 8/14/1974 - Randy Weston - solo - W4098

12/10 & 15/1960

Gil Evans

La Nevada - E3995

Johnny Coles, Louis Mucci, Danny Stiles (tp) Jimmy Cleveland, Curtis Fuller, Rod Levitt (tb) Earl Chapin (fhr) Bill Barber (tu) Budd Johnson (cl,ts) Steve Lacy (sop) Ray Beckenstein (as, fl, picc) Gil Evans (p,arr,cond) Ray Crawford (g) Tommy Potter (b) Elvin Jones (d) - N.Y.

La Nevada Impulse A4, IA9340/2, MCA Impluse MCAD5653 [CD], GRP 98952 [CD]

Note: "La Nevada" = "Theme". Some doubt exists regarding recording dates of these titles. Above dates are from Impulse IA9340/2. All titles from Impulse A4 also on MCA 5653, Jasmine (E)JAS52. All titles from Impulse IA9340/2 also on Impulse (Jap)MVCI-23032 [CD].

Above title also on Impulse B0009783-02 [CD], Poll Winners (Sp)PWR27290 [CD], Avid (E)AMSC1077 [CD]. Also see John Carisi and Cecil Taylor for Impulse A9, MCAD-39104 [CD] titled "Into the Hot"; issued under Gil Evan's name. Gil Evans did not conduct this session. He merely let Carisi and Taylor record under his Impulse contract.

Other Performances: 2/5/1959 (as a theme, long & short versions) - E3993; various versions featuring Evans as guest conductor with european orchestras

12/20/1960

Gunther Schuller

Variations on a theme (by John Lewis & Thelonious Monk) - S2543

Eric Dolphy (as,fl,b-cl) Ornette Coleman (as-1) Robert Di Domenica (fl) Eddie Costa (vib) Charles Libove, Roland Vamos (vln) Harry Zaratzian (viola) Joseph Tekula (cello) Bill Evans (p) Jim Hall (g) Scott LaFaro, George Duvivier (b) Sticks Evans (d) Gunther Schuller (arr,cond) - N.Y.

Variants on a theme by John Lewis [Django] Atl LP/SD1365

Variant I

Variant II

Variant III

Variants on a theme by Thelonious Monk [Criss cross] (1)Atl LP/SD1365, Franklin Mint GJR064, Rhino R2-71410 [CD], Giants of Jazz (It)CD53213 [CD]

Variant I

Variant II

Variant III

Variant IV

Note: All titles from Atlantic LP1365(mono), SD1365(stereo) also on Atlantic (E)587.043, 588.043, Atlantic AMCY-1093 [CD]. For a session from March 10, 1962 see Eric Dolphy.

12/21/1960

Ornette Coleman

Free Jazz - C6987

Ornette Coleman Double Quartet : Don Cherry, Freddie Hubbard (tp) Ornette Coleman (as) Eric Dolphy (b-cl) Scott LaFaro, Charlie Haden (b) Billy Higgins, Ed Blackwell (d) - N.Y.

5247-1 Free jazz [First take] (1) Atlantic SD1588, SD8810, K40278, 60043, Giants of Jazz (It)CD53213 [CD]

5247-2 Free jazz Atlantic SD1364, Avid (E)AMSC1108 [CD]

Note: (1) issued as "First take". Atlantic SD1588 titled "Twins". Atlantic SD1364 titled "Free Jazz". Both above titles also on Atlantic 7-81347-2 [CD], (Jap)30XD-1031 [CD], Rhino R2-71410 [CD]. An excerpt from Mx. 5247-2 also on Smithsonian P611891 (ed), RD033-5 [CD].

5/22/1961

Dizzy Gillespie/J.J. Johnson

Perceptions - G2201

Dizzy Gillespie With Gunther Schuller's Orchestra : Dizzy Gillespie, Robert Nagel, Bernie Glow, Ernie Royal, Nick Travis, Doc Severinsen, Joe Wilder (tp) Jimmy Knepper, Urbie Green, Paul Faulise (tb) Dick Hixson (b-tb) Jimmy Buffington, John Barrows, Paul Ingraham, Bob Northern (fhr) Bill Stanley, Harvey Phillips (tu) Gloria Agostini, Laura Newell (harp) George Duvivier (b) Charlie Persip (d) Michael Colgrass (perc) J.J. Johnson (comp,arr) Gunther Schuller (cond) - N.Y.

61VK261 The sword of Orion Verve MG8411, Franklin Mint GJR064

61VK262 Jubelo

61VK263 Blue mist

61VK264 Fantasia

61VK265 Horn of plenty

61VK266 Ballade

6/5/1961

Bill Barron

Modern Windows Suite - B3132

Ted Curson (tp) Bill Barron (ts) Jay Cameron (bar) Kenny Barron (p) Eddie Khan (b) Pete La Roca (d). Newark, N.J.

Modern windows suite Savoy MG12163

1. Men at work
2. Tone colors
3. Dedication to Wanda
4. Keystone

Notes: Also on Savoy Jazz 92878-2 [CD] titled "Modern Windows Suite"; see prev session for rest of CD. All issued titles also on Fresh Sound (Sp)FSR-CD707 [CD].

1/26/1961

Phil Woods

Rights Of Swing - W8945

Phil Woods' Ensemble : Benny Bailey (tp) Curtis Fuller (tb) Julius Watkins (fhr)
Phil Woods (as) Sahib Shihab (bar) Tommy Flanagan (p) Buddy Catlett (b) Osie Johnson (d) - N.Y.

Rights of swing Candid CJM8016, (G)CCD79016 [CD]

- Prelude (pt 1)
- Ballad (pt 2)
- Waltz (pt 3)
- Scherzo (pt 4)

Note: All above titles also on Candid (E)9016 titled "Rights Of Swing"; an LP release; see following session for rest of CD. All above titles also on All That's Jazz (Du)ATJCD5964 [CD] titled "Hard Sock Dance"; see flwg session and Benny Bailey, November 26, 1960 for rest of CD. All above titles also on Fresh Sound (Sp)FSRCD746 [CD].

7/14 & 28/1961

Stan Getz/Eddie Sauter

Focus - G1584 & G1585

Stan Getz With Hershey Kay And His Orchestra : Stan Getz (ts) Gerald Tarack, Alan Martin (vln) Jacob Glick (viola) Bruce Rogers (cello) John Neves (b) Roy Haynes (d) Hershel Kay (cond) Eddie Sauter (comp,arr) the strings known as Beaux Arts String Ensemble Ensemble, + unknown (p) and woodwind section. - N.Y.

61VK275 I'm late, I'm late Verve V/V6-8412, 821982-2 [CD], 511468-2 [CD], (F)847430-2 [CD]

I'm late, I'm late (45rpm take) (*) Verve 40337 [CD]

61VK276 Her Verve V/V6-8412, 821982-2 [CD], 511468-2 [CD]

61VK277 Pan Franklin Mint GJR036

61VK278 I remember when 513631-2 [CD]

I remember when (45 rpm take) (*) Verve 40337 [CD]

Note: All titles, except (*), also on Poll Winners (Sp)PWR27303 [CD]. All above titles also on Verve 40337 [CD] titled "Focus"; see flwg session for rest of CD.

61VK279 Night rider Verve V/V6-8412, 821982-2 [CD], 513631-2 [CD]
 61VK280 Once upon a time
 61VK281 A summer afternoon

Note: Verve 513631-2 [CD] titled "Compact Jazz - Stan Getz with strings"; see various flwg sessions to November 1971 and The Modern Jazz Society for the rest of this CD. All titles from Verve V/V6-8412 also on Verve (E)2304.159, (Jap)MV2071, (Jap)POCJ-2103 [CD], Verve (G)821982-2 [CD]. All titles from Verve V/V6-8412 also on Jazz World JW77033 [CD] titled "A Summer Afternoon". All above titles also on Verve (E)SVSP29/30, (F)2317094, Metro 2682026, Verve 40337 [CD], Poll Winners (Sp)PWR27303 [CD].

8/22/1961

Dave Brubeck/Howard Brubeck

Brandenburg gate (Revisited) - B14670

Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) + orchestra, strings, Howard Brubeck (arr,cond) - N.Y.

Brandenburg gate Columbia CL1963

Serenade
 Night song
 Awakening
 Morning song
 Pivot dance
 Exhilaration dance
 Movement
 Triolet
 Repercussion
 Final dance

Note: All above titles also on Columbia Legacy CK65725 [CD], Columbia Legacy 88697-93881-2 [CD].

9/19 & 20/1961

Duke Ellington

The Girls Suite - E1965 & E1966

Duke Ellington And His Orchestra : Cat Anderson, Willie Cook, Ed Mullens (tp) Ray Nance (tp,vln,vcl) Lawrence Brown, Lou Blackburn, Chuck Connors (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonzales (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Aaron Bell (b) Sam Woodyard (d) - L.A.

The girls suite

RHC070342- The girls (Intro) Col FC38028, CBS (F)85933, (F)469139-2 [CD]
 RHC070343- Mahalia
 RHC070343- Mahalia (unissued)
 RHC070344- Peg o' my heart Col FC38028, CBS (F)85933, (F)469139-2 [CD]
 RHC070345- Sweet Adeline
 RHC070346- Juanita
 RHC070347- Sylvia
 RHC070348- Lena Col FC38028, CBS (F)85933, (F)469139-2 [CD]
 RHC070349- Dinah (unissued)
 RHC070349- Dinah Col FC38028, CBS (F)85933, (F)469139-2 [CD]
 RHC070350- Clementine
 RHC070351- Diane

9/29/1961

Oliver Nelson

Afro-American Sketches - N717

Afro-American Sketches : Oliver Nelson Orchestra : Ernie Royal, Joe Newman, Jerry Kail, Joe Wilder (tp) Urbie Green, Britt Woodman, Paul Faulise (tb) Julius Watkins, Ray Alonge, Jimmy Buffington (fhr) Don Butterfield (tu) Oliver Nelson (as,ts,arr,comp,cond) Jerry Dodgion (as,fl) Bob Ashton (ts,fl,cl) Charles McCracken, Peter Makas (cello) Art Davis (b) Ed Shaughnessy (d) Ray Barretto (cga,bgo) -Englewood Cliffs, N.J.

3227 Message Prest PR7225, OJC CD1819-2 [CD]

3228 There's a yearnin'

3229 Jungleaire(unissued)

Julius Watkins, Ray Alonge, Jimmy Buffington out, Eric Dixon (ts,fl) Arthur "Babe" Clarke (cl,bar) Patti Bown (p) added

3230 Disillusioned Prest PR7225, OJC CD1819-2 [CD]

3231 Freedom dance

3232 Emancipation , Prest PR45-213

10/10/1961

Cecil Taylor

Bulbs & Mixed - T974

Into The Hot : Cecil Taylor Orchestra : Ted Curson (tp-1) Roswell Rudd (tb-1) Jimmy Lyons (as) Archie Shepp (ts) Cecil Taylor (p) Henry Grimes (b) Sunny Murray (d) - Englewood Cliffs, N.J.

Bulbs Impulse A(S)9, IA-9339/2, (Eu)IMP12922 [CD], Impulse A(S)9228
 Mixed (1)

Note: Impulse A(S)9 issued as by Gil Evans; he sponsored this LP, but does not appear on it; rest of this LP by John Carisi. Sonny Murray as Jimmy Murray on

Impulse A9, later better known as Sunny or Sonny Murray on ESP and other recordings. Impulse A9(mono) = AS9(stereo). Impulse IA9339/2 titled "The dedication series Vol VIII/The new breed"; for rest of this 2LP set see Charles Tolliver, Grachan Moncur & Archie Shepp. All above titles also on World Record Club (E)T748. All above titles also on Impulse (Eu)IMP12702 [CD] titled "Cecil Taylor Unit/Roswell Rudd Sextet - Mixed"; rest of CD by Roswell Rudd. All above titles also on Impulse MCAD-39104 [CD], IMPD-270 [CD], Solar (Sp)4569912 [CD], Avid (E)AMSC1077 [CD].

11/6/1961

Charles Mingus

Peggy's blue skylight - M8347

Oh Yeah : Jimmy Knepper (tb) Booker Ervin (ts) Rahsaan Roland Kirk (ts,manzello,stretch) Charles Mingus (b,vcl,narr) Doug Watkins (b) Dannie Richmond (d) - N.Y.

5759 Peggy's blue skylightAtl SD1377 , Phoenix Records (Sp)131569 [CD]

Notes: All titles from Atlantic SD1377 also on Atlantic (F)332051, 40387, (Jap)P7557A, P4544, P7557A, P6016, 30XD-1010 [CD], AMCY-1038 [CD], London (E)SHK8007, HAK8007, all titled "Oh yeah !". All issued titles also on Rhino R2-75589 [CD] titled "Oh Yeah". All issued titles also on Atlantic (Eu)8122-73748-2 [CD], Atlantic R2-72871 [CD], Essential Jazz Classics (Sp)EJC55621 [CD].

Other Performances: Mingus performed this regularly (30+ times on record) and includes it as a movement in "Epitaph"

Other Versions: This is regularly performed/recorded as a standard.

4/9&18/1962

Slide Hampton

The Drum Suite - H1348 & H1349

4/9 - Willie Thomas, Hobart Dotson (tp) Benny Jacobs-EI, Slide Hampton (tb) Yusef Lateef (ts,fl) George Coleman (ts) Jay Cameron (bar) Tommy Flanagan (p) Eddie Khan (b) Max Roach (d) NY

H1348

CO69993-3 The drum suite (part 3)

H1349 - 4/18 - add Richard Williams, John Bello (tp); no Yusef Lateef
CO69993 The drum suite (parts 1, 2, 4 & 5) (1)

Notes: All above titles also on Mosaic MCD-1007 [CD].

Martial Solal

Suite Pour Une Frise - S9562

Martial Solal (p) Guy Pedersen (b) Daniel Humair (d) - Paris.

Suite pour Frise (pt 1) Col (F)ESDF1430, EMI 798909-2 [CD]

Suite pour Frise (pt 2)

Note: The cover of Col (F)ESDF1430 reads Pathe Marconi (F)ESDF1430.

9/24/1962

Johnny Richards/Stan Kenton

Adventures in Time - K1597-K1601

Adventures In Time : Stan Kenton And His Orchestra : Dalton Smith, Marvin Stamm, Gary Slavo, Bob Behrendt, Keith LaMotte (tp) Bob Fitzpatrick, Bud Parker, Tom Ringo (tb) Jim Amlotte (b-tb) Dave Wheeler (b-tb,tu) Dwight Carver, Joe Burnett, Lou Gasca, Ray Starling (mello) Gabe Baltazar (as) Don Menza, Ray Florian (ts) Allan Beutler (bar) Joel Kaye (bar,bassax) Stan Kenton (p) Bucky Calabrese (b) Dee Barton (d) Steve Dweck (tymp,perc) Johnny Richards (cond,comp,arr) - Hollywood, CA.

38296 Commencement (jr arr) Cap S/T1844, W-2141, CW ST-1011

K1598

(10:30 AM - 1:30 PM and 2-5 PM), September 26, 1962

38430 March to Polaris (jr arr) Cap S/T1844, CW ST-1011

38434 Artemis (jr arr)

38435 3 X 3 X 2 X 2 X 2 = 72 (jr arr) , BOMR 81-7572, Cap CDP7-97350-2 [CD]

K1599

September 27, 1962

38438 Septuor from Antares (jr arr) Cap S/T1844, CW ST-1011

38439 Artemis and Apollo (jr arr)

K1600

September 28, 1962

38460 Apercu (jr arr) Cap S/T1844, CW ST-1011

38461 Let your love walk in (jt vcl;rs arr) Cap 4964, CW ST-1069

38462 How do I look in blue ? (jt vcl;ln arr) CW ST-1069

Note: Recording for Mx 38297 "Quintile" started on September 24th and was completed on September 25th.

10/12/1962

Charles Mingus

Epitaph - M8353

Town Hall Concert, 1962 : Clark Terry, Ernie Royal, Snooky Young, Richard Williams, Rolf Ericson, Ed Armour, Lonnie Hillyer (tp) Britt Woodman, Quentin

Jackson, Willie Dennis, Eddie Bert, Jimmy Cleveland, Paul Faulise (tb) Don Butterfield (tu) Danny Bank (contrabass-cl) Romeo Penque (oboe) Eric Dolphy, Charlie Mariano, Charles McPherson, Buddy Collette (as) Zoot Sims, George Berg (ts) Pepper Adams, Jerome Richardson (bar) Warren Smith (vib,perc) Toshiko Akiyoshi, Jaki Byard (p) Les Spann (g) Charles Mingus (b,narrator-1) Milt Hinton (b) Dannie Richmond (d) Grady Tate (perc) Melba Liston (arr,cond) Bob Hammer, Gene Roland (arr) - Concert "Town Hall", N.Y.

Epitaph (part 1) Un Artists UAJ14024, Blue Note 8-28353-2 [CD]

Epitaph (part 2) (1,ens vcl)

Epitaph (part 1) (alt take)

Note: United Artists UAJ14024(mono) = UAJ15024(stereo).Blue Note 8-28353-2 [CD] titled "The complete Town Hall concert", and includes unedited versions of all titles. Phoenix Records (Sp)131569 [CD] also contains the unedited versions.All titles from United Artists UAJ14024 also on United Artists 82022, 270002, 670002, (E)ULP1068, (F)38002, (G)669012, (Jap)PS-1018J, K18P-9225, LBJ-60064, Solid State SS18024, (G)SS18024K, Blue Note (Eu)BNS40034, (Port)8E074-60106, 1601061; all these issues have been heavily edited including retitling and mistitling of some tunes. Although listed in previous discographies as being present, Jimmy Knepper (tb) did not play at this Town Hall concert because Mingus hit him, breaking a tooth. (Source : "Mingus, a critical biography"; 1985, page 147, by Brian Priestly). Although not listed in the Blue Note CD notes, Don Butterfield (tu) is present (he is in the photo of the concert and is heard as well). All above titles also on Phoenix Records (Sp)131569 [CD].

Complete Performance of Epitaph

6/3/1989

Epitaph - M8416

Snooky Young, Lew Soloff, Randy Brecker, Jack Walrath, Joe Wilder, Wynton Marsalis (tp) Urbie Green, Britt Woodman, Sam Burtis, Eddie Bert, David Taylor, Paul Faulise (tb) Don Butterfield (tu) Michael Rabinowitz (bassoon,b-cl) Dale Kleps (contrabass-cl,b-cl) Bobby Watson (as,sop,fl,cl) John Handy, Jerome Richardson (as,cl) Phil Bodner (ts,fl,oboe,eng-hrn,cl) George Adams (ts) Gary Smulyan (bar,cl) Roger Rosenberg (bar,cl,fl,pic) Karl Berger (vib) Sir Roland Hanna, John Hicks (p) John Abercrombie (g) Reggie Johnson, Ed Schuller (b) Victor Lewis (d) Daniel Druckman (perc) Gunther Schuller (cond) Charles Mingus (comp) - Concert "Alice Tully Hall - Lincoln Center".

Main score (part 1) Columbia C2K45428 [CD]

Percussion discussion

Main score (part 2)

Started melody

The soul

Ballad [In other words I am three]

Moods in mambo

(Medley :)
 Self portrait
 Chill of death
 O.P.
 Please don't come back from the moon
 Monk, Bunk and vice versa [Osmotin']
 Peggy's blue skylight
 Wolverine blues
 The children's hour of dream
 Freedom
 Interlude [The underdog rising]
 Better get it in your soul
 Noon night
 Main score (reprise)

Note: The above listing of tunes is in the original concert order. Gunther Schuller, in the CD brochure, admits to changing the concert order for the issued records because at the concert "Better get it in your soul" had made the finale seem like an anti-climax. All above titles also on CBS (Au)466631-2 [CD] titled "Epitaph". All above titles also on Sony (Jap)CSCS-5211/12 [CD], Columbia Legacy 88697-97959-2 [CD].

1/5/1963

Duke Ellington

Afro Bossa - E2011

Duke Ellington And His Orchestra : Cat Anderson, Roy Burrows, Cootie Williams (tp) Ray Nance (tp,vln,vcl) Lawrence Brown, Buster Cooper, Chuck Connors (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonzales (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Billy Strayhorn (p, cele) Ernie Shepherd (b) Sam Woodyard (d) - N.Y.

1702-3 Moonbow Reprise R6069, RV6014, Discovery 71002 [CD]
 1708-6 Afro bossa
 1699-8 Angu (1)
 1701-9 Absinthe
 1703-11 Sempre amore
 1700-16 Purple gazelle
 1707-41 Tigress
 1707-42 Tigress
 1707-43 Tigress
 1707-44 Tigress
 1707-45 Tigress

Note: on (1) Billy Strayhorn (p,celeste) replaces Duke Ellington "Afro bossa" also known as "Bula". "Absinthe" also known as "Richard". "Sempre amore" also known as "Frontin" from "Turcaret". "Tigress" also known as "Call 'em". "Purple

gazelle" also known as "Angelica". All issued titles also on Discovery DS871, Mosaic MD5-193 [CD].

Other Performances: 1/8/1963 Ellington recorded a piano trio version E2012; He performed various excerpts (primarily "Afro Bossa" and "Bula") at various concerts.

1/20/1963

Charles Mingus

The Black Saint & the Sinner Lady - M8356

The Black Saint And The Sinner Lady : Rolf Ericson, Richard Williams (tp) Quentin Jackson (tb) Don Butterfield (tb,tu) Jerome Richardson (fl,sop,bar) Charlie Mariano (as) Dick Hafer (ts,fl) Jaki Byard (p) Jay Berliner (g) Charles Mingus (b,p-1) Dannie Richmond (d) - N.Y.

11300 Celia Impulse A(S)54, MCA/Impulse MCA-39119, MCAD-39119CD], GRP/Impulse IMPD170 [CD]

11301 Track A - Solo dancer (1) Impulse A(S)35, MCA/Impulse 5649, MCAD-5649 [CD], Impulse IMPD174 [CD]

11302 Track B - Duet solo dancers (2) Impulse A(S)35, MCA/Impulse 5649, MCAD-5649 [CD], Impulse IMPD174 [CD]

11304 Track C - Group dancers (3) (*) Impulse A(S)35, MCA/Impulse 5649, MCAD-5649 [CD], Impulse IMPD174 [CD]

11317 Mode D - Trio and group dancers (4) (same issues)

11318 Mode E - Single solos and group dance (5)

11319 Mode F - Group and solo dance (6)

Note: The above numbered titles have the following subtitles : (1) Stop, look! and listen, sinner Jim Whitney! (3) (Soul fusion) Freewoman and oh, this freedom's slave cries (4) Stop ! look ! and sing songs of revolution (5) Saint and sinner join in merriment on battle front (6) Of love, pain and passioned revolt, then farewell, my beloved, 'til it's freedom day "Track C" as "Soul fusion" on Quintessence QJ25171. (*) This title also on Quintessence QJ25171 titled "Soul fusion"; see September 20, 1963 for more titles. All titles from Impulse A(S)35 also on HMV(E)CLP1964, Jasmine (E)JAS13, Impulse (E)IMPL8019, (It)IMPL5007, IMP428, Impulse (Jap)YP-8540, VIM-5566, VIM-4655, P-5922, 32XD-622 [CD], MVCI-23050 [CD], MCA 51999-1, 51999-2 [CD]. For more titles from Impulse A(S)54 and equivalents see September 20, 1963. All titles from MCA/Impulse 5649 also on MCA/Impulse IMP11742 [CD] titled "The black saint and the sinner lady". All titles also on Impulse (G)MCD05649 [CD]. All above titles also on MCA/Impulse MCA2-4128 (2LP's) titled "Great moments with Charles Mingus"; see July 30, 1963 for more titles. All above titles also on Impulse AS9234-2 titled "Charles Mingus - the Impulse years"; see July 30 & September 20, 1963 for more titles. GRP/Impulse IMPD170 [CD] = MCA IMP11702 [CD] = Impulse (Jap)WMC5-125 [CD] titled "Mingus Mingus Mingus Mingus Mingus"; see Sep-

tember 20, 1963 for rest of CD's. Impulse IMPD174 [CD] titled "The black saint and the sinner lady".

Other Versions: The Mingus Big Band (6/8/1988 & 11/3-12/7/2001) and Wynton Marsalis (8/26-28/2003) recorded versions but they are unclear as to if they are complete, excerpts or a reduction of the work.

1/20/1963

Charles Mingus

IX Love - M8356

The Black Saint And The Sinner Lady : Rolf Ericson, Richard Williams (tp) Quentin Jackson (tb) Don Butterfield (tb,tu) Jerome Richardson (fl,sop,bar) Charlie Mariano (as) Dick Hafer (ts,fl) Jaki Byard (p) Jay Berliner (g) Charles Mingus (b,p-1) Dannie Richmond (d) - N.Y.

11303 ? IX love [Duke's choice] Impulse A(S)54, MCA/Impulse MCA-39119, MCAD-39119 [CD], GRP/Impulse IMPD170 [CD]

Note: The above title has the following subtitle : (2) Hearts' beat and shades in physical embrace

2/14/1963

Duke Ellington

Non-violent integration - E2024

Duke Ellington And His Orchestra With Hamburg Symphony Orchestra : Ake Malmquist, John Pederson, The Stockholm Symphony out, The Hamburg Symphony Orchestra Orchestra, added - Hamburg, Germany.

2436 Non-violent integration Reprise R6097, RV6024, Discovery (WEA)71003 [CD], Mosaic MD5-193 [CD]

2/21/1963

Duke Ellington

La Scala - E2026

Duke Ellington Group With La Scala Symphony Orchestra : Duke Ellington (p) Ernie Shepard (b) Sam Woodyard (d) plus solos by : Cootie Williams (tp) Lawrence Brown (tb) Russell Procope (cl) Paul Gonsalves (ts) + La Scala Symphony Orchestra - Milan, Italy

La Scala, she too pretty to be blue

La Scala, she too pretty to be blue

2437 La Scala, she too pretty to be blue Reprise R6097, RV6024, Discovery (WEA)71003 [CD], Mosaic MD5-193 [CD]

Note: The solos of Williams, Brown, Procope and Gonsalves were dubbed in on a later date, prob during March/April 1963. Reprise R6097 = Trend TR529.

6/3/1963

Charles Mingus

Myself when I'm real - M8357

Mingus Plays Piano : Charles Mingus (p) - N.Y.

90096 Myself when I'm real Impulse A(S)60, MCA/Impulse 29067, Mobile Fidelity MFCD783 [CD], Rhino/Atlantic R2-71402 [CD]

10/9/1963

Mary Lou Williams

Black Christ of the Andes - W6809

Black Christ Of The Andes : Mary Lou Williams (p) acc by Howard Roberts and his Choral Group - N.Y.

Black Christ of the Andes [St. Martin De Porres] Saba (G)SB15062

10/9 & 10/1963

Miles Davis/Gil Evans

The time of the barracudas - D1626.20

Miles Davis with Orchestra under Direction of Gil Evans : Miles Davis (tp) Dick Leith (tb) Richard Perissi, Bill Hinshaw, Arthur Maeba (fhr) Paul Horn (fl,alto-fl,as) Buddy Collette (fl,alto-fl,ts) Gene Cipriano (oboe,alto-fl,ts) Fred Dutton (bassoon) Marjorie Call (harp) Herbie Hancock (p) Ron Carter (b) Tony Williams (d) Gil Evans (arr,cond) - Hollywood, CA.

CO71566-75 The time of the barracudas Mosaic MQ11-164, Columbia/Legacy CXK67397 [CD], CK65293 [CD], (Jap)SRCS-9734 [CD], Sony (Jap)SIGP-2 [CD], SICP-819 [CD], Columbia/Legacy CK67425 [CD]

10/15/1963, 12/12/1963 & 1/8/1964

Dave Brubeck

Elementals - B14691, B14694 & B14695

Time Changes : Dave Brubeck Quartet : Paul Desmond (as) Dave Brubeck (p) Eugene Wright (b) Joe Morello (d) prob. add unknown orchestra-1, strings-1, Raeburn Wright (cond-1) - N.Y.

CO79293 Elementals (theme from) Columbia 4-42920(ed.), CL2127, D(S)288, G30625 , Columbia Legacy CK85992 [CD]

B14694 - 12/12/1963

CO81411 Elementals (I) Columbia CL2127, Columbia Legacy 88697-93881-2 [CD]

B14695 - 1/8/1964

CO81411 Elementals (II) Columbia CL2127, Columbia Legacy 88697-93881-2 [CD]

Note: All titles from Columbia CL2127 also on Columbia CS8927,
(Jap)SONP-50393, Philips (Eu)(S)BPG62253, Columbia Legacy CK85992 [CD].

1964

Larry Austin/Leonard Bernstein

Improvisations for orchestra and jazz soloists - A7199

Leonard Bernstein Conducts Music Of Our Time : New York Philharmonic : Don Ellis (tp) Barre Phillips (b) Joe Cocuzzo (d) New York Philharmonic Orchestra, Leonard Bernstein (cond) Larry Austin (comp) - N.Y.

Improvisations for orchestra and jazz soloists Columbia ML6133, MS6733

3/4/1964

Bill Dixon

Winter song, 1964 - D4436

Bill Dixon Septet : Bill Dixon (tp) Makanda Ken McIntyre (as,oboe) George Barrow (ts) Howard Johnson (tu,bar) David Izenzon, Hal Dodson (b) Howard McRae (d) - Newark, N.J.

64-059 Winter song, 1964 Savoy MG12184, SJL2235, Free Factory
(Eu)065 [CD]

Section I

Section II

Section III

Section III (alt tk 1)

Section III (alt tk 2)

Section IV

Section V

Coda

64-060 The 12th December

Note: Savoy MG12184 titled "Dixon Septet/Archie Shepp and the New York Contemporary 5"; see Archie Shepp for rest of LP. Above titles from Savoy MG21284 also on CBS 52422, Savoy 93008-2 [CD].

3/21/1964

Andrew Hill

Spectrum - H5968

Point Of Departure : Kenny Dorham (tp) Eric Dolphy (fl-1,as-2,b-cl-3) Joe Henderson (ts) Andrew Hill (p) Richard Davis (b) Tony Williams (d) -Englewood Cliffs, N.J.

1320 (tk 24) Spectrum (1,2,3) Blue Note BLP4167, (Jap)GXX8139, CDP7-84167-2 [CD]

Note: Blue Note BLP4167(mono) = Blue Note BST84167(stereo) = Blue Note (Jap)BNJ71042. Also on Blue Note (Jap)CJ28-5084 [CD], Mosaic MR10-161, MD7-161 [CD]. Also on Blue Note 99007-2 [CD] titled "Point of Departure".

8/21/1964

Tony Williams

Two pieces of one - W6999

Lifetime : Sam Rivers (ts) Richard Davis, Gary Peacock (b) Tony Williams (d) - Englewood Cliffs, N.J.

Two pieces of one : Blue Note BLP4180, CDP7-84180-2 [CD]

1417 (tk 5) Green

1418 (tk 7) Red

12/9/1964

John Coltrane

A Love Supreme - C7539

John Coltrane Quartet : John Coltrane (ts,chant-1) McCoy Tyner (p) Jimmy Garrison (b,chant-1) Elvin Jones (d) Englewood Cliffs, N.J.

90243 Part 1: Acknowledgement (1) Impulse A(S)77, ASD9228, (Jap)Y-136, GRD3-119 [CD]

90244 Part 2: Resolution

90245 Part 3: Pursuance , AS9283-2, (F)68060/066

90245 Part 4: Psalm , (F)68060/066, Impulse AS9200-2, IL JAZZ (It)Sd-MJ005

Note: There are two saxophones at the very end of Mx. 90245, but both saxophones are Coltrane. Coltrane wanted to add something, so he played it on the saxophone and Van Gelder overdubbed it. (Information from Van Gelder via Lewis Porter.) All above titles also on MCA Impulse 254557, 29017, 5660, 1648, Sparton (Can)A(S)77, HMV (E)CLP1869, CSD1605, Impulse (E)IMPL8001, MCL1648, VEGA (F)IMP77, Impulse (G)250564-IZ, (It)IMP414, Hispa Vox (Sp)221-06, Impulse (Jap)SH-3063, SR-3006, IMP-88060, YP-8527, MCA Impulse (Jap)VIM-4610, MCA Impulse MCAD5660 [CD], Impulse (G)MCD01648-DMCL1648 [CD], 254557-2YS [CD], (Jap)32XD-595 [CD], MVCI-23007 [CD], CTA (Jap)R-950105 [CD], Impulse (Jap)MVCZ-36 [CD], 43P2-0011 [CD] (24k Golden CD), (all titled "A Love Supreme"), Impulse (Jap)SR-3026-28, Best Selection (Jap)JC-6008 [CD], TF (Jap)T-1878 [CD]. For Best Selection (Jap)JC6008 equivalents see July 7, 1963. For Impulse GRD3-119 [CD] equivalents see May 23, 1961. For Impulse AS9200-2 equivalents see June 7, 1961. All above titles also on Impulse 314-589945-2 [CD] titled "A Love Supreme (Deluxe Edition)"; see flwg session for rest of 2 CD set. All above titles also on Impulse IMPD8-280 [CD], Impulse B0010591-02 [CD].

Other Performances: 12/10/1964, a sextet version w/ Archie Shepp & Art Davis added C7540; 7/26/1965, live in Antibes, Fr.; 4/23/1967 an excerpt on a Harlem Radio Broadcast feat. septet (Alice Coltrane, Pharaoh Sander, Rashid Ali etc.)

Other Versions: Various performers recorded versions (unclear if these are excerpts, medleys etc.) Elvin Jones, Bob Thiele (feat John Carter & Bobby Bradford) and Alice Coltrane are included in these performances; 3/30/2003, Branford Marsalis, M2213.10; 8/26/2003, Wynton Marsalis, M2274.10, "A Love Supreme" & 8/20-23/2006; Turtle Island String quartet, T6496.10

12/29/1964 (4/10/1965, 1/24; 5/8; 6/20&21/1968)

Michael Mantler

Communication (1-10) - J2245-J2249

The Jazz Composer's Orchestra : Michael Mantler (tp) Roswell Rudd (tb) Willie Ruff (fhr) Steve Lacy (sop) John Tchicai, Jimmy Lyons (as) Archie Shepp (ts) Fred Pirtle (bar) Paul Bley (p) Eddie Gomez (b) Milford Graves (d) Carla Bley (arr) - Live "Judson Hall", New York, December 29, 1964

Communications no 3 (unissued) Font (E)881.011ZY, (Jap)PHCE-1005 [CD]

Michael Mantler, Ray Codrington (tp) Roswell Rudd (tb) Steve Lacy (sop) Makanda Ken McIntyre (fl) Robin Kenyatta, Jimmy Lyons (as) Bob Carducci (ts) Fred Pirtle (bar) Paul Bley (p) Steve Swallow, Kent Carter (b) Barry Altschul (d) - Live "Contemporary Center", New York, April 10, 1965

Day [Communications no. 4] Font (E)881.011ZY, (Jap)PHCE-1005 [CD]
Communications no. 5

The Jazz Composers' Orchestra : Michael Mantler (comp,cond) Lloyd Michaels, Randy Brecker (flhrn) Jimmy Knepper (tb) Jack Jeffers (b-tb) Bob Northern, Julius Watkins (fhr) Howard Johnson (tu) Steve Lacy, Al Gibbons (sop) Gene Hull, Bob Donovan (as) Lew Tabackin, George Barron (ts) Charles Davis (bar) Carla Bley (p) Kent Carter, Ron Carter, Richard Davis, Charlie Haden, Reggie Workman (b) Andrew Cyrille (perc) Don Cherry (cnt) solo Gato Barbieri (ts) solo - N.Y., January 24, 1968

Communications no. 8 JCOA Records LP1001/2, 841124-2 [CD]

Michael Mantler (comp,cond) Lloyd Michaels, Steve Furtado (flhrn) Jimmy Knepper (tb) Jack Jeffers (b-tb) Bob Northern, Julius Watkins (fhr) Howard Johnson (tu) Steve Marcus, Al Gibbons (sop) Frank Wess, Bob Donovan (as) Lew Tabackin, George Barrow (ts) Charles Davis (bar) Carla Bley (p) Ron Carter, Eddie Gomez, Charlie Haden, Steve Swallow, Reggie Johnson (b) Beaver Harris (perc) Larry Coryell (g-1) solo flwg on (2) : Roswell Rudd (tb) Steve Swallow (b) solos flwg on (3) : Pharoah Sanders (ts) solo - N. Y., May 8, 1968

Communications no 9 (1) JCOA Records LP1001/2, 841124-2 [CD]
 Communications no 10 (2)

Michael Mantler (comp,cond) Lloyd Michaels, Steve Furtado (flhrn) Jimmy Knepper (tb) Jack Jeffers (b-tb) Bob Northern, Julius Watkins (fhr) Howard Johnson (tu) Steve Marcus, Al Gibbons (sop) Jimmy Lyons, Bob Donovan (as) Gato Barbieri, Lew Tabackin (ts) Charles Davis (bar) Alan Silva, Bob Cunningham, Charlie Haden, Reggie Johnson, Reggie Workman (b) Andrew Cyrille (perc) Cecil Taylor (p) solo - N.Y., June 20 & 21, 1968

Communications no 11 (pt 1) JCOA Records LP1001/2, 841124-2 [CD]
 Communications no 11 (pt 2)

Note: All titles from JCOA 841124-2 [CD] also on ECM 841124-2 [CD], (Jap)J25J-20362 [CD].

3/4, 17 & 4/14/1965

Duke Ellington

The Virgin Islands Suite - E2086, E2087 & E2089

Duke Ellington And His Orchestra : Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington (tp) Ray Nance (tp,vln,vcl) Lawrence Brown, Chuck Connors, Buster Cooper (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Billy Strayhorn (p-1) John Lamb (b) Sam Woodyard (d) - N.Y.

tk-2 Fade up [Tootie for Cootie] Reprise R61853/17/1965

E2087 - 3/17/1967

- Howard McGhee (tp) replaces Cootie Williams - N.Y.

3382-8 Jungle kitty (insert) Reprise R6185, Mosaic MD5-193 [CD]

E2089 - 4/14/1967

- Richard Williams (tp) replaces Mercer Ellington - N.Y.

3395-4 Mysterious chick Reprise R6185

3396-8 Barefoot stomper Reprise R6185, Varese Vintage 302-066-123-2 [CD]

-4 Rod la Rocque Azure (Swd)CA5 [cass], WEA (G)255924-2 [CD]

3379-2 Virgin jungle Reprise R6185

3376-3 Island virgin Reprise R6185

3380-2 Fiddle on the diddler Reprise R6185, Uni/Varese Sarabande 302066122 [CD]

-2 Love scene [Making that scene] WEA (G)255924-2, Uni/Varese Sarabande 302066122 [CD]

-1 Rhythm section blues [Big fat Alice's blues] WEA (G)255924-2, Varese Vintage 302-066-123-2 [CD]

3224-3 Big Fat Alice's blues Reprise R6185

Note: "Mysterious chick" also known as "Love"; "Barefoot stomper" as "Skip"; "Virgin jungle" as "No title"; "Island virgin" as "Obmil" ("Limbo" spelled backwards); "Fiddle on the diddler" as "Volta"; "Love scene" as "That scene"; "Big Fat Alice's blues" as "Blues". All titles from Reprise R6185 also on Mosaic MD5-193 [CD]. Reprise R6185 = Reprise RS6185 = Reprise RV6048 = Collectables COL-CD-6734 [CD].

4/22/1965

Don Cherry

Togetherness - C4253 & C4254

Don Cherry Quintet : Don Cherry (cnt) Gato Barbieri (ts) Karl Berger (vib) Jean-Francois Jenny-Clark (b) Aldo Romano (d) - Paris, France.

C4253

Togetherness Durium (It)A77127, Denon DC8529 [CD]

Movement 1

Movement 2

Movement 3

C4254 same pers. - Paris, summer 1965

Togetherness Durium (It)A77127

Movement 4

Movement 5

Note: Movements 1-2 as "OCDC" on GJ6, EJ1006, DC8529 [CD]. Movement 3 as "Third movement" on GJ6, EJ1006. GJ6, EJ1006 & DC8529 [CD] incorrectly list Jacques Thollot (d). Movements 1-3 also on I Giganti del Jazz (It)GJ6, Europa Jazz (It)EJ1006. All above titles also on Inner City 1009 titled "Gato Barbieri & Don Cherry". Durium issues as Gato Barbieri/Don Cherry. All titles from Durium (It)A77127 also on Durium Cicala (It)BL7068, Free Bird (F)FLY01, Grove (Jap)SMJ-7414. All above titles also on Inner City 1009.

6/10/1965

John Coltrane

Suite - C7549

John Coltrane Quartet : John Coltrane (ts) McCoy Tyner (p) Jimmy Garrison (b) Elvin Jones (d) - Englewood Cliffs, N.J.

90316 Suite

Part 1: Prayer and meditation: Day Impulse AS9195, (Jap)MVCI-23065 [CD]

Part 2: Peace and after

Part 3: Prayer and meditation: Evening

Part 4: Affirmation

Part 5: Prayer and meditation: 4 A.M.

Note: The title from Impulse A(S)9106 also on MCA Impulse 254645, 29021, Spaton (Can)A(S)9106, Jasmine (E)JAS51, Impulse (It)IMPL5059, (Jap)SR-3005, IMP-88125, YP-8564, MCA Impulse (Jap)VIM-4625, Impulse (G)254645-2YS [CD], (Jap)32XD-596 [CD], MVCI-23093 [CD], HMV (E)CLP/CSD3617, (all titled "Kulu Se Mama"), Impulse GRD3-119 [CD], (Jap)MVCI-23057 [CD], Impulse AS9235-2, ASH9278-2, ASH9306-2, GRD107 [CD], IDS A/B, (E)IMPD901, HMV (E)CLP/CSD3617. The original issue of HMV (E)CLP/CSD3617 was in fact one side of "Kulu Se Mama" and mistakenly one side of "OM" and was withdrawn within 24 hours. All above titles also on Impulse IMPD8-280 [CD].

6/28/1965

John Coltrane

Ascension - C7549

John Coltrane Orchestra : Freddie Hubbard, Dewey Johnson (tp) John Tchicai, Marion Brown (as) John Coltrane, Pharoah Sanders, Archie Shepp (ts) McCoy Tyner (p) Jimmy Garrison, Art Davis (b) Elvin Jones (d) Englewood Cliffs

90321-1	Ascension Ed. I (pt 1)	Impulse A(S)95 (Ed. I), ASD9228
90322-1	Ascension Ed. I (pt 2)	
90321-2	Ascension Ed. II (pt 1)	A(S)95 (Ed. II), AS9223-2
90322-2	Ascension Ed. II (pt 2)	

Note: Each tape of "Ascension" was recorded as one continuous performance as it appears on CD. Both titles from Impulse A(S)95 (Ed. I) also on MCA Impulse 254745, Spaton (Can)A(S)95, HMV (E)CLP/CSD3543, Jasmine (E)JAS45, EMI (F)9563, Impulse (Jap)SH-3076, VIM-4666, Impulse (G)254745-2YS [CD], (Jap)32XD-584 [CD], (all titled "Ascension"), Impulse 7S-AS95. Both titles from Impulse A(S)95 (Ed. II) also on MCA Impulse 254618, 29020, Jasmine (E)JAS44, Impulse (It)IMPL5002, (Jap)IMP-88119, YP-8529, MCA Impulse (Jap)VIM-4624, Impulse (G)254618-2YS [CD], (Jap)32XD-577 [CD], (all titled "Ascension"), Impulse (It)IMP424, (Jap)SR-3026-8, Y-136. All above titles also on Impulse (Jap)MVCI-23016 [CD] (titled "Complete Ascension"), Impulse GRP2113-2 [CD], 873261 [CD], GRD2-113 [CD], (all 2 CD sets titled "The Major Works of John Coltrane").

Other Versions: 12/6/1995 Rova Saxophone +, R6276

6/15-17/1965

Ornette Coleman

Chappaqua Suite - C6995

Chappaqua Suite : Ornette Coleman (as,ts) Pharoah Sanders (ts) David Izenzon (b) Charles Moffett (d) unknown brass, strings, Joseph Tekula (cond) - N.Y.

Chappaqua suite (pt 1) CBS (F)62896/97
 Chappaqua suite (pt 2)
 Chappaqua suite (pt 3)
 Chappaqua suite (pt 4)

Note: The above is a double LP. "Chappaqua suite" was written and recorded as the soundtrack for the Conrad Rooks film "Chappaqua" but was later rejected and not used. The issued version is edited. All above titles also on CBS (Eu)BPG66203, S66403(ed), (Jap)SONP-50249/50, SOPW-13/14, Supraphon (Cz)0152114, SUA15998, SUAST55998.

8/31/1965

George Russell

Lydia & her Friends - R7048

At Beethoven Hall : George Russell Sextet With Guest Artist Don Cherry : Don Cherry (cnt) Bertil Lovgren (tp) Brian Trentham (tb) Ray Pitts (ts) George Russell (p,arr,comp) Cameron Brown (b) Albert "Tootie" Heath (d) Concert "Beethoven Hall", Stuttgart, Germany.

Lydia and her friends : Saba (G)SB15059ST

- Lydia in bags' groove
- Lydia's confirmation
- Lydia round midnight
- Talkin' Lydia home

Note: Saba (G)SB15059ST titled "At Beethoven Hall, Vol. 1". All titles from Saba (G)SB15059ST also on MPS (Jap)YS-2103-MP, PSS-192, ULX-30P, ULS-1726P, Polydor 583706. All above titles also on BASF/MPS (G)MC25125 (2 LP set).

9/24/1965

Sun Ra

The Magic City - R92

The Magic City : Sun Ra And His Solar Arkestra : Walter Miller (tp) Ali Hassan (tb) Marshall Allen (as,fl,picc) Danny Davis (as,fl) Harry Spencer (as) John Gilmore (ts) Pat Patrick (bar,fl) Robert Cummings (b-cl) Sun Ra (clavioline,p) Ronnie Boykins (b) Roger Blank (d) James Jacson (perc) Thomas "Bugs" Hunter (reverb) - N.Y.

The magic city Saturn LPB 711, 403, Impulse AS-9243, Evidence ECD22069-2 [CD]

10/15/1965

Wayne Shorter

The All Seeing Eye - S6124

Freddie Hubbard (tp,flhrn) Alan Shorter (flhrn-1) Grachan Moncur, III (tb) James Spaulding (as) Wayne Shorter (ts) Herbie Hancock (p) Ron Carter (b) Joe Chambers (d) - Engelwood Cliffs, N.J.

1668 (tk 2) The all-seeing eye Blue Note BLP4219, CDP8-29100-2 [CD]
 1669 (tk 3) Genesis
 1670 (tk 8) Chaos , Blue Note 8-59072-2 [CD]
 1671 (tk 20) Face of the deep
 1672 (tk 24) Mephistopheles (1)

Note: Blue Note BLP4219(mono) = BST84219(stereo). All above titles also on Blue Note (Jap)GXX-8004.12/24/1965

12/24/1965

Don Cherry

Complete Communion - C4255

Complete Communion : Don Cherry (cnt) Gato Barbieri (ts) Henry Grimes (b) Ed Blackwell (d) - Englewood Cliffs, N.J.

1675 tk 2 Complete communion Blue Note BLP4226, 5-22673-2 [CD]
 Complete communion
 And now
 Golden heart
 Remembrance

Note: Blue Note BLP4226(mono) = BST84226(stereo).All above titles also on Mosaic MQ3-145, MD2-145 [CD], titled "The Complete Blue Note Recordings of Don Cherry"; see various flwg sessions to November 11, 1966 for rest of these 3 LP/2 CD sets.All above titles also on Blue Note (Sp)HBN451-05, HBNS-451-05.

Other Performances: 3/3,17 & 31/1966, C4255.10, C4256 Live "Jazzhus Montmartre", Copenhagen, Denmark (w/ Gato Barbieri, Aldo Romano, Karl Berger & Bo Stief)

Other Versions: 4/13-16/1996 Tiziano Tononi (w/ Herb Robertson) "Tiziano Tononi & The Society Of Freely Syncopated Organic Pulses"; 9/28&29/2000, Tom Varner "Second Communion" (Matt Wilson, Tony Malaby); 3/15-19/2004 Ken Vandermark, Poland, "Alchemia" Vandermark 5 & 2/22&23/2010, Aldo Romano, "Complete Communion - To Don Cherry", Paris

12/24/1965

Don Cherry

Elephantasy - C4255

Complete Communion : Don Cherry (cnt) Gato Barbieri (ts) Henry Grimes (b) Ed Blackwell (d) - Englewood Cliffs, N.J.

1674 tk 3 Elephantasy Blue Note BLP4226, 5-22673-2 [CD]
 Elephantasy
 Our feelings
 Bismallah
 Wind, sand and stars

Note: Same as Complete Communion, Other versions & Performances may not include Elephantasy, seems to be viewed as a unit with Complete Communion, but unclear if it is included on each version.

2/4/1966

Giorgio Gaslini

Nuovi Sentimenti - G1009

Giorgio Gaslini Ensemble : Don Cherry, Enrico Rava (tp) Gianni Bedori (as,fl)
 Gato Barbieri (ts) Steve Lacy (sop) Giorgio Gaslini (p) Kent Carter, Jean-Francois
 Jenny-Clark (b) Aldo Romano, Franco Tonani (d) - Milan.

Nuovi sentimenti HMV (It)QELP8154, EMI (F)3C064-18036

- Recitativo e aria
- Marcia dell 'uomo
- Nuovi sentimenti
- Rotazioni

Note: All above titles also on Soul Note (It)121352/353 [CD].

2/7/1966

Duke Ellington

La plus belle Africaine - E2111

Duke Ellington And His Orchestra : Cat Anderson, Cootie Williams, Herbie Jones,
 Mercer Ellington (tp) Lawrence Brown, Chuck Connors, Buster Cooper (tb) Jim-
 my Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves
 (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) John Lamb (b) Skeets Marsh,
 Sam Woodyard (d) flwg added on (1): Joe Comfort (b) Gus Johnson (d) Ella
 Fitzgerald (vcl) - first concert, Koserthuset, Stockholm, Swe.

La plus belle Africaine M.F. Distribution MF204/5, Black Lion (E)BLM52031,
 Jazz Hour (Eu)JHR73544 [CD], Jazz World

Other Versions: Ellington performed this over 30 times He independently lists the names of the movements in his biography *Music is My Mistress*, but listed only the entire main title on most recordings, making it difficult to discover the various versions he recorded. The most famous versions are with Ella Fitzgerald from the Cote D'Azor concerts and on the 1966 tour featuring Ellington and Fitzgerald together.

2/21/1966

Duke Ellington**The Sacred Concert - E2116**

Duke Ellington And His Orchestra : Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington (tp) Lawrence Brown, Chuck Connors, Buster Cooper (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) John Lamb (b) Sam Woodyard (d) George Webb, Cliff Adams Singers (vcl) - "Coventry Cathedral", Coventry, England.

Sacred concert

Introduction

New world a-comin' (1)

Come Sunday

Montage [Light]

Come Easter Azure (Swd)CA6 [Cass]

Tell me it's the truth

In the beginning God (gw, cas vcl)

West Indian pancake

La plus belle africaine

Interview

Note: (1) Duke Ellington (p) only. Taped by Granada Television for telecast on April 10, 1966.

3/7/1996

Andrew Hill**Change/Involution - H5972**

Involution : The Andrew Hill Quartet : Sam Rivers (ts) Andrew Hill (p,celeste-1) Walter Booker (b) J.C. Moses (d) - Englewood Cliffs, N.J.

1708 (tk 1) Violence Blue Note BN-LA453-H2, 3-85190-2 [CD]

(tk 3)Violence (alt) (1)

1709 (tk 5) Hope

1710 (tk 7) Illusion

1711 (tk 10) Pain (sr out)

1712 (tk 16) Desire

(tk 18) Desire (alt)

1713 (tk 19) Lust (sr out)

Note: Blue Note BN-LA453-H2 is a double LP; other LP by Sam Rivers. Blue Note 3-85190-2 [CD] titled "Change". All above titles also on Mosaic MR10-161, MD7-161 [CD].

*Note - The movements were titled after recording them, it is heavily improvised, yet still sounds like a cohesive song cycle.

3/31/1966

Don Cherry/Albert Ayler

Suite for Albert Ayler - C4257

Live At The Montmartre, Vol. 2 : Don Cherry Quintet : Don Cherry (cnt) Gato Barbieri (ts) Karl Berger (vib) Bo Stief (b) Aldo Romano (d) - Live "Jazzhus Montmartre", Copenhagen, Denmark.

Suite for Albert Ayler Magnetic (G)MRCD112 [CD]

- Ghosts
- Holy spirit
- Ghosts

Note: All above titles also on ESP-Disc 4043 [CD] titled "Live at Cafe Montmartre 1966, Volume Two". * Possibly a medley?

5/9/1966

Don Cherry

Suite - C4257.10

Don Cherry (cnt) Gato Barbieri (ts) Karl Berger (vib) Bo Stief (b) Aldo Romano (d) - Hilversum, The Netherlands, May 9, 1966

Suite: Free Factory (Sp)069 [CD]

- For the children
- Afro blue
- I remember Clifford

Note: *Possibly a medley?

5/31/1966

J.J. Johnson/Freidrich Gulda

Euro-suite - G7197

Friedrich Gulda Und Sein Euro Jazz Orchester : Ernie Royal, Rolf Ericson, Kenny Wheeler (tp) Ray Premru (b-tp) J.J. Johnson, Erich Kleinschuster (tb) Rudolf Josel (b-tb) Ralph Isakson (fhr) Alfie Reece (tu) Herb Geller (as,fl) Hans Salomon (as,ts,b-cl) Tubby Hayes (ts,fl) Ronnie Ross (bar) Joe Zawinul (p) Pierre Cavalli (g,) Ron Carter (b) Mel Lewis (d) - Concert, "Philharmonic Hall", Berlin, Germany, May 31, 1966

Euro-suite Preiserrecords (Au)SPR3141

12/5/1966

J.J. Johnson

Euro (pt.1 &2, excerpts) - J3978

Snooky Young, Art Farmer (tp,flhrn) J.J. Johnson, Benny Powell (tb) Tony Studd (b-tb) Jimmy Buffington, Ray Alonge (fhr) Jerome Richardson (cl,as,fl) Frank

Wess (ts,fl,cl) Tommy Newsom (bar,fl,b-cl) Hank Jones (p) Ron Carter (b) Grady Tate (d) - N.Y.

TPA1-5285 Euro 1 Vic LPM3833, Bluebird 6277-2-RB [CD]
TPA1-5286 Euro 2

Note: Victor LPM3833(mono) = Victor LSP3833(stereo). All titles from Victor LPM3833 also on RCA (Jap)SHP-5653, RCA-6014, RGP-1169, Sony (Jap)32DP-907 [CD], RCA (Sp)74321-47791-2 [CD]. All above titles also on on RCA (F)NL89367, Bluebird (Eu)ND86277 [CD], Lonehill Jazz (Sp)LHJ10293 [CD].

6/15 & 16/1966

Harold Vick

The Caribbean Suite - V1790 & V1791

Harold Vick And His Orchestra : Blue Mitchell (tp,perc) Harold Vick (fl,sop,ts) Bobby Hutcherson (vib) Albert Dailey (p) Everett Barksdale (g) Walter Booker (b) Mickey Roker (d) Montego Joe, Manuel Ramos (perc) - N.Y.

TPA1-5080 Bongo chant (1) RCA LPM3677
TPA1-5081 Beguine (1)
TPA1-5082 Wha' hupp'n (1)
TPA1-5083 Letitia
TPA1-5084 Mango walk (1)
TPA1-5085 Tiempo medio lento (1) 47-9101

Note: All above titles also on RCA 82876643552 [CD] titled "The Caribbean Suite"; see flwg session for rest of CD.

V1791 - 6/16/1966

TPA1-5086 Barbados RCA 47-9101
TPA1-5087 Dance of the Zombies (1) LPM3677
TPA1-5088 Jamaica farewell
TPA1-5089 Haitian ritual (1)
TPA1-5090 Saga boy (1) 45-9101

Note: (1) According to some sources only these titles are part of the "Caribbean Suite". RCA LPM3677(mono) = LSP3677(stereo). All titles from RCA LPM3677 also on RCA (Jap)SHP-5642. All above titles also on RCA 82876643552 [CD].

6/21/1966

Gerald Wilson

Teotihuacan suite (excerpts) - W7458

The Golden Sword : Al Porcino, Jules Chaiken, Freddie Hill, Mel Moore, Jimmy Owens (tp) Mike Barone (tb,arr) John Ewing, Lester Robertson (tb) Ernie Tack (b-tb) Anthony Ortega (as,fl) Jimmy Woods (sop,as) Harold Land, Teddy Edwards

(ts) Jack Nimitz (bar) William Green (fl,pic) Roy Ayers (vib) Jack Wilson (p) Buddy Woodson (b) Mel Lee (d) Max Garduno (cga) Gerald Wilson (arr,maracas) - L.A.

The feather (from Teotihuacan suite) (mb arr) Pacific Jazz PJ-10111, ST-4-0111 , ST-4-0111, PJ-LA889-H, World Pacific ST-20174

The serpent (from Teotihuacan suite) Pacific Jazz PJ-10111

Note: Pacific Jazz ST-4-0111 titled "The Golden Sword"; see flwg 2 sessions for the rest of this mini LP. All above titles also on Mosaic MD5-198 [CD].

8/1966

Archie Shepp

A portrait of Robert Thompson - S5539

Mama Too Tight : Tommy Turrentine (tp) Roswell Rudd, Grachan Moncur, III (tb) Perry Robinson (cl) Archie Shepp (ts) Howard Johnson (tu) Charlie Haden (b) Beaver Harris (d) - N.Y.

90620 A portrait of Robert Thompson (as a young man) Impulse A(S)9134, Musica Jazz (It) IMP11932 [CD],

(Introducing :)

Prelude to a kiss

The break strain - King Cotton

Dem basses

9/18/1966

Randy Weston

African Cookbook - W4088*

Monterey '66 : Ray Copeland (tp,flhrn) Booker Ervin (ts) Cecil Payne (bar) Randy Weston (p) Vishnu Bill Wood (b) Lennie McBrowne (d) Big Black (cga)- Live, Monterey Jazz Festival, Monterey, CA.

African cookbook - Verve 314-519698-2 (CD), EmArcy (Jap) PHCE-1057 [CD].

*Note: The African Cookbook appears to have changed over time, the initial recordings seem to not be a suite version. Weston has several albums titled African Cookbook and eventually in 2009 recorded a "suite" version of the piece.

*Other Performances - 10/1964, "Randy!"; 6/1969, Paris, "African Cookbook : Randy Weston's African Rhythm"; 5/20-21/1991 as a movement in "Spirits of Our Ancestors"

12/12/2009 - W4127.20

The Storyteller - Live at Dizzy's Club Coca-Cola : Randy Weston and his African Rhythms Sextet : Benny Powell (tb) T.K. Blue (fl,saxes) Randy Weston (p) Alex

Blake (b) Lewis Nash (d) Neil Clarke (perc) + The Jazz Heritage Orchestra of Cleveland State University - Live "Dizzy's Club Coca-Cola", N.Y.

African cookbook (suite) Motema Music MTM-51 [CD]
 The shrine
 Loose wig (suite)
 Wig loose

Other Versions: 7/14/1967, Eric Kloss, "First Class Kloss"

9/19/1966

Don Cherry

Symphony For Improvisers - C4258

Don Cherry (cnt) Gato Barbieri (ts) Pharoah Sanders (ts,pic-1) Karl Berger (vib,p)
 Henry Grimes, Jean-Francois Jenny-Clark (b) Ed Blackwell (d)- Englewood Cliffs,
 N.J., September 19, 1966

1786 tk 2 Symphony for improvisers (1) Blue Note BLP4247, 8-28976-2 [CD]

- Symphony for improvisers (1)
- Nu creative love (1)
- What's not serious (1)
- Infant happiness (1)

1787 tk 5 Manhattan cry

- Manhattan cry
- Lunatic
- Sparkle plenty
- Om nu

Note: Blue Note BLP4247(mono) = BST84247(stereo). All above titles also
 on Blue Note B1-28976, 5-63823-2 [CD], (Jap)GXK-8150, BNJ-71048, Mosaic
 MQ3-145, MD2-145 [CD].

10/6/1966

Cecil Taylor

With [Exit] - T979

Conquistador ! - Bill Dixon (tp) Jimmy Lyons (as) Cecil Taylor (p) Henry Grimes,
 Alan Silva (b) Andrew Cyrille (d) - Englewood Cliffs, N.J.

1781 (tk 2) With [Exit] Blue Note BLP4260, CDP7-84260-2 [CD]
 1781 (tk ?) With [Exit] (alt)

10/6/1966

Cecil Taylor

Conquistador ! - T979

Bill Dixon (tp) Jimmy Lyons (as) Cecil Taylor (p) Henry Grimes, Alan Silva (b) Andrew Cyrille (d) - Englewood Cliffs, N.J.

1782 (tk 10) Conquistador Blue Note BLP4260, CDP7-84260-2 [CD]

Note: Blue Note BLP4260(mono) = BST84260(stereo). Both titles from Blue Note BLP4260 also on Blue Note CDP7-46535-2 [CD], (Jap)G XK-8148, BNJ-71049, CP32-5218 [CD], TOCJ-4260 [CD], (Eu)300290 [CD], 7842602 [CD]. All above titles also on Blue Note 7243-5-76749-2-B [CD].

10/18/1966

Don Ellis

Concerto for trumpet - E2457

Don Ellis Orchestra In 3 2/3 Time : Don Ellis, Glenn Stuart, Ed Warren, Alan Weight, Bob Harmon (tp) Dave Wells, Ron Myers (tb) Terry Woodson (b-tb) Ruben Leon (fl,sop,as) Tom Scott (saxello) Ira Schulman, Ron Starr (fl,cl,ts) John Magruder (fl,cl,b-cl,bar) Dave Mackay (p) Ray Neapolitan, Frank De La Rosa, Chuck Domanico (b) Steve Bohannon, Alan Estes (d) Chino Valdes (cga,bgo) Alan Estes (timb) - Live, Pacific Jazz Festival, Costa Mesa, CA.

Concerto for trumpet Liberty LBL83060E, Pacific Jazz 5-23996-2 [CD], Pacific Jazz PJ10112, ST20112, Pacific Jazz/Liberty 88138, Pacific Jazz 4-94768-2 [CD], PCF Jazz (Jap)CJ32-5006 [CD]

Note: Pacific Jazz/Liberty 88138 is a 45 rpm release.

12/19-21/1966

Duke Ellington

The Far East Suite - E2136, E2137 & E2138

Far East Suite : Cootie Williams, Cat Anderson, Herbie Jones, Mercer Ellington (tp) Lawrence Brown, Buster Cooper, Chuck Connors (tb) Johnny Hodges (as) Russell Procope (as,cl) Paul Gonsalves (ts) Jimmy Hamilton (cl,ts) Harry Carney (bar) Duke Ellington (p) John Lamb (b) Rufus Jones (d) - N.Y.

The Far East suite

TPA1-9147-4 Tourist point of view (*) Bluebird 55614-2 [CD]

TPA1-9147-5 Tourist point of view Bluebird 66551-2 [CD]

TPA1-9147-7 Tourist point of view RCA Victor LPM(LSP)3782, RCA PLA45699, Franklin Mint GJR022, Bluebird 66551-2 [CD], 55614-2 [CD]

TPA1-1948-3 Amad RCA Victor LPM(LSP)3782, RCA PLA45699, Bluebird 66551-2 [CD], 55614-2 [CD]

TPA1-9148-5 Amad Bluebird 66551-2 [CD]

TPA1-9148-7 Amad (*) Bluebird 55614-2 [CD]

Note: The two titles on RCA Victor LPM3792 also on Bluebird 7640-2-RB [CD] titled "The Far East Suite"; see flwg two sessions for rest of CD. Bluebird 66551-

2 [CD] titled "The Far East Suite - Special Mix"; see flwg two sessions for rest of CD. Bluebird 55614-2 [CD] titled "Duke Ellington's Far East Suite"; see flwg two sessions for rest of CD. All titles and takes, except (*), also on RCA Victor 09026-63386-2 [CD].

TPA1-9149-3 Agra Vic LPM(LSP)3782, RCA PL45699, RCA Bluebird 7640-2-RB [CD]

TPA1-9150- Bluebird of Delhi (unissued)

TPA1-9151-2 Ad lib on Nippon Vic LPM(LSP)3782, RCA PL45699, RCA Bluebird 7640-2-RB [CD]

TPA1-9151-4 Ad lib on Nippon (*) Vic LPM(LSP)3782, Bluebird 55614-2 [CD]

TPA1-9152-1 Isfahan Vic LPM(LSP)3782, RCA PL45699, RCA Bluebird 7640-2-RB [CD], RCA Victor/BMG Classics 09026-63672-2 [CD], RCA Victor 09026-63459-2 [CD]

TPA1-9152-2 Isfahan Bluebird 66551-2 [CD]

Note: All issued titles, except (*), also on RCA Victor 09026-63386-2 [CD], Bluebird 66551-2 [CD]. All issued titles also on Bluebird 55614-2 [CD]. The above date has been given for a partial fragment of a Harry Carney interview by Canadian interviewer Henry Whiston on Azure (Swd)CA14 [Cass].

TPA1-9153-15 Depk (*) Bluebird 55614-2 [CD]

TPA1-9153-17 Depk Vic LPM(LSP)3782, RCA PL45699

TPA1-9154-4 Mount Harissa (*) Bluebird 55614-2 [CD]

TPA1-9154-5 Mount Harissa Vic LPM(LSP)3782, RCA PL45699

TPA1-9150-12 Bluebird of Delhi [Mynah]

TPA1-9150-8 Bluebird of Delhi [Mynah] Bluebird 66551-2 [CD]

TPA1-9150-9 Bluebird of Delhi [Mynah] (*) Bluebird 55614-2 [CD]

TPA1-9155-2 Blue pepper [Far east of the blues] Vic LPM(LSP)3782, RCA PL45699, RCA Victor/BMG Classics 09026-63672-2 [CD]

Note: Those titles on RCA Victor LPM(LSP)3782 also on RCA Bluebird 7640-2-RB [CD]. All titles, except (*), also on RCA Victor 09026-63386-2 [CD], Bluebird 66551-2 [CD]. All above titles also on Bluebird 55614-2 [CD].

12/21/1966

Gunter Hampel

Assemblage - H1019

Music From Europe : Willem Breuker (as,sop,ts,bar,cl,b-cl) Gunter Hampel (vib,b-cl,fl) Piet Hein Veening (b) Pierre Courbois (d) - Baarn, Holland.

Assemblage ESP Disk 1042, 1042 [CD]

Dissociation

Consolation

Renunciation

Modul

Esotheric
Epiphany
Turbulence

1967

Sun Ra

Atlantis - R101

Sun Ra And His Astro Infinity Arkestra : Wayne Harris (tp) poss. Jothan Callins (tp) Ali Hassan, Charles Stephens (tb) Bob Northern (fhr) Danny Ray Thompson (as) John Gilmore (ts,perc) Danny Davis (as) Pat Patrick (bar,fl) Marshall Allen (as,oboe,Jupiterian fl) Robert Cummings (b-cl) Sun Ra (solar sound,org,clavio-line) James Jacson (log-drums) Robert Barry (d,lightning-d) Clifford Jarvis (d) "Olatunji Center of African Culture", New York,

Atlantis Saturn ESR 507, Impulse AS-9239, Evidence ECD22067-2 [CD]

2/16 & 17/1967

Oliver Nelson

The Kennedy Dream: A Musical tribute to John Fitzgerald Kennedy - N733 & N734

The Kennedy Dream : A Musical Tribute To John Fitzgerald Kennedy : large orchestra incl. Snooky Young (tp) Jerome Richardson, Jerry Dodgion (reeds) Phil Woods (as) Phil Bodner (eng-hrn) Danny Bank (b-cl) Hank Jones (p,el-clavinet) George Duvivier (b) Don Butterfield (tu) Grady Tate (d) Oliver Nelson (cond,arr,comp-1) John F. Kennedy (voice) + strings - N.Y.

90748 Day in Dallas (1) Impulse A(S)9144

90749 The rights of all (1)

90750 Tolerance (1)

90751 Jacqueline (1)

90752 Jack Kennedy memorial waltz

90753 A genuine peace (1)

90754 Let the word go forth (1)

90755 The artists' rightful place [Patterns for Orchestra] (1)

Note: "The artist's rightful place" also known as "Patterns for orchestra". All above titles also on Mosaic MD6-233 [CD], Verve B0006705-02 [CD].

3/15/1967

Duke Ellington

The Combo Suite - E2151

The Intimacy Of The Blues : Duke Ellington And His Small Band : Cat Anderson (tp) Lawrence Brown (tb) Johnny Hodges (as) Paul Gonsalves (ts) Harry Carney (bar) Duke Ellington (p) John Lamb (b) Rufus Jones (d) - N.Y.

Combo suite

tk-2 Out south Fantasy F9640, OJC CD624-2 [CD]

tk-1,2 &4 Tell me 'bout my baby
 tk-3 Tell me 'bout my baby Fantasy F9640, OJC CD624-2 [CD]
 tk-A 2 Kentucky Avenue, A.C. (intro)
 tk-A-1 Kentucky Avenue, A.C. Fantasy F9640, OJC CD624-2 [CD], ZYX
 (G)60036-2 [CD]
 tk-B-2 Kentucky Avenue, A.C. (brkdn)
 tk-C-3 Kentucky Avenue, A.C. (insert)
 tk-D+E Near north (false st)
 tk-F-1 Near north Fantasy F9640, OJC CD624-2 [CD]
 tk-G-2 Near north
 tk-?, T, U-? Soul country (reh)
 tk-I , J Soul country (brkdn)
 tk-?, H-4, K+L-5, O,R & S-2 Soul country (intro)
 tk-M-1, P-3, Q-4, S-5 Soul country (false st)
 tk-N-2 Soul country Fantasy F9640, OJC CD624-2 [CD]

Note: "Tell me 'bout my baby" aka "I don't want nobody but you". "Kentucky Avenue, A.C." aka "First bass". "Soul country" aka "Lucy". The Combo Suite was released by Fantasy in 1984. OJC CD624-2 [CD] titled "Duke Ellington small bands"; same additional dates as Fantasy F9640.

5/25/1967

Pete LaRoca

Turkish Women at the Bath - L39

John Gilmore (ts) Chick Corea (p) Walter Booker (b) Pete La Roca (d) - N.Y.

Turkish women at the baths Douglas SD782, Muse MR5011
 Dancing girl
 Love planet
 Marjoun
 Bliss
 Sin Street
 And so

Note: All above titles also on Happy Bird B/90058, Muse (Eu)900323. Happy Bird and Muse issues as by Chick Corea. All above titles also on 32 Jazz 32052 [CD] titled "Turkish Women at the Baths". All above titles also on Fresh Sound (Sp)FSRCD1631 [CD] titled "Turkish Women At The Bath".

6/2 & 3/1967

George Gruntz

Maghreb cantata - G6694

Noon In Tunisia : Sahib Shihab (sop,fl,tamb) Jean-Luc Ponty (vln) George Gruntz (p) Eberhard Weber (b) Daniel Humair (d) Salah el Mahdi (nai,darbouka,bendire) Jelloul Osman (mezoued,bendire,tabla) Moktar Slama (zoukra,bendire) Hattab Jouini (tabla,darbouka,bendire) - Villingen, Germany.

Maghreb cantata (G)SB15132ST, (Jap)UCCM-9239 [CD]

Is tikhbar

Ghitta

Alaji

Djerbi

M'rabaa

Buanuara

Fazani

10/20/1967

Kenny Clarke/Francy Boland/Johnny Griffin

All blues suite - C5422

Jazz Convention, Volume 1 : Francy Boland/Kenny Clarke Big Band : Benny Bailey, Idrees Sulieman, Jimmy Deuchar, Dusko Goykovich (tp) Ake Persson, Nat Peck, Eric van Lier (tb) Derek Humble (as) Johnny Griffin, Tony Coe, Ronnie Scott (ts) Sahib Shihab (bar) Francy Boland (p,arr) Jimmy Woode (b) Kenny Clarke, Kenny Clare (d) - Cologne, Germany.

All blues suite (3 movements) (*) KPM (E)INT02

Open door

Total blues

Griff's groove (#)

Note: (*) This title was originally titled "Namuriana". (#) This title also on Happy Bird (G)F90097 titled "Jazz 2000"; rest of LP by others.

Other Versions: 5/27/1969, All Blues, C5435, Cologne Germany (different titles and/or order? i.e. - Dia-Blue replaces Griff's groove and is the 2nd movement title and Total Blues is switched to 3rd movement)

11/3&4/1967

George Russell

Othello Ballet Suite - R7050

Rolf Ericson, Bertil Lovgren, Weine Renliden, Lars Samuelson (tp) Georg Vernon, Olle Lind, Christer Torge (tb) Gunnar Wennberg (fhr) Walter Arlind, Aldo Johansson (tu) Bengt Christiansson (fl) Arne Domnerus (as) Jan Garbarek, Bernt Rosengren (ts) Rune Falk (bar) Knud Jorgensen, Lars Sjosten (p) Nicke Wohrmann (g) Lars Blomberg (cello) Roman Dylag (b) Kjell Mattisson (el-b) Jon Christensen (d) Rupert Clemendore, Janos Kajlinger, Thore Swanerud (perc) George Russell (arr,cond,p,org,comp)- Stockholm, Sweden.

Othello ballet suite (pt 1) Sonet (Swd)SLP1409, Flying Dutchman FD10122, FDS122, Soul Note (It)SN1014, 121014-2 [CD]

Othello ballet suite (pt 2) Soul Note (It)SN1014, 121014-2 [CD]

Note: Flying Dutchman FDS122 titled "Othello ballet suite/Electronic organ sonata no. 2"; see October 1, 1968 for rest of LP. Soul Note (It)SN1014, 121014-2 [CD], both titled "Othello ballet suite/Electronic organa sonata no. 1"; see October 1, 1968 for rest of LP/CD.

11/13 & 14/1967

Oliver Nelson

The Jazzhatten Suite - J2464 & J2465

Jazz Interactions Orchestra : Joe Newman (tp,cond) Ernie Royal, Ray Copeland, Burt Collins, Marvin Stamm (tp) Benny Powell, Paul Faulise, Wayne Andre, Jimmy Cleveland (tb) Jimmy Buffington, Ray Alonge (fhr) Don Butterfield (tu) Phil Woods (as,cl) Jerry Dodgion (as,cl,fl) George Marge (ts,cl,fl) Zoot Sims (ts) Danny Bank (bar,b-cl,fl) Patti Bown (p) Ron Carter, George Duvivier (b) Ed Shaughnessy (d) Bobby Rosengarden (perc,vib) Oliver Nelson (comp,arr,cond) - N.Y.

103731 Complex City Verve V/V6-8731
 103732 The East Side/The West Side
 103733 125th and 7th Avenue
 103734 A penthouse dawn
 103735 One for Duke
 103730 A typical day in New York Verve V/V6-8731, Mosaic MD6-233 [CD], Verve B0006705-02 [CD]

Note: All above titles also on Mosaic MD6-233 [CD], Verve B0006705-02 [CD]. All titles from Verve V/V6-8731 also on Verve (E)VLP9202. Some sources give date of both above sessions as October 7, 1967.

11/20 & 21/1967

Gary Burton/Carla Bley

A Genuine Tong Funeral - B16469

Michael Mantler (tp) Jimmy Knepper (tb,b-tb) Howard Johnson (tu,bar) Steve Lacy (sop) Gato Barbieri (ts) Gary Burton (vib) Carla Bley (p,org,arr,cond) Larry Coryell (g) Steve Swallow (b) Bob Moses (d) [as Lonesome Dragon (d)] - N.Y.

UPA1-8563 Some dirge (cb out) RCA-Victor LSP3988
 UPA1-8564 (Interlude :) Shovels
 UPA1-8565 The survivors
 UPA1-8566A The new funeral march (sl,gb,lc,ss,bm out)
 UPA1-8566B Death rolls (mm,jk,sl,gb,hj,gb,lc,ss out)
 UPA1-8567 Grave train
 UPA1-8568 The opening (Interlude :) (mm,jk,sl,hj,cb,gb out)
 UPA1-8569 Intermission music, (F)FXL1-7101, Bluebird6280-1-RB, 6280-2-RB [CD], (Eu)ND86280 [CD]
 UPA1-8570 Lament RCA-Victor LSP3988, Bluebird 6280-1-RB, 6280-2-RB [CD], (Eu)ND86280 [CD]
 UPA1-8572 The new national anthem RCA-Victor LSP3988

UPA1-8574 Silent spring (sl,hj,cb,bm out)
 UPA1-8575 (Fanfare :) Mother of the dead man Bluebird 6280-1-RB, 6280-2-RB[CD], (Eu)ND86280 [CD]
 UPA1-8576 Morning (pt 1) (sl,cb,gb,lc,ss,bm out) RCA-Victor LSP3988, (F)FXL1-7101
 UPA1-8576 Morning (pt 2) (cb,gb out)

Note: All above titles also on RCA (E)SF8015, (E)SF7980, (F)740.548, PL43260, (Jap)SHP-5737, RGP-1177, RCA-Victor 74321-19255-2 [CD], One Way OW34510 [CD], Beat Goes On (E)BGOCD723 [CD].

1/15 & 16/1968

George Russell

Concerto for Self-Accompanied Guitar - R7051

Rune Gustafsson (el-g) George Russell (comp) Stockholm, Sweden.

Concerto for self-accompanied guitar Sonet (Swd)SLP1411/1412

Note: Above title also on Soul Note (It)SN1044/45 = (It)121044/45-1, StrataEast SES19761, Concept CRF004/005, ("not" on Soul Note (It)121044-2 [CD]).

1/22/1968

Duke Ellington

The Second Sacred Concert - E2176

Duke Ellington And His Orchestra : Cat Anderson, Cootie Williams, Mercer Ellington, Herbie Jones (tp) Lawrence Brown, Buster Cooper (tb) Chuck Connors (b-tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonzales (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Jeff Castleman (b) Sam Woodyard, Steve Little (d) Alice Babs, Tony Watkins, Roscoe Gill, Devonne Gardner, Trish Turner (vcl) A.M.E. Mother Zion Church Choir, St. Hilda's School Choir and St. Hugh's School Choir - N.Y., 2-5 p.m. and 6:30-11p.m.

Second sacred concert

Supreme being

Almighty God has those angels (ab,ch vcl)Fantasy F8407/8, Prestige PCD24045-2 [CD]

Heaven (ab vcl,*)

Supreme being (diff take)

Praise God and dance

T.G.T.T. (ab vcl)

Praise God and dance (ab,ch vcl) (diff tk)

Something 'bout believing

It's freedom (ab,dg,tt,rg,tw,ch vcl)

Sweet fat and that

Father forgive

Freedom

Note: St. Hilda's School Choir and St. Hughes School Choir were dubbed in with the rhythm section on January 31, 1968. Fantasy F8407/8 = United Artists UAD60007/8, Prestige PR24045. (*) This title also on Franklin Mint GJR022. For the rest of Fantasy F8407/8, Prestige PCD 24045-2 [CD] see February 19-20, 1968. All issued titles also on RCA Victor 09026-63386-2 [CD].

3/1968

John Dankworth/Kenny Wheeler

Windmill Tilter - The Story Of Don Quixote - W4284

Ken Wheeler and the John Dankworth Orchestra : Kenny Wheeler (flhrn,arr)
Derek Watkins, Hank Shaw, Henry Lowther, Les Condon (tp) Chris Pyne, Mike Gibbs (tb) Dick Hart (tu) or Alfie Reece (tu) Johnny Dankworth (as,ldr) Ray Swinfield (fl,as,bar) Tony Roberts (b-cl,ts) Alan Branscombe (p) or Bob Cornford (p) Dave Holland (b) John Spooner (d) Tristan Fry (vib,cga) - London.

Don the dreamer Fontana (E)STL5494
Bachelor Sam
Sancho (1)
The cave of Montesinos
Altisidora (1)
Don no more

Note: All above titles also on Beat Goes On (E)BGOCD944 [CD] titled "Windmill Tilter - The Story of Don Quixote".

4/2/1968

Gunter Hampel

The four elements - H1020

Studio Reihe Neuer Musik : Gunter Hampel Group With Jeanne Lee : Willem Breuker (b-cl,sop,contra-as,ts,cl) Gunter Hampel (vib,fl,b-cl) Arjen Gorter (b,harmonium) Pierre Courbois (perc) Jeanne Lee (vcl) - Soest.

The four elements Wergo (G)ST80001
Water
Air (jl vcl)
Fire
Ear

5/8/1968

Sonny Criss/Horace Tapscott

Sonny's Dream (Birth Of The New Cool) - C10191

The Sonny Criss Orchestra : Conte Candoli (tp) Dick Nash (tb) Ray Draper (tu) David Sherr (as) Sonny Criss (as,sop) Teddy Edwards (ts) Pete Christlieb (bar) Tommy Flanagan (p) Al McKibbin (b) Everett Brown, Jr. (d) Horace Tapscott (comp,arr) - L.A.

Sonny's dream Prestige PR7576, OJC CD707-2 [CD]

Ballad for Samuel

The black apostles

The golden pearl

Daughter of Cochise

Sandy and Niles

The golden pearl (alt)

Sonny's dream (alt)

Note: All titles from Prestige PR7576 also on Prestige (Jap)SMJ-7516, VICJ-23673 [CD].

6/8/1968

Rahsaan Roland Kirk

Expansions - K2648

Richard Williams (tp) Dick Griffin, Benny Powell (tb) Rahsaan Roland Kirk (ts,manzello,stretch,fl,thumb-p,celeste,arr) Daniel Jones (bassoon) Pepper Adams (bar) Alice Coltrane (harp) Ron Burton (p) Vernon Martin (b) Jimmy Hopps (d) Gerald "Sonny" Brown, Warren Smith (perc) Joe "Habao" Texidor (sound coloring) [aka Joe "Habad" Texidor] tape mixed by Roland Kirk. - N.Y.

14717 Expansions : Atl SD1518

Kirkquest

Kingus Mingus

Celestialness

A dream of beauty reincarnated

Frisko vibrations

Classical jazzical

Ellington psalms

Haynes' brain's sayin's

What's next - overture

Note: All titles from Atlantic SD1518 also issued on Atlantic (E)588178, Collectables COL-CD-6340 [CD].

6/26/1968

Don Cherry

Brotherhood Suite - C4262

Don Cherry (pocket-tp,p,bamboo-flutes,birdwhistle,vcl,gong) Bernt Rosengren (ts,fl,oboe,bamboo-fl) Torbjorn Hultcrantz (b) Leif Wennerstrom (d) - Live "Sergelteatern", Stockholm, Sweden.

Brotherhood suite Flash Music (Swd)FLCD-4 [CD], Caprice (Swd)CAP22053 [CD]

6/28 & 29/1968

Kenny Clarke/Francy Boland

Faces - C5428

Faces 17 Men And Their Music : Kenny Clarke/Francy Boland Big Band : Benny Bailey (tp,flhrn) Idrees Sulieman, Jimmy Deuchar, Dusko Goykovich (tp) Ake Persson, Nat Peck, Eric van Lier (tb) Derek Humble (as) Johnny Griffin, Ronnie Scott, Tony Coe (ts) Sahib Shihab (fl,bar) Fats Sadi (vib,bgo) Francy Boland (p,arr) Jimmy Woode (b) Kenny Clarke, Kenny Clare (d) - Cologne, Germany.

Faces MPS (G)15218

Vortographs
Solarisation
Panchromatic
Macrographic

Note: All above titles also on MPS (G)21.29689, (F)15019, (Jap)ULX-50P, YS-2411, Polydor (E)583.739, Crystal (G)CRY45791, MPS/BASF (G)CRM689ST, Musidisc (F)MPS15019ST, Teichiku (Jap)ULX050.

8/28 & 29/1968

Kenny Clarke/Francy Boland

Latin Kaleidoscope - C5431

Latin Kaleidoscope : Kenny Clarke/Francy Boland : Benny Bailey, Idrees Sulieman, Dusko Goykovich, Milo Pavlovic (tp) Ake Persson, Nat Peck, Eric van Lier (tb) Derek Humble, Phil Woods (as) Johnny Griffin, Tony Coe, Ronnie Scott (ts) Sahib Shihab (bar,as) Francy Boland (p) Jimmy Woode, Jean Warland (b) Kenny Clarke, Kenny Clare (d) Shake Keane, Albert "Tootie" Heath, Tony Inzalaco, Sabu Martinez (perc) - Cologne, Germany.

Latin Kaleidoscope MPS (G)15213

(1st movement)

Un graso de areia
Duas rosas

(2nd movement)

A rosa negra
Uma fita de tres cores

(3rd movement)

Olhos negros
Ramo de Flores

Note: All above titles also on MPS (G)21.29685, (Jap)YS-2418, Prestige PR7760, Polydor (E)583.726, Campi (It)SJG12005. All above titles also on MPS (G)529095-2 [CD] titled "Kenny Clarke/Francy Boland - Three Latin Adventures"; see December 2 & 3, 1968 for rest of CD.

8/28 & 29/1968

Kenny Clarke/Francy Boland**Cuban fever - C5431**

Latin Kaleidoscope : Kenny Clarke/Francy Boland : Benny Bailey, Idrees Sulie-
man, Dusko Goykovich, Milo Pavlovic (tp) Ake Persson, Nat Peck, Eric van Lier
(tb) Derek Humble, Phil Woods (as) Johnny Griffin, Tony Coe, Ronnie Scott (ts)
Sahib Shihab (bar,as) Francy Boland (p) Jimmy Woode, Jean Warland (b) Kenny
Clarke, Kenny Clare (d) Shake Keane, Albert "Tootie" Heath, Tony Inzalaco, Sabu
Martinez (perc) - Cologne, Germany.

Cuban fever MPS (G)15213

(1st movement)

Fiebre Cuban

Mambo de las brujas

Strano sueno

(2nd movement)

Cara bruja

(3rd movement)

Crepusculo y aurora

Note: All above titles also on MPS (G)21.29685, (Jap)YS-2418, Prestige
PR7760, Polydor (E)583.726, Campi (It)SJG12005. All above titles also on MPS
(G)529095-2 [CD] titled "Kenny Clarke/Francy Boland - Three Latin Adventures";
see December 2 & 3, 1968 for rest of CD.

9/2/1968

Don Cherry**ABF Suite - C4262.10**

Live in Stockholm : Don Cherry (pocket-tp,fl,p,perc,vcl) Maffy Falay (tp,fl,perc)
Bernt Rosengren, Tommy Koverhult (ts,fl,perc) Torbjorn Hultcrantz (b) Leif Wen-
nerstrom (d) - Live, ABF House, Stockholm, Sweden.

ABF suite (part 1) Caprice (Swd)CAP21832 [CD]

ABF suite (part 2)

Note: See July 3, 1971 for rest of the above CD.

10/1/1968

George Russell**Electronic Organ Sonata #1 - R7052**

George Russell (org) "Grorud Church", Oslo, Norway.

Electronic organ sonata no. 1 Sonet (Swd)SLP1409, Flying Dutchman FDS122,
Soul Note (It)SN1014, 121014-2 [CD]

Note: Soul Note (It)SN1014 = (It)121014-1.

10/13/1968

Joe McPhee

Birmingham Sunday - M5240.10

Underground Railroad : Reggie Marks (sop,ts,fl,org) Joe Virgillio (sop,ts) Otis Greene (as,hca) Joe McPhee (ts,tp,pocket-cnt,alto-hrn) Ernest Bostic (vib,d,perc) Tyrone Crabb (b) - Live "Holy Cross Monastery", West Park, NY.

(Birmingham Sunday :) Atavistic B00005OR97 [CD]

- Morning song
- Lament
- Hymn of the dragon kings
- Song

11/5/1968

Duke Ellington

The Latin American Suite - E2184

Duke Ellington And His Orchestra : Cootie Williams, Mercer Ellington, Willie Cook, Cat Anderson (tp) Lawrence Brown, Buster Cooper, Chuck Connors (tb) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves (ts) Harold Ashby (ts,cl) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Jeff Castleman (b) Rufus Jones (d) - N.Y.

Latin-American Suite

Oclupaca (*) Fantasy F8419, OJC CD469-2 [CD]

Chico Cuadrado

Eque

The sleeping lady (and the giant who watches over her)

Latin-American sunshine

Brasilliance

Note: OJC CD469-2 [CD] titled "Latin American suite"; see January 7, 1970 for one more title from this CD. (*) This title also on Time-Life Books (Du)Gold'n Jazz TL934/02/01 [CD].

11/6/1968

Duke Ellington

The Degas Suite - E2185 & E2186

Racing World : (Unfinished Film) : Duke Ellington And His Small Band : Willie Cook (tp) Chuck Connors (tb) Jimmy Hamilton (cl,ts) Russell Procope (as,cl) Johnny Hodges (as) Paul Gonsalves (ts) Harold Ashby (ts,cl) Harry Carney (bar,b-cl) Duke Ellington (p) Jeff Castleman (b) Rufus Jones (d) - N.Y.

The Degas Suite

tk-4 Race (de p-solo) LMR 83004 [CD] - tk-1,2,5,6,8,9

tk-14 Opening titles LMR 83004 [CD](*) - tk 10,11, 13

tk-15-20, 43-46, 55-58 Race (intro)

tk-21-26, 42 Pastel

Note: (*)title tk-14 partially used to edit into final issue

tk-5 Race LMR 83004 [CD] tk - 1,2,3,4

tk-7 A.C. [Racing] LMR 83004 [CD] tk - 6

tk-8-16 Pastel tk-17

Trump [Piano pastel] (1) LMR 83004 [CD]

tk-18-25 Prat (reh)

tk-31 Piano pastel LMR 83004 [CD]

tk-33 Sonnet LMR 83004 [CD] tk - 25-30, 32 & 50-54

tk-38 Promenade LMR 83004 [CD] tk - 34-37 & 39-41

tk-47,48 unknown title (false st)

tk-49 Opening titles [A.C.] LMR 83004 [CD]

tk-59 Drawings LMR 83004 [CD]

tk-60 Improvisations (intro)

tk-61 Improvisations (intro)

Improvisations (into brkdn)

tk-62 Improvisations LMR 83004 [CD]

Note: title (1) has Duke Ellington (p) only and is the first "Piano Pastel" of the two so listed on the CD liners. "Improvisations" also known as "The queens guard" or "The run". LMR 83004 [CD] = WEA (G)255402-2 [CD] = Saja 91045-2 [CD] = Kaz (E)CD507 [CD] all titled "Duke Ellington The Private Collection - The Suites, New York, 1968, 1970""; see sessions of November 23 and December 3, 1968 for two more tracks from "Racing World" and sessions in May & June, 1970 for "The River" to complete the CDs.

11/11&12/1968

Don Cherry

The Eternal Rhythm - C4263

Don Cherry (cnt,gndr,gamelan,bengali-fl,bamboo-fl,metal-fl,plastic-fl,haitan guard,northern bells,voice) Albert Mangelsdorff, Eje Thelin (tb) Bernt Rosengren (cl,ts,fl,oboe) Karl Berger (p,vib,gndr gamelan) Joachim Kuhn (p,prepared-p) Sonny Sharrock (g) Arild Andersen (b) Jacques Thollot (d,saron,gamelan,gong,bells,voice) - Live, Berlin, Germany.

Eternal rhythm (pt 1) MPS (G)15204, (Jap)POCJ-2520 [CD]

Baby's breath

Sonny Sharrock

Turkish prayer

Crystal clear (exposition)

Endless beginnings

Baby's breath (fl-solo)

Eternal rhythm (pt 2)

Autumn melody

Lanoo

Crystal clear (development)
 Screaming J
 Always beginnings
 Vietcong (unissued)

Note: All above titles also on MPS (G)21.20680, CRM680, 68225, (F)15007, (Jap)YS-2210, ULX-28, MPS/BASF MB20680.

11/1968 - 6/1971

**Carla Bley/Paul Haines/Michael Mantler/J.C.O.
 The Escalator Over the Hill - B8972 - B8994**

Michael Mantler (tp, ring-modulated-p,perc), Don Cherry (tp,ceramic fl,perc,vcl) Enrico Rava, Michael Snow (tp) Sam Burtis, Jimmy Knepper, Roswell Rudd (tb, vcl) Jack Jeffers (b-tb) Bob Carlisle, Sharon Freeman (fhr) John Buckingham (tu) Perry Robinson (cl), Peggy Imig (cl, ts) Jimmy Lyons, Bill Morimando, Dewey Redman (as) Gato Barbieri (ts) Chris Woods (bar) Nancy Newton (viola) Sam Brown, John McLaughlin (el-g) Leroy Jenkins (vln) Calo Scott (cello) Ron McClure, Charlie Haden, Richard Youngstein (b) Jack Bruce (el-b,vcl) Karl Berger (vib) Paul Motian (d) Roger Dawson (cga, orchestra bells) Souren Baronian (cl, dumbec) Bill Morimando (as, celeste) Carla Bley (org,celeste,calliope, chimes,vcl), Steve Ferguson, Jeanne Lee, Bill Leonard, Viva, Don Preston, Tod Papageorge, Bob Stewart, Rosalind Hupp, Karen Mantler (vcl) (all prev vcl=lead vcl) Jack Jeffers, Linda Ronstadt, Howard Johnson, Paul Jones, Bill Leonard, Timothy Marquand, Jane Blackstone, Sharon Freeman, Sheila Jordan, Nancy Newton, Tod Papageorge Phyllis Schneider, Pat Stewart, Jonathan Cott, Steve Gebhardt, Tyrus Gerlach, Eileen Hale, (voice,vcl) - N.Y.

B8972 - Escalator over the hill JCOA 3LP-EOTH, Virgin (E)JT4001
 B8973 - Stay awake JCOA 3LP-EOTH, Virgin (E)JT4001
 B8974 - Ginger and David JCOA 3LP-EOTH, Virgin (E)JT4001
 B8975 - Song to anything that moves JCOA 3LP-EOTH, Virgin (E)JT4001
 B8976 - EOTH theme JCOA 3LP-EOTH, Virgin (E)JT4001, Musica Jazz (It)ECM/MD (No #) [CD]
 B8977 - Businessmen JCOA 3LP-EOTH, Virgin (E)JT4001, Musica Jazz (It)ECM/MD (No #) [CD]
 B8978 - Ginger and David theme JCOA 3LP-EOTH, Virgin (E)JT4001
 B8979 - Why JCOA 3LP-EOTH, Virgin (E)JT4001
 B8980 - It's not what you do JCOA 3LP-EOTH, Virgin (E)JT4001
 B8981 - Detective writer daughter JCOA 3LP-EOTH, Virgin (E)JT4001
 B8982 - Doctor Why JCOA 3LP-EOTH, Virgin(E)JT4001, Rarum (G)8090 [CD]
 B8983 - Slow dance [Transductory music] JCOA 3LP-EOTH, Virgin (E)JT4001
 B8984 - Smalltown agonist JCOA 3LP-EOTH, Virgin (E)JT4001
 B8985 - End of head JCOA 3LP-EOTH, Virgin (E)JT4001
 B8986 - Over her head JCOA 3LP-EOTH, Virgin (E)JT4001
 B8987 - Little pony soldier JCOA 3LP-EOTH, Virgin (E)JT4001

B8987.10 - Oh say can you do ? JCOA 3LP-EOTH, Virgin (E)JT4001
 B8988 - Holiday in risk JCOA 3LP-EOTH, Virgin (E)JT4001
 B8989 - Holiday in risk theme JCOA 3LP-EOTH, Virgin (E)JT4001
 B8990 - A.I.R. [All India Radio] JCOA 3LP-EOTH, Virgin (E)JT4001
 B8991 - Rawalpindi blues JCOA 3LP-EOTH, Virgin (E)JT4001
 B8992 - End of Rawalpindi JCOA 3LP-EOTH, Virgin (E)JT4001
 B8993 - End of animals JCOA 3LP-EOTH, Virgin (E)JT4001
 B8994 - ... And it's again JCOA 3LP-EOTH, Virgin (E)JT4001

Note: All previous sessions issued on a double CD album JCOA 839 311-2 [CD] & 839 312-2 [CD] as "Escalator over the hill". Musica Jazz (It)ECM/MD (No #) [CD] titled "Davis Diaspora". B8975(1) vcl by double track techniques. Rarum (G)8090 [CD] titled "Carla Bley - Selected Recordings"; see various flwg sessions to July 1999 for more titles; rest of CD by others. B8984 also on JCOA EP-EOTH, a 7" 45 rpm single. B8987 also on JCOA EP-EOTH, a 7" 45 rpm single.

12/2 & 3/1968

Kenny Clarke/Francy Boland

Fellini 712 - C5432

The Kenny Clarke/Francy Boland Big Band : Benny Bailey, Dusko Goykovich, Idrees Sulieman, Jimmy Deuchar (tp,flhrn) Ake Persson, Nat Peck (tb) Eric van Lier (tb,b-tb) Derek Humble (as) Johnny Griffin, Ronnie Scott (ts) Tony Coe (ts,cl) Sahib Shihab (bar,fl,sop) Francy Boland (p,arr) Jean Warland (b) Kenny Clarke, Kenny Clare (d) - Cologne, Germany.

Fellini 712 (Jazz Suite composed by Francy Boland MPS (G)15220

Villa radiouse (1st movement)

'Tween dusk and dawn in Via Urbana (2nd m)

Rosata at Popolo Square (3rd movement)

Note: All above titles also on MPS (G)21.29691, CRM691, (Jap)YS-2318, Polydor (E)583.738 (?), Columbia (Jap)YS-2318, Crystal (G)CRY4592, MPS (G)529095-2 [CD], 9814805 [CD].

2/4 & 5/1969

Yusef Lateef

Detroit - L1476 & L1477

Yusef Lateef's Detroit : Thad Jones, Jimmy Owens, Snooky Young (tp) Yusef Lateef (ts,fl) Hugh Lawson (p) Eric Gale (g) Cecil McBee (b) Chuck Rainey (el-b) Bernard "Pretty" Purdie (d) Albert "Tootie" Heath (perc) Ray Barretto (cga) plus string quartet added on (1). - N.Y.

16246 Woodward Avenue Atl SD1525

16247 Bishop School (1) , 2641

16248 Russell & Elliot , 5104, SD1559, SD1591, Rhino 8122-71256-2 [CD], R2-71551 [CD]

16249 Belle Isle (1) Atl SD1525

Note: Rhino 8122-71256-2 [CD] titled "Atlantic Saxophones"; rest of this CD by others. All above titles also on 32 Jazz 32059 [CD].

L1477 - 2/5/1969

Danny Moore, Snooky Young, Jimmy Owens (tp) Yusef Lateef (ts,fl) Eric Gale (g) Cecil McBee (b) Chuck Rainey (el-b) Bernard "Pretty" Purdie (d) Albert "Tootie" Heath (perc) Norman Pride (cga) plus strings added on (1). - N.Y.

16250 Livingstone playground Atl SD1525

16251 Eastern market (1) , SD2-316

16252 Raymond Winchester (1) , 2641

Note: Atlantic SD2-316 titled "The jazz years"; rest of this 2LP set by others.

2/5/1969

Kalaparush Maurice McIntyre

Humility In The Light Of The Creator - M4576

Wadada Leo Smith (tp,flhrn) Kalaparush Maurice McIntyre (ts,cl,bike-hrn,bells,perc) [aka] Maurice McIntyre (ts,cl,perc) John Stubblefield (sop-1) Ami-na Claudine Myers (p-2) Malachi Favors Maghostut, M'Chaka Uba (b) Thurman Barker (d) - Chicago.

(Suite :) Delmark DS419, Delmark DD-419 [CD]

- Ensemble fate
- Family tree
- Say a prayer for... (2)
- Out there (if anyone should call)
- Melissa (1,2)
- Bismillah (1,2)

Note: Delmark DD-419 [CD] titled "Humility In The Light Of The Creator".

4/27-29/1969

Charlie Haden/Carla Bley

Liberation Music Orchestra - H178

Don Cherry (cnt,Indian-fl,bamboo-fl) Michael Mantler (tp) Roswell Rudd (tb) Bob Northern (fhr,perc) Howard Johnson (tu) Perry Robinson (cl) Gato Barbieri (ts,cl) Dewey Redman (ts,as) Carla Bley (p) Sam Brown (g,thumb-p) Charlie Haden (b) Andrew Cyrille (d-1) Paul Motian (d,perc) - N.Y.

The introduction (dc out) Impulse A9183, MCA-39125, MCAD-39125 [CD]

Song of the united front (dc,sb out)

El quinto regimiento [The fifth regiment]

Los cuatro generales [The four generals]

Viva la quince brigada
 [Long live the fifteenth brigade]
 The ending to the first side (dc out)
 Song for Che
 War orphans (dc out)
 The interlude [Drinking music] (dc out)
 Circus '68 '69 (dc,sb out,1)
 We shall overcome (dc,sb out)

Note: Impulse A9183(mono) = AS9183(stereo). All above titles also on Impulse (Jap)IHJ80037, (Jap)YP8600, (Jap)VIM4640, Probe (E)SPB1027, Impulse (Jap)32XD619 [CD], (Jap)MVCI-23051 [CD], Impulse IMPD-188 [CD].

4/28/1969

George Russell

Electronic Sonata For Souls Loved By Nature - 1968 - R7053

Manfred Schoof (tp) Jan Garbarek (ts) George Russell (p) Terje Rypdal (g,el-g)
 Red Mitchell (b) Jon Christensen (d) Live "Center for the Arts", Hovikodden, Oslo.

Electronic sonata for souls loved by nature pt 1 Strata East SES-1976/1, Soul Note (It)121034-2[CD]

Events I

Events II

Events III

Events IV

Events V

Events VI

Events VII

Electronic sonata for souls loved by nature pt 2

Events VIII

Events IX

Events X

Events XI

Events XII

Events XIII

Events XIV

Note: All above titles also on Flying Dutchman FD10124, FDS124, Soul Note (It)SN1034 = 121034-1.

Other Performances: 10/6/1970, R7055, w/ Swedish Radio Jazz Orchestra, Stockholm; 2/28/1988, R7064.10, "New York - The 4th Tokyo Music Joy '88 : George Russell & The Living Time Orchestra Live in Tokyo"; 8/28-31/1989, R7065, George Russell's Living Time Orchestra, "The London Concert, Volume One", Ronnie Scott's, London & 6/2003, R7066.10, "The 80th Birthday Concert"

6/9&10/1980

Electronic Sonata For Souls Loved By Nature 1980 - R7060

George Russell Sextet : Lew Soloff (tp) Robert Moore (ts,sop) George Russell (p,org) Victor Comer (g) Jean-Francois Jenny-Clark (b) Keith Copeland (perc) Milan, Italy.

Electronic Sonata For Souls Loved By Nature 1980 - Soul Note (It)SN1009, 121009-2 [CD]

Note: Soul Note (It)SN1009 = (It)121009-1. All above titles also on DIW (Jap)DIW-1072.

5/16/1969

Dollar Brand

The aloe and the wild rose - B11575

African Sketchbook : Dollar Brand Xahuri : Abdullah Ibrahim (p) - Bern, Switzerland.

The aloe and the wild rose Enja (G)2026, 1026-2 [CD]
 Wild rose
 South Easter
 Sadness

Other Performances: 2/18/1973, Sangoma, Toronto, B11582, Canada

7/10/1969

Jacques Coursil

Black Suite - C9542

Jacques Coursil (tp) Arthur Jones (as) Anthony Braxton (contrabass-cl,sop) Burton Greene (p) Beb Guerin (b) Claude Delcloo (d,perc) - Paris.

Black suite (pt 1) America (F)AM6111, Byg/Actuel (F)529349
 Black suite (pt 2)

7/16/1969

John Tchicai

Afrodisiaca - T1306

John Tchicai & Cadentia Nova Danica : Hugh Steinmetz, Theo Rahbek (tp) Mauritz Tchicai (tb,sousaphone) Kim Menzer (tb,fl) Willy Jagert (ophicleide) Bent Hesselman (fl) Jorgen Thorup (cl) John Tchicai (as,sop) Sune Weimar (as) Christian Kyhl (as,sop) Michael Schou (as,fl) Willem Breuker, Mogens Bollerup (ts) Niels Harrit (ts,fl,saw) Ole Kuhl (ts,sop) Max Bruel (bar) Ole Matthiessen, Ole Thilo (org) Pierre Dorge (g) Steffen Andersen (b) Claus Boje, Jon Finsen (d) Anthony Barnett (perc) Giorgio Musoni (balafon,african-d,gong) Simon Koppel (tymp) J.C. Moses (cow-bell,bgo,perc) - Copenhagen.

Afrodisiaca MPS (G)SB15249ST, (Jap)YS-2404-MP

7/26 & 8/22/1969

Don Cherry

Brotherhood Suite - C4262 & C4267

C4262

Don Cherry (pocket-tp,p,bamboo-flutes,birdwhistle,vcl,gong) Bernt Rosengren (ts,fl,oboe,bamboo-fl) Torbjorn Hultcrantz (b) Leif Wennerstrom (d) - Live "Sergelteatern", Stockholm, Sweden, July 26, 1968

Brotherhood suite (I) (includes :) Flash Music (Swd)FLCD-4 [CD], Caprice (Swd)CAP22053 [CD]

Bra Joe Flash Music (Swd)FLCD-4 [CD]

Note: Brotherhood Suite (I) includes Bra Joe composed by Dollar Brand-Abdullah Ibrahim.

C4267

Don Cherry (tp,bamboo-fl,p) Bernt Rosengren, Tommy Koverhult (ts) Torbjorn Hultcrantz (b) Leif Wennerstrom (d) - Live "Sergelteatern", Stockholm, Sweden.

Brotherhood suite (II) Flash Music (Swd)FLCD-4 [CD]

8/1/1969

Andrew Hill

Fragments - H5981

One For One : Bennie Maupin (ts-1,fl-1) Andrew Hill (p) Ron Carter (b) Mickey Roker (d) + string quartet : Sanford Allen (vln) Al Brown, Selwart Clarke (viola) Kermit Moore (cello,dir) - Englewood Cliffs, N.J.

tk 8 Fragments Blue Note BST4489/90, BN-LA459-H2, Mosaic Select MS-016 [CD]

8/11/1969

Bobby Hutcherson/Joe Chambers

Medina - H9269

Harold Land (ts) Bobby Hutcherson (vib) Stanley Cowell (p) Reggie Johnson (b) Joe Chambers (d) - Englewood Cliffs, N.J.

4918 (tk 18) Medina Blue Note LT1086

Note: All above titles also on Blue Note 97508 [CD].

2/10/1971 - C3615

The Almoravid : Woody Shaw (tp) Garnett Brown (ts) Harold Vick (ts,fl) George Cables (el-p) Cecil McBee (b) Joe Chambers (d) - N.Y.

Medina Muse MCD6007 [CD] , MCD6007 [CD], (Jap)BRS-4591 [CD], 32 Jazz 32024 [CD], 32 Jazz 32099 [CD]

Note: Muse MCD6007 [CD], (Jap)BRS-4591 [CD], 32 Jazz 32024 [CD] issued as by Woody Shaw; see Wood Shaw, December 1965 for rest of these issues. 32 Jazz 32099 [CD] titled "The Almoravid".

8/11/1969

Grachan Moncur, III

New Africa - M9459

Grachan Moncur, III (tb) Roscoe Mitchell (as,pic) Archie Shepp (ts-1) Dave Burrell (p) Alan Silva (b) Andrew Cyrille (d) - Paris, France.

New Africa : Actuel (F)229.321

- Queen Taman II (1st movement)
- New Africa I (2nd movement)
- Black call IV (3rd movement)
- Ethiopian market (4th movement)

Note: All above titles also on Affinity (E)AFF38 titled "New Africa", Piccadilly (E)PIC-3520, titled "African concepts", and BYG (F)529.205 titled "New Africa"; rest of these LP's by Aco Dei De Madrugada. All above titles also on Snap 159 [CD] titled "New Africa/One Morning I Woke Up Very Early"; see flwg session for rest of CD. All above titles also on Byg (Jap)BYG-22.

10/5/1969-1/7/1972

Mary Lou Williams

Mary Lou's Mass - W6816, W6819, W6824-W6827

1 - Music For Peace : Roger Glenn (fl) Mary Lou Williams (p,comp,arr) Clarence "Sonny" Henry (g) Chris White (b) David Parker (d) Mustafa Abdul Rahman (cga) Carl Hall, Milt Grayson, James Bailey (vcl) - N.Y., early 1970

2 - Mary Lou Williams (p) Clarence "Sonny" Henry, Leon Thomas (vcl) + others unknown - Concert "Carnegie Hall", N.Y., c. 1970 - Roger Glenn (fl)

3 - Mary Lou Williams (p) Milton Suggs (b) David Parker (d) Ralph MacDonald (perc), N.Y. January, 1972

4 - Mary Lou Williams (p) Milton Suggs (b) Honi Gordon (vcl)

5 - Roger Glenn (fl) Mary Lou Williams (p) Milton Suggs (b) Honi Gordon (vcl,screams) + unknown choir and Howard Roberts (ldr)

6 - Julius Watkins (fhr) Mary Lou Williams (p) Leon Atkinson (g) Milton Suggs (b) David Parker (d) Ralph MacDonald (perc) Peter Whitehead (vcl) + chorus, Howard Roberts (cond)

1 - The Lord says Mary MG7-202, M102

Kyrie Eleison [Lord have mercy]
 In His day
 Holy, holy, holy
 People in trouble
 Praise the Lord

2 - Jesus is the best (sh vcl) Smithsonian Folkway SFWCD40815 [CD]

Willis MA6

Credo

3 - Old time spiritual Mary M102

Medi I

4 - Act of contrition Mary M102, Smithsonian Folkway SFWCD40815 [CD]

5 - Lamb of God Mary M102, Smithsonian Folkway SFWCD40815 [CD]

6 - Praise the Lord [Come holy spirit] Mary M102, Smithsonian Folkway SFW-
 CD40815 [CD]

10/19/1969

Dave Brubeck

The Gates Of Justice - B14729

Dave Brubeck Trio with the Cincinnati Brass Ensemble : Dave Brubeck (p)
 Robert Delcamp (org) Jack Six (b) Alan Dawson (d) McHenry Boatwright (bass-
 baritone vcl) Cantor Harold Orbach (tenor-vcl) The Cincinnati Brass Ensemble,
 Erich Kinzel (cond) The Westminster Choir, Robert Carwithen (dir) - Cincinnati,
 Ohio.

The Gates of Justice Decca DL710175

Lord, the Heaven of Heavens

Oh, come let us sing

Open the gates

Chorale

Except the Lord build the house

Lord, Lord

Ye shall be holy

Shout unto the Lord

When I behold the Heavens

How glorious is thy name

The Lord is good

His truth is a shield

Oh, come let us sing a new song

Note: "The Gates of Justice" was written in response to a commission from
 the College-Conservatory of Music of the University of Cincinnati and the Union
 of American Hebrew Congregations through the auspices of the Corbett Founda-
 tion, and was first performed on the occasion of the dedication of Rockdale Tem-
 ple in Cincinnati, on October 19, 1969. All above titles also on MCA MACS3477,
 (Jap)MCA-5047.

12/11/1969

Albert "Tootie" Heath/Mtume

Kawaida - H3746

Don Cherry (tp) Jimmy Heath (ts,sop) Billy Bonner (fl-1,perc-1) Herbie Hancock (p) Buster Williams (b) Albert "Tootie" Heath (d) Ed Blackwell (bells,perc) Mtume (cga) - N.Y.

Baraka [Blessing] Trip TLP5032, O'Be 301

Maulana Trip TLP5032, O'Be 301, Upfront UPF-194

Kawaida

Dunia

Kamili

Note: All above titles also on Trip (Jap)BT5015 titled "Kawaida". Upfront UPF-194 titled "Traces". All above titles also on Jazz World (B)JWD102.232 [CD] titled "Baraka". *Mtume seems to have organized this session, though his father Albert Heath (& uncle Jimmy) seem to have been contractually the leaders, the work was music meant to express to a particular form of religious teaching.

12/21/1969

Dave Burrell/Puccini

La Vie De Boheme - B16163

Rick Colbeck (tp,p,harp) Grachan Moncur, III (tb,chimes) Kenneth Terroade (ts,fl) Dave Burrell (p,harp) Beb Guerin (b) Claude Delcloo (d,tymp,chimes) Eleanor Burrell (vcl) - Paris, France.

La vie de Boheme (Puccini) Byg-Actuel (F)529.330

First Act

Second Act (1st part)

Second Act (2nd part)

Third act

Fourth act

Note: All above titles also on Byg-Actuel (Jap)BYG-29.

1970

Charles Lloyd

Hejira [Flight from Mecca] - L4969

Moon Man : Charles Lloyd (ts,fl) Mike Cohen (keyboards) Kenneth Jenkins (b) James Zitro (d) Ned Donehy, Bob Jenkins (unknown inst.) - L.A.

Hejira [Flight from Mecca] : Kapp KS3634

- Prayer

- Exile

- Journey

- Hurrikit

- Forever

4/27 & 5/13/1970

Duke Ellington

New Orleans Suite - E2223 & E2225

Harold "Money" Johnson, Cootie Williams, Mercer Ellington, Alan Rubin, Fred Stone (tp) Booty Wood, Julian Priester, Malcolm Taylor (tb) Russell Procope (as,cl) Johnny Hodges (as) Norris Turney (as,ts,cl,fl) Harold Ashby (ts,cl) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Wild Bill Davis (org-1) Joe Benjamin (b) Rufus Jones (d) - N.Y.

4/27/1970

New Orleans Suite

tk-1 & 3 Second line (brkdn)

tk-2 & 4 Second line

tk-5 Second line (reh)

tk-6 Second line

Atlantic SD1580

tk-7 Bourbon Street jingling jollies (brkdn coda)

tk-8 & 10 Bourbon Street jingling jollies (false st)

tk-9,11 & 16 Bourbon Street jingling jollies (brkdn)

tk-12 Bourbon Street jingling jollies (reh)

tk-13 Bourbon Street jingling jollies (end incompl)

tk-14 Bourbon Street jingling jollies (end)

tk-15 Bourbon Street jingling jollies (reh brkdn)

tk-17 Bourbon Street jingling jollies (false st)

tk-18 Bourbon Street jingling jollies

Atlantic SD1580

tk-19 Aristocracy a la Jean Lafitte (no music)

tk-20 & 22 Aristocracy a la Jean Lafitte

tk-21 Aristocracy a la Jean Lafitte

Atlantic SD1580, Franklin

Mint GJR022

tk-33 Thanks for the beautiful land on the delta (intro)

tk-35 Thanks for the beautiful land on the delta (fl st)

tk-35 Thanks for the beautiful land on the delta

tk-36 Thanks for the beautiful land on the delta Atlantic SD1580

tk-37 Blues for New Orleans (intro reh) (1)

tk-38 Blues for New Orleans (reh sounds) (1)

tk-39 Blues for New Orleans (false st) (1)

tk-40 Blues for New Orleans (brkdn) (1)

tk-41 Blues for New Orleans (1)

Atlantic SD1580

tk-42 Rext (intro reh)

tk-42 Rext (false st)

Azure (Swd)CA16 [Cass]

Rext

Storyville (Dan)101-8402 [CD]

5/13/1970

Portrait of Wellman Braud (false st)

tk-2 Portrait of Wellman Braud (brkdn)

tk-3 Portrait of Wellman Braud (3 x false st + compl)
 tk-4 Portrait of Wellman Braud
 tk-5 Portrait of Wellman Braud (false st)
 tk-6 Portrait of Wellman Braud (brkdn + 2 x intro)
 tk-7 Portrait of Wellman Braud Atlantic SD1580
 tk-8 & 9 Portrait of Sidney Bechet (brdn + reh)
 tk-10 Portrait of Sidney Bechet (intro + false st)
 tk-11 Portrait of Sidney Bechet (compl + reh)
 tk-12 & 16 Portrait of Sidney Bechet (reh)
 tk-14 & 15 Portrait of Sidney Bechet (brkdn)
 tk-17 Portrait of Sidney Bechet
 tk-18 Portrait of Sidney Bechet (false st)
 tk-19 Portrait of Sidney Bechet Atlantic SD1580
 tk-20 & 21 Portrait of Louis Armstrong
 tk-22 Portrait of Louis Armstrong Atlantic SD1580
 tk-24 & 25 Portrait of Mahalia Jackson (reh)
 tk-26 Portrait of Mahalia Jackson (brkdn)
 tk-27 Portrait of Mahalia Jackson (no music)
 tk-28 Portrait of Mahalia Jackson Atlantic SD1580

Note: Money Johnson (tp) is out from track 19 on. Mercer Ellington (tp) is out from track 1 to 18. The above titles had temporary four-letter titles assigned by Ellington for reference purposes as follows: "Second line" also known as "Line". "Bourbon Street jingling" also known as "Orle". "Aristocracy a la Jean Lafitte" also known as "Aris". "Thanks for the beautiful land on the delta" also known as "Upth". "Blues for New Orleans" also known as "Newe". Storyville (Dan)101-8402 [CD] titled "New York, New York". Atlantic SD1580 = 2400135, 940070. All titles from Atlantic SD1580 also on Atlantic (G)7567-81376-2 [CD], Atlantic 1580-2 [CD]. "Portrait of Sidney Bechet" also known as "Gula". "Portrait of Louis Armstrong" also known as "Looie"/"Oo-ee". "Portrait of Mahalia Jackson" also known as "Maha"/"Mala". All titles from Atlantic SD(QD)1580 also on Atlantic CS1580-2 [CD], (Arg)20-00135, (E)K40209, (E)50403, (E)2400135, (F)940.070, (G)ATL50.403, (G)781 376-2 [CD], (Jap)(Sp)P8086A, Supraphon (Cz)1151357, Atlantic (G)7567-81376-2 [CD], Atlantic 1580-2 [CD].

Other Performances: 6/23/1970, E2234, Studio Fontana, Milan, Italy (only four movements)

5/11/1970

Rahsaan Roland Kirk

The seeker - K2656

Rahsaan/Rahsaan : Roland Kirk & The Vibration Society : Dick Griffin (tb)
 Howard Johnson (tu) Rahsaan Roland Kirk (ts,fl,manzello,stretch,cl,nose-fl,siren,narrator) Leroy Jenkins (vln) Ron Burton (p) Sonelius Smith (celeste,p-1)
 Vernon Martin (b) Jimmy Madison (d) Alvern Bunn (cga) Joe "Habao" Texidor (tamb,sound tree) - N.Y.

19261 The seeker (suite): Atl SD1575, SD2-303
 (Part I :) Black classical rap
 (Part II :) The seeker
 (Part III :) Thank you, Bird (1)
 (Part IV :) New Orleans

Note: Pre-recorded tapes and other sound effects are also used on this session.

6/15/1970

Duke Ellington

The River: a ballet suite - E2232

Duke Ellington And His Orchestra : Cootie Williams, Mercer Ellington, Fred Stone, Cat Anderson (tp) Booty Wood, Julian Priester, Chuck Connors (tb) Russell Procope (as,cl) Norris Turney (as,ts,cl,fl) Paul Gonsalves (ts) Harold Ashby (ts,cl) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Wild Bill Davis (org) Joe Benjamin (b) Rufus Jones (d) - N.Y.

The river : a ballet suite

tk-7 The mother her majesty the sea LMR 83004 [CD] tk - 1-6
 tk-8 Soft Azure (Swd)CA25 [Cass], Storyville (Dan)101-8402 [CD]
 tk-20 Grap Azure (Swd)CA25 [Cass] tk 9-19
 Mendoza Azure (Swd)CA25 [Cass] tk - 21-24
 tk-26 Ballad (Mixt] Azure (Swd)CA25 [Cass], Storyville (Dan)101-8402 [CD] tk - 25
 tk-27 All too soon (brkdn) Azure (Swd)CA25 [Cass] tk -28
 tk-29 All too soon Fantasy F9640, OJC CD624-2 [CD], Time Life Books (Du)Gold'n Jazz TL934/02/01 [CD], ZYX (G)60036-2 [CD]
 tk-30-36 Hard way (reh)
 tk-38 Some summer fun Pablo 2319-787, OJC CD730-2 [CD] tk-37
 tk-40 Mendoza Pablo 2310-815, OJC CD633-2 [CD]
 tk-42 Just a-sittin' and a-rockin' Fantasy F9640, OJC CD624-2 [CD] tk- 41& 42

Note: Wild Bill Davis (org) only on tracks 32 to 42. "Soft" might have been meant to be the closing of "The River" (Azure liner note) All titles on Fantasy F9640 also on OJCCD-624-2 [CD], (Jap)VJD1065, Fantasy/Carrere (F)CA98.558 [CD].

Other performances: 3/9/1970 - Ellington Orchestra - E2220; 5/11/1970 - Ellington solo - E2224; 6/3/1970 - Ellington Orchestra - E2228; 6/8/1970 - Ellington Orchestra - E2230

6/24/1970

Yusef Lateef

Symphonic Blues Suite - L1491

Yusef Lateef (C-fl,pneumatic,bamboo-fl,ts,bells,tambourine) Barry Harris (p) Bob Cunningham (b,el-b) Albert "Tootie" Heath (d) + The Cologne Radio Orchestra, William Fischer (cond) - Cologne, Germany.

20097 1st movement : FoliaAtl SD1563, Rhino R2-71552 [CD]
 20098 2nd movement : Minuet
 20099 3rd movement : Blues
 20100 4th movement : Passacaglia
 20101 5th movement : Chorale
 Chorale & 6th movement : Blues
 20102 7th movement : Blues, coda

7, 8 & 9/ 1970

Dreams

Dream suite - D6538

Dreams : Randy Brecker (tp,flhrn) Barry Rogers (tb,tu) Michael Brecker (ts,fl) Jeff Kent (keyboards,g,vcl) John Abercrombie (g) Doug Lubahn (b,vcl) Billy Cobham (d,perc) Edward Vernon (vcl) N.Y. & Chicago.

Dream suite Columbia CK47906 [CD], Scorpio 8334 [CD]
 Asset stop
 Jane
 Crunchy granola

7/31/1970

Hank Mobley

Thinking Of Home - M9071

Woody Shaw (tp) Hank Mobley (ts) Cedar Walton (p) Eddie Diehl (g) Mickey Bass (b) Leroy Williams (d) - Englewood Cliffs, N.J.

6737 (tk 23) (Suite :) Blue Note LT1045
 Thinking of home
 The flight
 Home at last

Note: All titles were initially scheduled on Blue Note BST84417 but not released. All above titles also on Blue Note (Jap)GXX-8188, Blue Note 40531 [CD].

8/1970

Steve Lacy

The precipitation suite - L131

Stations : Steve Lacy (sop) Kenneth Terroade (ts) Irene Aebi (cello) Bob Reid (b) Earl Freeman (b-1) Famoudou Don Moye (d) - Paris, France,

The precipitation suite La Compagnie (F)1007
 - I feel a draft

- Cloudy
- Rain

Note: According to The Steve Lacy Discography by H.L. Lindenmaier, La Compagnie (F)1007 could not be found.

Other Performances: L133, 9/9&10/1971, "Lapis" solo w/ overdubs;

8/3/1970

Sun Ra

Black myth - R132

Nuits De La Fondation Maeght, Volume II : Kwame Hadi, Akh Tal Ebah (tp) Marshall Allen (as,fl,picc,oboe,perc) Danny Davis (as,fl,perc) John Gilmore (ts,d,vcl) Robert Cummings (b-cl,perc) Danny Ray Thompson (bar,fl,Neptunian,libflecto) Absholom Ben Shlomo (cl,fl,as) [Virgil Pumphrey (cl,fl,as)] Pat Patrick (bar,b-cl,as,ts,fl,cl,perc) James Jacson (cl,fl,oboe,bassoon,perc) Sun Ra (Rocksichord,org,keyboards,synt,clavinet,vcl) Alan Silva (b,cello,vln) Rashid Salim (vib,d) [William Brister (vib,d)] Nimrod Hunt (hand-d) John Goldsmith (d,tymp) Lex Humphries (d,perc) June Tyson, Gloristeena Knight (dance,vcl) [Ife Tayo (dance,vcl)] Verta Grosvenor (space goddess,dance,vcl) - "Fondation Maeght", St. Paul de Vence,.

Black myth Shandar 10.003, 83505, Jazz View COD007 [CD]
 The shadows took shape
 This strange world
 Journey through the outer darkness

12/21/1970

Alan Silva

Seasons - S6444

Alan Shorter (tp) Lester Bowie, Bernard Vitet (tp,flhrn) Joseph Jarman (sax,fl,bassoon) Roscoe Mitchell (sax,fl,oboe) Steve Lacy (sop) Robin Kenyatta (as,fl) Michel Portal (as,cl,b-cl) Ronnie Beer (ts,sop,fl) Dave Burrell, Bobby Few, Joachim Kuhn (p) Dieter Gewissler (el-vln) Jouck Minor (vln,el-viola) Kent Carter (cello) Irene Aebi (cello,celeste) Alan Silva (b,el-vln,el-sarangi,arc ressort) Malachi Favors Maghostut, Beb Guerin (b) Famoudou Don Moye (d) Jerome Cooper (d,perc,bronte) Oliver Johnson (d,timpani) - Paris, France.

Seasons :

- Part 1 Byg (F)529.342/43/44
- Part 2
- Part 3
- Part 4
- Part 5
- Part 6

1971

Buddy Terry

Awareness - T1866

Cecil Bridgewater (tp,perc) Buddy Terry (ts,sop,fl,perc) Stanley Cowell (p,el-p)
Roland Prince (g) Buster Williams (b,el-b) Victor Gaskin (b,el-b,perc) Mtume
(cga) - N.Y.

Awareness (suite) Mainstream MRL336

Omnipotence

Babylon

Unity

Humility

1971

Julius Hemphill/K Curtis Lyle

The Collected Poem For Blind Lemon Jefferson - L6428.10

K Curtis Lyle and Julius Hemphill : K Curtis Lyle (vcl) acc by Julius Hemphill
(sax,fl) Malinka Kenyatta (vcl) [aka Malinka Elliott (vcl)] St. Louis, MO.

Lemon's holy blues Mbari 5002, Ikef IKEF05 [CD]

Lemon's warm life blues

Lemon's at the shore of the world blues

Lemon's etched in halved moons blues

Lemon's comin' on strong blues

Lemon's born at a bad time under a lemon sign blues

Lemon's revised birdman blues

Devil got my woman blues

Lemon's easy riding skyboat too late earth moving blues or a dozen different blues

Lemon's brand new shiny skyboat blues

Lemon's whistle blowin' heart pealin' blues

Lemon's new world blues

Lemon's fixin' to die blues

Lemon's new shot between planets blues

Lemon's last ditch harmonize my black mule blues (mk vcl)

Lemon's new everclear blues

My own blues

2/11 & 17/1971

Duke Ellington

The Afro-Eurasian Eclipse - E2239.10 & E2240

Duke Ellington And His Orchestra : Cootie Williams, Mercer Ellington, Harold
"Money" Johnson, Eddie Preston (tp) Booty Wood, Malcolm Taylor, Chuck Con-
nors (tb) Russell Procope (as,cl) Norris Turney (as,ts,cl,fl) Paul Gonsalves (ts)

Harold Ashby (ts,cl) Harry Carney (bar,cl,b-cl) Duke Ellington ©, Joe Benjamin (b) Rufus Jones (d) - N.Y.

2/11/1971

Afro-Eurasian eclipse Fantasy F9498

tk-4-15 Gong

tk-16 Chinoiserie

tk-17-20 Tang -

Didjeridoo (unissued)

tk-24-27 Didjeridoo -

2/17/1971

tk-1, 3-7 Gong (brkdn)

tk-2 Gong (false st)

tk-8 Gong Fantasy F9498, OJC CD645-2 [CD]1

tk-9 & 10 Tang (brkdn)

tk-11 Tang (false st)

tk-12 Tang

tk-?? Tang Fantasy F9498, OJC CD645-2 [CD]

tk-15 Didjeridoo (incompl)

tk-16 Didjeridoo Fantasy F9498, OJC CD645-2 [CD]

tk-17 Didjeridoo

tk-18 & 19 True

tk-19 True (false st)

tk-20 True Fantasy F9498, OJC CD645-2 [CD]

tk-21 Chinoiserie

tk-?? Chinoiserie Fantasy F9498, OJC CD645-2 [CD]

tk-?? Afrique

Hard way (intro reh)

tk-24 Hard way

tk-?? Hard way Fantasy F9498, OJC CD645-2 [CD]

4/27/1971

Duke Ellington

The Goutelas Suite - E2242

Duke Ellington And His Orchestra : Cootie Williams, Mercer Ellington, Harold "Money" Johnson, Eddie Preston (tp) Booty Wood, Malcolm Taylor, Chuck Connors (tb) Harold "Geezil" Minerve (as, fl, picc, cl) Norris Turney (as,ts,cl,fl) Paul Gonsalves (ts) Harold Ashby (ts,cl) Harry Carney (bar,cl,b-cl) Duke Ellington ©, Joe Benjamin (b) Rufus Jones (d) - N.Y.

The Goutelas suite

tk-1, 3 & 4 Having at it

tk-5 Having at it Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

tk-6-11 Goutelas

tk-12 Goutelas Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

tk-14 & 15 Get-with-itness

tk-16 Get-with-itness Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

tk-18, 20 & 23-26 Something

tk-19 Something Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

tk-21 Something (false st)

tk-27 Fanfare OJC 34614-02 [CD]

tk-28 Fanfare Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

Other Performances: 10/28/1971, E2251, 2nd concert, Theatre National Populaire; 7/21/1972, E2264, "Union Theatre", Madison, Wisc.

6/8 & 9/1971

Mary Lou Williams

Nite Life Variations: W6821

From The Heart : Mary Lou Williams (p) solo - N.Y.

Nite Life variations Chiaroscuro CR103, CR(D)103 [CD]

- A swinging meditation
- A full-bodied portrait
- A modern improvisation

Note: All titles from Chiaroscuro CR103 also on SteepleChase (Dan)SLP504 titled "From the heart - Jazz Piano Masters, Volume 3".

6/18/1971

Oliver Nelson

Swiss Suite - N745

Oliver Nelson And His Orchestra : Charles Tolliver (tp,flhrn) Danny Moore, Richie Cole, Bernt Steen, Harry Beckett (tp) Buddy Baker, Bertil Strandberg, Donald Beightol, C.J. Shibly, Monte Holz, John Thomas (tb) Jim Nissen (b-tb) Jesper Thilo, Ozren Depolo (as) Oliver Nelson (as,arr,cond) Eddie "Cleanhead" Vinson (as-1) Michal Urbaniak, Bob Sydor (ts) Gato Barbieri (ts-1) Steve Stevenson (bar) Stanley Cowell (p) Victor Gaskin, Hugo Rasmussen (b) Bernard "Pretty" Purdie (d) Bosko Petrovic (d,vib,tarabooka) Na-Na (berimbau) Sonny Morgan (cga) - Montreux Jazz Festival, Montreux, Switzerland.

Swiss suite (1) Flying Dutchman FD10149

Note: Above matrix number as assigned to Flying Dutchman CYL2-1449. Above title also on Philips (Eu)6369420, Flying Dutchman (Jap)SR-3161, LAX-3058, PG-76.

6/26/1971

George Russell

Listen to the Silence - R7056

Stanton Davis (tp) Jan Garbarek (ts) Bobo Stenson (el-p) Webster Lewis (org)
 Terje Rypdal (el-g) Bjornar Andresen (el-b) Arild Andersen (b) Jon Christensen
 (perc) George Russell (tymp) + Chorus of the Musikk Konservatoriet of Oslo,
 Norway & Supplementary Chorus from the New England Conservatory of Music :
 including : Sue Auclair, Gailanne Cummings (sop voice) Joyce Gippo, Kay Dun-
 lap (alto voice) David Dusing, Ray Hardin (tenor voice) Don Kendrick, Don Hov-
 ey, Dan Windham (bass voice) Arnulf Hegstad (cond) Live, Kongsberg Church,
 Kongsberg, Norway.

Listen to the silence [A mass for our time] Concept CR002, Soul Note (It)121024-
 2 [CD]

Event I

Event II

Event III

Event IV

Note: All above titles also on Soul Note (It)SN1024 = (It)121024-1.

Other Performances: 8/16/1978, R7059, N.Y.

6/28 & 29/1971

Duke Ellington

The Toga Brava Suite - E2247

Duke Ellington And His Orchestra : Cootie Williams, Richard Williams, Harold
 "Money" Johnson, Mercer Ellington (tp) Booty Wood, Malcolm Taylor, Chuck
 Connors (tb) Russell Procope (as,cl) Buddy Pearson (as) Norris Turney
 (as,ts,cl,fl) Harold Ashby (ts,cl) Paul Gonsalves (ts) Harry Carney (bar,cl,b-cl)
 Duke Ellington (p) Wild Bill Davis (org) Joe Benjamin (b) Rufus Jones (d) - N.Y.

Togo Brava suite

Mkis

tk-1 Mkis Azure (Swd)CA25 [Cass], Storyville (Dan)STCD8323 [CD]

tk-2 Tego

Tego Azure (Swd)CA5 [Cass]

tk-3 Tego Azure (Swd)CA5 [Cass], Storyville (Dan)STCD8323 [CD]

tk-4-6 Naturellement (incompl)

tk-7 Naturellement Azure (Swd)CA25 [Cass], Storyville (Dan)STCD8323 [CD]

tk-10 Goof

tk-11 Goof Pablo 2310-815, OJC CD633-2 [CD]

tk-12 Too kee [Amour, amour] Storyville (Dan)STCD8323 [CD]

tk-17 Buss [Right on top]

tk-22 So-so

tk-25 Eulb Pablo 2310-787, OJC CD730-2 [CD]

tk-31 Tenz

tk-34 Toto [Afrique] Azure (Swd)CA16 [Cass], Storyville (Dan)STCD8323 [CD]

Note: "Mkis" also known as "Soul soothing beach". "Too kee" also known as "Amour, amour". "Buss" also known as "Right on Togo". "Naturellement" also known as "Togo/Yo-yo". "Toto" also known as "Afrique". All titles on Pablo 2310-787 also on Pablo (Jap)MTF1067.

Other Performances: 10/22/1971, E2248 "The English Concerts", "Colston Hall", Bristol, England; 1/6/1972, E2256, "Ellington '86 Special Release" "Koseinenkin Kaikan", Tokyo, Japan; 6/23/1972, E2263, concert, O'Keefe center, Toronto, Canada; 7/8/1972, E2263.10, Concert "Carnegie Hall", New York;

7/1 & 3/1971

Todd Cochran/Bobby Hutcherson

At the source - H9274 & H9276

Head On : Oscar Brashear (tp,flhrn) George Bohanon, Louis Spears (tb) Willie Ruff (fhr) Fred Jackson (pic) Harold Land (ts,fl) Ernie Watts, Charles Owens, Delbert Hill, Herman Riley (reeds) Bobby Hutcherson (vib,mar) Todd Cochran (p,arr) Bill Henderson (el-p-1) Reggie Johnson (b) or James Leary (b-2) Stix Hooper, Leon "Ndugu" Chancler, Sonship "Woody" Theus (d) Warren Bryant (cga,bgo) Donald Smith (vcl) Robert Jenkins (unknown inst) - Los Angeles, CA.

8060 (tk 5) At the source, pt. 1 : Ashes & Rust Blue Note BST84376

Note: Above titles also on Blue Note 17464 [CD] titled "Head On".H9276]

H9276

Oscar Brashear (tp,flhrn) George Bohanon, Louis Spears (tb) Fred Jackson (pic) Harold Land (fl,ts) Bobby Hutcherson (vib,mar) Todd Cochran (p,arr) Reggie Johnson (b) Stix Hooper, Sonship "Woody" Theus (d) Warren Bryant (cga,bgo) - Los Angeles, CA.

Blue Note BST84376, 17464 [CD], Up Front UPF193

8062 At the source, pt. 3 : Obsidian

8061 At the source, pt. 2 : Eucalyptus

7/19/1971

Mal Waldron

Blues - Suite in Three movements - W339

Mal Waldron Plays The Blues - Live At The Domicile : Mal Waldron (p) Jimmy Woode (b) Pierre Favre (d) - Munich, Germany.

The Blues Suite - Polydor (Jap)MP-2213, Enja (Jap)ENJ-15 [CD]

Blues for F.P.

Way in

Miles and miles of blues

Note: All above titles also on Enja (G)5021.

8/30 & 31/1971

Dave Brubeck

Truth Is Fallen - B14734

Dave Brubeck With The Cincinnati Symphony Orchestra : Chris Brubeck (tb,p,org,vcl) Peter Ruth (hca,fl,vcl) Dave Brubeck (p) Jim Cathcart (org,tp,vcl) Dave Mason (g,viola,vcl) Chris Brown (b,el-b,vcl) Lowell Thompson (b-g) Peter Bonisheell (perc) Steve Dudash (vcl,vln,g) Charlene Peterson (vcl) The Cincinnati Symphony Orchestra, St. John's Assemble Chorus (vcl) Erich Kunzel, Gordon Franklin (cond) - University of Cincinnati, OH.

27780 Truth is fallen (pt 1) Atlantic SD1606

Prelude

Merciful men are taken away

Truth is fallen

27781 Truth is fallen (pt 2)

Oh, that my head were waters

Speak out

I called and no one answered

Yea truth faileth

Truth [Planets are spinning]

Is the Lord's hand shortened ?

Arise !

Note: All above titles also on Atlantic (Eu)ATL/K40367, (Jap)AMCY-1207 [CD], Collectables COL-CD-6403 [CD].

9/9&10/1971

Steve Lacy

Three pieces from Tao - L133

Lapis : Steve Lacy (sop) solo with prepared tapes with streetnoise, telephone rings etc. - Paris, France.

Three pieces from Tao Saravah (F)SH10031

- Existence

- The way

- Life on its way

Note: Saravah (F)SH10031 = Denon-Saravah (Jap)YQ7914SH.[L151] Steve Lacy

6/8/1975

Tao Suite - L151

Solo At Mandara : Steve Lacy (sop) - "Mandara Kithijoji Coffee House", Tokyo, Japan.

Tao Suite : ALM (Jap)AL-5

- Existence
- The way
- Bone
- Name
- The breath
- Life on its way

Other Performances 10/4/1975, L155, "Axieme Vol. 1 & Vol. 2", solo Live "San Francesco Church", Como, Italy; 3/16/1976, L159.10, "Snips", solo Live "Environ", N.Y.; 3/24/1976, L159, "Crops - The Woe", Live "L'Eglise St. Jean l'Evangeliste", Montreal, Canada; 2/22/1978, L173, "Stamps" (group performance), Live "Totem Bar", Paris, France; 1/22/1979, L174, group, Mensa der ETH, Zurich, Switzerland; 1/23/1977, L175, "The Way", group, Live "Stadttheater", Basel, Switzerland; 11/1984, L191.20, duo, Bologna, Italy;

9/23/1971

Charles Mingus

The shoes of the fisherman's wife are some jive ass slippers - M8384

Let My Children Hear Music : Lonnie Hillyer, Al DeRisi, Snooky Young, Howard Johnson, Ernie Royal, Jimmy Nottingham, Joe Wilder, Marvin Stamm (tp) Eddie Bert, Warren Covington, Jimmy Knepper (tb) Bob Stewart (tu) Julius Watkins, Paul Ingraham, Brooks Tillotson (fhr) Hubert Laws (fl) Jack Jennings (tu) Teo Macero (as,cond) Charles McPherson, Bobby Jones, James Moody, Harvey Estrin, Danny Bank, Joe Temperley, Seymour "Red" Press, Al Regni, Hank Freeman, Daniel Trimboli, Raymond Beckenstein, Hal McKusick, John Leone (saxes) Jimmy Buffington, Jerry Dodgion, Romeo Penque, Wallace Shapiro, George Marge (reeds) John Foster, Sir Roland Hanna, Patricia H. Bowen (p) Bucky Pizzarelli (g) Charles Mingus (b,arr) Homer Mensch, Kenneth Fricker, John A. Schaffer, Francis X. Savarese, G. Sonny Brown (b) Dannie Richmond (d) Phil Kraus, Warren Smith (perc) Charles McCracken (cello) Sy Johnson (arr,cond) Alan Raph, Hub Miller (arr) coll. pers. - N.Y.

The shoes of the fisherman's wife are some jive ass slippers (cm,sj arr)(2) Col KC31039, CJ44050, CK44050 [CD], Col/Legacy CK48910 [CD], Sony (Jap)SRCS-7088 [CD]

Note: "The shoes of the fisherman's wife are some jive ass slippers" is the same composition as "Once upon a time there was a holding corporation called old America". (2) Small part of the large pers. only (approximately 10 musicians). Columbia CJ44050, CK44050 [CD], both titled "The shoes of the fisherman's wife"; see November 1 & 13, 1959 for rest of this LP. All above titles also on Columbia Legacy 88697-97959-2 [CD].

Other Versions: 6/8/1988, M8417, Mingus Big Band, "Live At Theatre Boulogne-Billancourt, Paris, Vol. 1 : Big Band Charlie Mingus", Concert "Theatre Boulogne-Billancourt", Paris, France; 10/23/1993, V1898, Vienna Art Orchestra, "The Original Charts Of Duke Ellington & Charles Mingus" Live "The Five Spot Cafe", N.Y.; 1996, M8420.10, Mingus Big Band, "Live In Time"

10/1/1971

Charles Mingus

Don't Be Afraid the Clowns Afraid Too - M8385

Let My Children Hear Music : Lonnie Hillyer, Al DeRisi, Snooky Young, Howard Johnson, Ernie Royal, Jimmy Nottingham, Joe Wilder, Marvin Stamm (tp) Eddie Bert, Warren Covington, Jimmy Knepper (tb) Bob Stewart (tu) Julius Watkins, Paul Ingraham, Brooks Tillotson (fhr) Hubert Laws (fl) Jack Jennings (tu) Teo Macero (as,cond) Charles McPherson, Bobby Jones, James Moody, Harvey Estrin, Danny Bank, Joe Temperley, Seymour "Red" Press, Al Regni, Hank Freeman, Daniel Trimboli, Raymond Beckenstein, Hal McKusick, John Leone (saxes) Jimmy Buffington, Jerry Dodgion, Romeo Penque, Wallace Shapiro, George Marge (reeds) John Foster, Sir Roland Hanna, Patricia H. Bowen (p) Bucky Pizzarelli (g) Charles Mingus (b,narr-1,arr) Homer Mensch, Kenneth Fricker, John A. Schaeffer, Francis X. Savarese, G. Sonny Brown (b) Dannie Richmond (d) Phil Kraus, Warren Smith (perc) Charles McCracken (cello) Sy Johnson (arr,cond) Alan Raph, Hub Miller (arr) coll. pers. - N.Y.

Don't be afraid, the clown's afraid too (sj arr) Col KC31039, Franklin Mint GJR028, Col/Legacy CK48910 [CD]

Note: Although listed in the liner notes of Columbia KC31039, "Quand l'amour vient" is not on the LP or record label. Both above titles also on Columbia Legacy 88697-97959-2 [CD].

10/17/1971

Don Cherry

Humus - the life exploring force - C4275

Actions : Don Cherry/Krzysztof Penderecki/The New Eternal Rhythm Orchestra : Don Cherry (pocket-tp,chinese-fl,maya bird-fl,vcl) Manfred Schoof, Kenny Wheeler, Tomasz Stanko (tp,cnt) Paul Rutherford, Albert Mangelsdorff (tb) Gunter Hampel (fl,b-cl) Gerd Dudek (ts,sop) Peter Brotzmann (ts,bar) Willem Breuker (ts,cl) Fred Van Hove (org,p) Terje Rypdal (g) Buschi Niebergall (b) Peter Warren (b,el-b) Han Bennink (d,chinese wdblock,tabla,thumb-p,perc) Moki Cherry (tamboura) Loes Macgillycutty (vcl) Krzysztof Penderecki (comp-1,cond-1) - Live, Donaueschingen Music Festival, Donaueschingen, Germany.

Humus - the life exploring force Philips (Eu)6305.153

- Sa-re-ga-ma-pa-dha-mi
- Spirale
- Siddharta
- Elements

- Daisy McKee
- Yin and Yan
- Soul of the soil
- Daisy McKee (reprise)

Note: (1) Don Cherry out; Composition by Krzysztof Penderecki. All above titles also on Philips (Jap)RJ-5071, American Explorer AE5003, Wergo (G)SM1010, Everest 3484, Intuition (G)INT3606-2 [CD].

11/18/1971

Charles Mingus

Adagio Ma Non Troppo - M8386

Let My Children Hear Music : Lonnie Hillyer, Al DeRisi, Snooky Young, Howard Johnson, Ernie Royal, Jimmy Nottingham, Joe Wilder, Marvin Stamm (tp) Eddie Bert, Warren Covington, Jimmy Knepper (tb) Bob Stewart (tu) Julius Watkins, Paul Ingraham, Brooks Tillotson (fhr) Hubert Laws (fl) Jack Jennings (tu) Teo Macero (as,cond) Charles McPherson, Bobby Jones, James Moody, Harvey Estrin, Danny Bank, Joe Temperley, Seymour "Red" Press, Al Regni, Hank Freeman, Daniel Trimboli, Raymond Beckenstein, Hal McKusick, John Leone (saxes) Jimmy Buffington, Jerry Dodgion, Romeo Penque, Wallace Shapiro, George Marge (reeds) John Foster, Sir Roland Hanna, Patricia H. Bowen (p) Bucky Pizzarelli (g) Charles Mingus (b,narr-1,arr) Homer Mensch, Kenneth Fricker, John A. Schaeffer, Francis X. Savarese, G. Sonny Brown (b) Dannie Richmond (d) Phil Kraus, Warren Smith (perc) Charles McCracken (cello) Sy Johnson (arr,cond) Alan Raph, Hub Miller (arr) coll. pers. - N.Y.

Adagio ma non troppo (ar,hm arr) Col KC31039, Columbia/Legacy CK48910 [CD]

Note: All titles from Columbia KC31039 also on CBS (Eu)S64715, CBS/Sony (Jap)SOPL-32, 20AP-1845, 25DP-5313 [CD]. All titles from Columbia/Legacy CK48910 [CD] also on Sony (Jap)SRCS-7062 [CD], Columbia Legacy 88697-97959-2 [CD]. There is considerable editing and overdubbing on all tracks.

11/18/1971

Charles Mingus

The Chill of Death - M8385

Let My Children Hear Music : Lonnie Hillyer, Al DeRisi, Snooky Young, Howard Johnson, Ernie Royal, Jimmy Nottingham, Joe Wilder, Marvin Stamm (tp) Eddie Bert, Warren Covington, Jimmy Knepper (tb) Bob Stewart (tu) Julius Watkins, Paul Ingraham, Brooks Tillotson (fhr) Hubert Laws (fl) Jack Jennings (tu) Teo Macero (as,cond) Charles McPherson, Bobby Jones, James Moody, Harvey Estrin, Danny Bank, Joe Temperley, Seymour "Red" Press, Al Regni, Hank Freeman, Daniel Trimboli, Raymond Beckenstein, Hal McKusick, John Leone (saxes) Jimmy Buffington, Jerry Dodgion, Romeo Penque, Wallace Shapiro, George

Marge (reeds) John Foster, Sir Roland Hanna, Patricia H. Bowen (p) Bucky Pizzarelli (g) Charles Mingus (b,narr-1,arr) Homer Mensch, Kenneth Fricker, John A. Schaeffer, Francis X. Savarese, G. Sonny Brown (b) Dannie Richmond (d) Phil Kraus, Warren Smith (perc) Charles McCracken (cello) Sy Johnson (arr,cond) Alan Raph, Hub Miller (arr) coll. pers. - N.Y.
The chill of death (cm arr) (1) Col KC31039, Columbia/Legacy CK48910 [CD]

Note: All titles from Columbia KC31039 also on CBS (Eu)S64715, CBS/Sony (Jap)SOPL-32, 20AP-1845, 25DP-5313 [CD]. All titles from Columbia/Legacy CK48910 [CD] also on Sony (Jap)SRCS-7062 [CD], Columbia Legacy 88697-97959-2 [CD]. There is considerable editing and overdubbing on all tracks.

1972

Charles Lloyd

Rishikesh - L4976

Charles Lloyd (fl) Tom Trujillo (g) Sonship "Woody" Theus (perc) Mike Love (vcl) - L.A.

Rishikesh : A&M SP3044, CD0828 [CD]

- Hummingbird
- Rishikesh (ml vcl)
- Seagull

Note: All titles from A&M SP3044 also on A&M (Jap)AML-345, PCCY-10127 [CD].

1/14/1972

Nat Adderley

Soul Zodiac - A1059

Cannonball Adderley Presents Soul Zodiac - The Nat Adderley Sextet : Nat Adderley (cnt) Cannonball Adderley (as-1,sop-1) Ernie Watts (ts,fl,tamb) George Duke (el-p) Mike Deasy (g) Walter Booker (el-b) Roy McCurdy (d) Rick Holmes (narrator) - L.A.

77980	Introduction	Capitol SVBB11025
77981	Aries (1)	
77982	Libra (1)	
77983	Capricorn	
77984	Aquarius	
77985	Pisces	
77986	Sagittarius	
77987	Gemini	
77989	Leo	
77989	Virgo	
77990	Scorpio	
77991	Cancer	

77992 Taurus

Note: The above is a double LP. All above titles also on Capitol SM11816/37.

2/4/1972

Sy Johnson/Charles Mingus

Little Royal Suite - M8387

Charles Mingus And Friends In Concert : Lonnie Hillyer, Eddie Preston, Jon Fad-dis, LLoyd Michaels (tp) Eddie Bert (tb,b-tb) Sharon Moe, Richard Berg (fhr) Bob Stewart (tu) James Moody (fl) Charles McPherson, Lee Konitz, Richard "Rich" Perry (as) George Dorsey, Gene Ammons (ts) Bobby Jones (ts,cl) James Moody (ts,fl) Gerry Mulligan (bar) Howard Johnson (tu,bassax) John Foster, Randy Weston (p) Charles Mingus (b,arr-1) Milt Hinton (b) Joe Chambers (d) Honi Gordon, Dizzy Gillespie (vcl) Teo Macero (cond,arr-2) Sy Johnson (arr-3) Bill Cosby (mc,vcl) - Concert "Philharmonic Hall", N.Y.

Introduction to Little royal suite Columbia Legacy C2K64975 [CD]
CO112571 Little royal suite (1,2,3) Col KG31614, Sony
(Jap)SRCS-7089/90 [CD]

Note: Columbia KG31574 also on CBS (Eu)S68210, both titled "The progressives"; rest of these 2LP sets by others. All titles from Columbia KG31614 also on CBS (F)67288, CBS (Jap)SDPJ-41/42, 36AP-1424/25. All above titles also on Columbia Legacy C2K64975 [CD] titled "Charles Mingus and Friends In Concert". All above titles also on Columbia Legacy 88697-97959-2 [CD].

Other Versions: 1/25&26/1999, M8420.30, Mingus Big Band, N.Y.

4/17 - 19/1972

Ornette Coleman

Skies Of America - C7029

Ornette Coleman (as-1,comp) unknown (d), The London Philharmonic Orchestra, David Measham (cond) - London.

Skies of America (pt 1) Columbia KC31562

CO112442	Skies of America
CO112443	Native Americans
CO112444	The good life
CO112445	Birthdays and funerals
CO112446	Dreams
CO112447	Sounds of sculpture
CO112448	Holiday for heroes [Forgotten songs
CO112449	All of my life
CO112450	Dancers
CO112451	The soul within woman
CO112452	The artist in America (1)

Skies of America (pt 2)

CO112453	The new anthem	
CO112454	A place in space	
CO112455	Foreigner in a free land (1)	
CO112456	Silver screen (1)	
CO112457	Poetry (1)	
CO112458	The men who live in the White House (1)	KG31574
CO112459	Love life (1)	KG31574
CO112460	The military	
CO112461	Jam session	
CO112462	Sunday in America	

Note: All above titles also on Columbia CG33669, CBS (Eu)S65147, (Jap)SOPL-111.

Other Performances: There appear to be other performances of parts of this work, titled "Skies of America" but it is likely that they are only excerpts and unclear how they relate to the complete work.

4/21 & 22/1972

Chick Corea

Where are you now ? - C8861

Piano Improvisations Vol. 1 : Chick Corea (p) solos - Oslo, Norway.

Where are you now ? - A suite in 8 pictures ECM (G)1014ST, 1014 [CD]

Picture 1 (*)

Picture 2

Picture 3

Picture 4

Picture 5

Picture 6

Picture 7

Picture 8

Note: (*) This title also on ECM (G)825426-1, 825426-2 [CD], both titled "Chick Corea - Works". All titles from ECM (G)1014ST also on ECM (Jap)MP-2223, MPF-1134, J33J-20111 [CD], J25J-20325 [CD], POCJ-2016 [CD].

4/22/1972

Barry Guy

Ode For Jazz Orchestra - L5275.10

Barry Guy And The London Jazz Composers Orchestra : Harry Beckett, Dave Holdsworth, Mark Charig (tp,flhrn) Paul Rutherford, Mike Gibbs, Paul Nieman (tb) Dick Hart (tu) Trevor Watts (as,sop) Mike Osborne, Bernie Living (as) Alan Wakeman, Evan Parker (ts,sop) Bob Downes (ts,fl) Karl Jenkins (bar,oboe)

Derek Bailey (g) Howard Riley (p) Jeff Clyne, Chris Laurence, Barry Guy (b) Tony Oxley, Paul Lytton (perc) Buxton Orr (cond) - Live "Oxford Town Hall", English Bach Festival, Oxford,.

The end Incus (E)6/7, Intakt (Swi)CD041 [CD]
 Memory of the future
 Exact sensibility
 According to the laws of chance
 Presence of mind
 Indefinite divisibility
 Part VII

Note: Intakt (Swi)CD041 [CD] titled "Ode". It is a 2 CD set.

5/11/1972

Anthony Braxton

Composition 25 - B11848

Creative Music Orchestra : Ambrose Jackson, James Maceda, Ray Stephen Oche, Cesare Massarenti (tp) Anthony Braxton (reeds,fl,cl) Jean Bauchard (as) Bob Taylor (ts) Hugh Levick (ts,sop) Joachim Kuhn (p) Francois Mechali, Pancho Blumenzweig (b) Gilbert Aloir (tu) Oliver Johnson, Sabu Toyozumi (perc) - Live, Chatellerault Jazz Festival, Chatellerault, France.

Composition 25Ring (G)01024/25/26

Unit A
 Unit B
 Unit C.1
 Unit C.2
 Unit D
 Unit E.1
 Unit E.2
 Unit F.1
 Unit F.2
 Unit G
 Unit H
 Unit I
 Unit J
 Unit K
 Unit L

Note: Above titles also on Moers Music (G)01024/25/26, titled "Creative Music Orchestra". Ring (G)01024/25/26 and Moers Music (G)01024/25/26 are both 3 LP boxes.

7/21 & 10/5/1972

Duke Ellington

Uwis Suite - E2262 & E2268

Duke Ellington And His Orchestra : Cootie Williams, Johnny Coles, Mercer Ellington, Harold "Money" Johnson (tp) Vince Prudente, Chuck Connors (tb) Russell Procope (as,cl) Harold "Geezil" Minerve (as, fl, picc), Norris Turney (as,ts,fl) Paul Gonsalves (ts) Harold Ashby (ts,cl) Harry Carney (bar,cl,b-cl) Duke Ellington (p) Joe Benjamin (b) Rufus Jones (d) - "Union Theatre", Madison, Wisc.

The Uwis suite Azure (Swd)CA6 [Cass]

The anticipation (2)

Loco madi

Uwis

Klop

E2268 - 10/5/1972

Duke Ellington And His Orchestra : Cootie Williams, Mercer Ellington, Harold "Money" Johnson, Johnny Coles (tp) Booty Wood, Vince Prudente, Chuck Connors (tb) Russell Procope (as,cl) Harold "Geezil" Minerve (as,fl,pic) Norris Turney (as,ts,cl,fl) Russ Andrews (ts) Harold Ashby (ts,cl) Harry Carney (bar,b-cl,cl) Duke Ellington (p) Joe Benjamin (b) Rufus Jones (d) Wulf Freedman (el-b-1) added - N.Y.

The Uwis suite

tk-1, 4, 6 Uwis (false st)

Uwis (reh)

tk-2, 3 Uwis (not available)

tk-5 Uwis (reh)

tk-7 Uwis Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

tk-1, 4 Uwis (insert)

tk-2, 3 Uwis (insert, false st)

tk-8 Klop (false st)

tk-9 Klop (incompl)

tk-10, 11 Klop

tk-12 Klop Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

Loco madi (1) (false st)

tk-1 Loco madi (1) Pablo 2310-762, OJC CD446 [CD], OJC 34614-02 [CD]

Note: the issued version of "Loco madi" is faded 3:20 before the end of the original recording "Loco madi" also known as "Tran". All titles on Pablo 2310-762 also on Pablo (Arg)(Can)(F)2310-762, (E)2335-743, (Jap)MFT1043, (Jap)VJD28006 [CD] (Jap)VICJ23597 [CD], (Jap)J33J20008 [CD], Pablo/Carrere (F)98.830 [CD]

8/4/1972

Don Cherry

Relativity Suite - C4278

Don Cherry (vcl,harmonium,fl,cnt,conch,h'suan,perc) Christer Bothen (duoss n'gouni,gnaua-g,p) Bengt Berger (mridanga,log-d,d) - Stockholm, Sweden.

Relativity suite (pt. 1) Caprice (Swd)RIKSLP44-50
 Relativity suite (pt. 2)

Note: All titles from Caprice (Swd)RIKS44-50 also on Caprice (Swd)DLP1,
 Caprice 2001. All above titles also on Caprice (Swd)CAP21827 [CD].

2/14/1973

Don Cherry/J.C.O.A.

Relativity Suite - C4279

Don Cherry (cnt,conch,voice,perc,comp,cond) Sharon Freeman (fhr) Brian Tren-
 tham (tb) Jack Jeffries (tu) Charles Brackeen (sop,as,voice) Carlos Ward
 (as,voice) Frank Lowe, Dewey Redman (ts,voice) Carla Bley (p) Charlie Haden
 (b) Ed Blackwell (d) Paul Motian (d,perc) Moki Cherry (tamboura-1) Selene Fung
 (ching-2) Leroy Jenkins (vln) Joan Kalisch, Nancy Newton (viola) Akua Dixon,
 Jane Robertson (cello) - N.Y.

Tantra JCOA Records LP1006
 Mali doussn' gourni
 Desireless
 The queen of the Tung-Ting lake (2)
 Trans-love airways (1)
 Infinite gentleness
 March of the hobbits Franklin Mint GJR074

Note: All above titles also on JCOA (Jap)PA-7069, Virgin J2001. * It is un-
 clear about the relationships between both versions of this work.

8/14/1972

Mal Waldron

Reminiscent Suite - W351

Mal Waldron/Terumasa Hino : Terumasa Hino (tp) Takao Uematsu (ts) Mal Wal-
 dron (p) Isao Suzuki (b) Motohiko Hino (d) Uzi Imamura (perc-1) - Tokyo, Japan.

Reminiscent suite (1) Victor (Jap)SMJX-10155
 Dig it deep down baby
 Echoes
 Once more with feeling

Note: All above titles also on JVC (Jap)SMJ-6238.

8/28/1972

Eric Kloss

One, Two, Free - K3036

Eric Kloss (as) Ron Thomas (el-p,tamb-1) Pat Martino (g) Dave Holland (b,el-b-1)
 Ron Krasinski (d) - N.Y.

One-two-free [Suite in three parts] : Muse MR5019

One-two-free (pt 1)

Elegy (pt 2)

The wizard (pt 3)

10/13/1972

Jimmy McGriff

Freedom Suite - M4437

Live At Cook County Jail : Jimmy McGriff (org) George Freeman, O'Donel "Butch" Levy (g) Mickey Bass (el-b) Marion Booker (d) - Live "Cook County Jail", Chicago.

Freedom suite (pt 1) Groove Merchant GM515, GM4405

Freedom suite (pt 2)

11/29/1972

Stanley Cowell

Illusion Suite - C9624

Stanley Cowell (p,el-p,thumb-p) Stanley Clarke (b,el-b) Jimmy Hopps (d) - N.Y.

Maimoun ECM (G)1026

Ibn Mukhtarr Mustapha

Cal Massey

Miss Viki

Emil Danenberg

Astral spiritual

Note: All above titles also on ECM (Jap)PA-7082, ECM-4005.

12/5/1972

Duke Ellington

The Fragmented Suite - E2269

This One's For Blanton : Duke Ellington And Ray Brown : Duke Ellington (p) Ray Brown (b) - Las Vegas, Nevada.

Fragmented suite for piano and bass Pablo 2310-721

1st movement

2nd movement

3rd movement (false st)

3rd movement

4th movement

Note: The "3rd movement" also known as "Pleadin' for love". All titles on Pablo 2310-721 also on Pablo PACD2310-721-2 [CD], (F)98.850 [CD], (Jap)VD-J28032 [CD], Pablo Live D40278 [CD], Pablo OJCCD-810-2 [CD]

1973

Don Ellis

Haiku - E2473

Don Ellis Quintet + Strings : Don Ellis (tp) Milcho Leviev (p,el-p,org,clavinet)
Tommy Tedesco (g) Ray Brown (b) John Guerin (d) + Larry Carlton, David Cohen
(g) Israel Baker, Erno Neufeld, George Kast, Jacob Krachmalnick, George
Berres, Gerald Vinci, Shirley Cornell, Marcia van Dyck, Marvin Limonick (vln)
Samuel Voghossian, Alfred Barr, Allan Harshman, David Schwartz, Myra Kesten-
baum (viola) Raphael Kramer, Fred Seykora, Ronald Cooper, Catherine Gotthof-
fer (cello) - Los Angeles, CA.

Children MPS (G)21.21961, 68.050

Blossoming

Water jewels

Cherry petals

Forest

Summer rain

Two autumns

Mirror ponds of stars

Parting

Dew

1973

Charles Lloyd

Geeta - L4977

Charles Lloyd (sop-fl,alto-fl,ts) Blackbird (g) Celestial Songhouse (b) Ashish Khan
(sarod-1) Pranesh Khan (dholak-1) - L.A.

Geeta suite : A&M SP3046

- Arjuna [Tender warrior]

- Song of Brindavan

1973-1974

Hannibal Marvin Peterson

Children of the sun (Fire?) - P3180

The Sunrise Orchestra : Hannibal Marvin Peterson (tp,koto) Art Webb (pic,fl)
John Blake (vln) solo, Stanley Hunte, Myung Hi Kim, Rynal Rocha (vln) Julius
Miller, Judith Graves (viola) Diedre Murray (cello) Michael Cochrane (p) Richard
Davis (b) Billy Hart (d) Lawrence Killian (cga,bell tree) Teule Hart (perc) Marvin
Tuten (perc,sitar,bombs) Barbara Burton (tymp,perc,d,bombs,p) Waheeda
Massey (vcl) on 1st movement, Alpha Johnson (vcl) coll. pers. - N.Y.

Children of the sun Sunrise 1944

Movement 1

Movement 2

Movement 3

Movement 4

Movement 5

Note: Most online search title the suite: Children of the Fire, the Lord discography may be incorrect about the title.

1/26/1973

Steve Lacy

The Woe Suite - L138

Crops - The Woe : Steve Lacy (sop,cassettes,perc) Steve Potts (sop,as) Irene Aebi (cello,voice) Kent Carter (b) Oliver Johnson (d) - Zurich, Switzerland.

The Woe Suite Quark 9998, Emanem (E)4004 [CD]

- The wax
- The wage (ia vcl,1)
- The wane
- The wake (ia vcl) (fragment)

Note: (1) This title includes a prepared tape performance of war-noises. All above titles also on Emanem (E)5022 [CD].

2/8 & 9/1973

Jimmy Smith

Portuguese Soul - S8402 & S8403

Jimmy Smith (org) acc by large unknown orchestra with Thad Jones (cond) - N.Y.

73NY933 Portuguese soul, 1st movement Verve V6-8832, VK10724(ed), 314-527950-2 [CD], (Eu)527.950-2 [CD]

S8403 - 2/9/1973

73NY951 Portuguese soul opening - Prologue Verve V6-8832

73NY952 Portuguese soul : 2nd movement - Ritual , VK10724(ed), 314-527950-2 [CD],

73NY953 Portuguese soul : 3rd movement - Farewell to (Eu)527.950-2 [CD]
Lisbon town Verve V6-8832

Note: All titles from Verve V6-8832 also on Verve (Jap)MV-2079.

5/21 & 22/1973

Randy Weston

Tanjah - W4093

Tanjah : Ernie Royal, Ray Copeland, Jon Faddis (tp,flhrn) Al Grey (tb) Jack Jeffers (b-tb) Julius Watkins (fhr) Norris Turney (as,pic) Budd Johnson (ts,sop,cl) Billy Harper (ts,fl) Danny Bank (bar,b-cl,fl) Randy Weston (p,el-p) Ron Carter (b) Rudy Collins (d) Azzedin "Niles" Weston (cga,kakabar) Candido Camero (cga,Spanish narr) Omar Clay (mar,tymp) Taiwo Yusve Divall (ashiko-d) Earl

Williams (perc) Ahmed Abdul-Malik (oud-1, Arabic narr-1) Delores Ivory Davis (vcl) Melba Liston (arr, cond) - N.Y.

Hi fly Polydor PD5055, Verve 314-527778-2 [CD]

In memory of

Sweet meat

Jamaica East

Sweet meat (1st alt take)

Tanjah (1)

The last day (did vcl)

Sweet meat (2nd alt take)

Little Niles (1)

Note: All above titles also on Verve (Jap)POCJ-2374 [CD]. Weston seems very willing to incorporate existent songs of his, like "Hi-Fly" or "Little Niles", and utilize them as elements of a larger work. The CD liner notes of "Tanjah" effectively represent this concert as a collected work despite the inclusion of existing material.

6/25 - 29/1973

John McLaughlin

Trilogy - M4845.10

The Lost Trident Sessions : John McLaughlin and the Mahavishnu Orchestra : John McLaughlin (6 string-el-g, 12 string el-g, g) Jerry Goodman (el-vln, viola, vio-low) Jan Hammer (el-p, synt) Rick Liard (el-b) Billy Cobham (d) - Trident Studios, London, England.

Trilogy Columbia Legacy CK65959 [CD]

The sunlit path

La mere de la mer

Tomorrow's story is not the same

M4846 - 8/1973

Between Nothingness And Eternity : Larry Young (org) Carlos Santana (g) John McLaughlin (g, p) Doug Rauch (b) Don Alias, Jan Hammer, Billy Cobham (d) Armando Peraza (cga) Mingo Lewis (perc) - Concert "Central Park", N.Y.

Trilogy : Col KC32766, CBS 69046, Col CK32766 [CD]

The sunlit path

La mere de la mer

Tomorrow's story is not the same

*Note - Mahavishnu performs *Trilogy*, regularly at concerts in 1973, M4846 is probably the most recognizable version and other concerts often describe it as Trilogy not with all 3 movements listed. It is unclear, without listening, if these versions are complete versions of the work.

9/13 & 14/1973

Thad Jones

First jazz suite - J5362

Thad Jones/Mel Lewis And The Jazz Orchestra Meet Manuel De Sica : Thad Jones (flhrn) Jim Bossy, Cecil Bridgewater, Jon Faddis, Steve Furtado (tp) Billy Campbell, Quentin Jackson, Jimmy Knepper (tb) Cliff Heather (b-tb) Jerry Dodgion (fl,as,sop) Ed Xiques (cl,sop,as) Billy Harper (fl,ts) Ron Bridgewater (cl,ts) Pepper Adams (bar) Sir Roland Hanna (p) George Mraz (b) Mel Lewis (d) Dee Dee Bridgewater, Manuel De Sica (vcl) - London.

First jazz suite : Pausa PR7012, Teldec (G)6.22663AS

Brasserie

Father

Sing [It's good for you]

Ballade

For life

Note: All above titles also on Produttori Associati (It)PA/LP63, Epic (Jap)25AP-259.

10/15 & 17/1973

Joe Henderson

The Elements - H4573

Joe Henderson Quintet/Sextet : Joe Henderson (ts,fl,p) Alice Coltrane (p,harp,harmonium,tamboura) Michael White (vln) Charlie Haden (b) Leon "Ndugu" Chanler (d-1) Baba Duru Oshun (tabla,perc) Kenneth Nash (perc,vcl) - L.A.

Fire (1) Milestone M9053

Air

Water

Earth (1)

Note: All above titles also on Pathe/EMI CO64-95637, Bell (G)BLPS19184, OJC CD913-2 [CD], Milestone 8MCD-4413-2 [CD].

10/16/1973

Gato Barbieri

La China Leoncia - B2168

Encuentros : Gato Barbieri (ts,vcl) Raul Mercado (quena) Amadeo Mongos (Indian harp) Ricardo Lew (el-g) Quelo Palacios (g) Isoca Fumero (charango) Antonio Pantoja (anapa,erke,siku,quena,erkencho) Adalberto Cevasco (el-b) Domingo Cura (bombo indio) Carlos "Pocho" Lapouble (d) Jorge Padin, El Zurdo Roizner (perc) - Los Angeles.

La China leoncia arreo la correntinada trajo entre la muchachada la flor de la juventud (Part one) Impulse A(S)9248, MCAD39124 [CD], Verve
0602517908963 [CD]

La China leoncia arreo la correntinada trajo entre la muchachada la flor de la juventud (Part two) Impulse A(S)9248, MCAD39124 [CD], Verve
0602517908963 [CD]

La China leoncia arreo la correntinada trajo entre la muchachada la flor de la juventud (Part three) Impulse A(S)9248, MCAD39124 [CD], Verve
0602517908963 [CD]

La China leoncia arreo la correntinada trajo entre la muchachada la flor de la juventud (Part four) Impulse A(S)9248, MCAD39124 [CD], Verve
0602517908963 [CD]

Other Version: **2/20 & 23/1975 - B2176**

Chapter Four/Alive In New York : Gato Barbieri (ts,guiro) Howard Johnson (flhrn,tu,b-cl,tamb) Eddie Martinez (el-p) Paul Metzke (g) Ron Carter (b) Portinho (d) Ray Armando (perc,cga) - Live "The Bottom Line", New York

La china leoncia (pt 1-4) Impulse ASD-9303

12/10/1973 & 5/15 & 23/1947

Arif Marden

Street Scene: Strollin'/Dark Alleys/Love on a Rainy Afternoon/Parade - M1846, M1849 & M1851

Mel Davis, Marvin Stamm, Garnett Brown (tp) Tony Studd (tb) Jimmy Buffington (fhr) Don Butterfield (tu) Joe Farrell (sop-1,ts-2) Seldon Powell (ts) Pat Rebillot (el-p,clavinet) Cornell Dupree (g) Ron Carter (b) Grady Tate (d) Ralph MacDonald (perc) Arif Mardin (perc,comp,arr) - N.Y.

28578 Love on a rainy afternoon (1) Atl SD1661

28579 Parade (2)

M1849 - 5/15/1974

Randy Brecker (tp) Michael Brecker (ts) Romeo Penque (bar) Richard Tee (el-p) Ken Bichel (synt) Cornell Dupree (g) Bernard "Pretty" Purdie (d) Ted Sommer, George Devens (perc) Urszula Dudziak (voice) Arif Mardin (comp,arr) - N.Y.

29476 Strollin' Atl SD1661

M1851 - 5/23/1974

Randy Brecker, Marvin Stamm (tp) Tony Studd (b-tb) Michael Brecker (ts) Phil Bodner (oboe,as) Joe Farrell (oboe,ts) Romeo Penque (bar) Pat Rebillot (el-p) Cornell Dupree (g) Gene Orloff (vln) George Ricci (cello) Tony Levin (b) Steve Gadd (d) Ted Sommer (perc) Arif Mardin (comp,arr) - N.Y.

29478 Dark alleys Atl SD1661

1974**Billy Cobham****Solarization - C6138**

Total Eclipse : Randy Brecker (tp,flhrn) Glenn Ferris (tb,b-tb) Michael Brecker (fl,ts,sop) Milcho Leviev (keyboards) John Abercrombie (g) Cornell Dupree (g-1) Alex Blake (el-b) Billy Cobham (d,el-p,tymp) David Earle Johnson (cga-2) Sue Evans (mar-3) - N.Y.

Solarization Atlantic SD18121

29728 Solorization (2,3)

29729 Second phase

29730 Crescent sun

29731 Voyage

29732 Solorization-recapitulation

1974**Stanley Clarke****Life Suite - C5454**

Jon Faddis, Lew Soloff (tp) Garnett Brown (tb) David Taylor (b-tb) Peter Gordon, Jimmy Buffington (fhr) Jan Hammer (p,el-p,org,synt) Bill Connors (g) Stanley Clarke (b,el-b,p,vcl,arr) Tony Williams (d) Airtio Moreira (perc) David Nadien, Charles McCracken, Jesse Levy, Carol Buck, Beverly Lauridsen, Harry Cykman, Harold Kohon, Paul Gershman, Harry Lookofsky, Emanuel "Manny" Green (strings) Mike Gibbs (arr,cond) - N.Y.

29240 Life suite (pt 1) (1,2,3) Nemperor NE431, Atlantic
(Eu)W50485

29241 Life suite (pt 2) (1,2,3)

29242 Life suite (pt 3) (1,2,3)

29243 Life suite (pt 4) (1,2,3)

2/1974**Mtume****Rebirth Cycle - M11737**

Jimmy Heath, John Stubblefield, Azar Lawrence (reeds) Stanley Cowell, Bayette (p) Reggie Lucas, Pete Cosey (g) Cecil McBee, Buster Williams (b) Mike Henderson (el-b) Billy Hart, Al Foster, Andrei Strobert (d) Leroy Jenkins (vln) Diedre Johnson (cello) Mtume (cga,p) Jean Carn, Dee Dee Bridgewater, Tawatha, Carol Robinson, Shirley Jenkins, Onika (voices) Muktar Mustapha (poet) - prob New York or Philadelphia.

Sails (intro) Third Street TSJ100

Sails

Yebo

Cabral

Body sounds
Umoja

Note: All above titles also on Nadja (Jap)7192.

2/22 & 5/20/1974

Arif Marden

Journey - M1847 & M1848

Randy Brecker (tp,flhrn) Joe Farrell (ts) Ken Bichel (el-p,synt) Milcho Leviev (clavinet) Michal Urbaniak (vln) Alex Blake (b) Billy Cobham (d) Arif Mardin (comp,arr) + flwg overdubbed on : Mel Davis, Marvin Stamm (tp) Tony Studd (tb) Frank Wess (as) Seldon Powell (ts) Pepper Adams (bar) and then : David "Fat-head" Newman (ts) Arif Mardin (p) - N.Y.

28433 Journey [Suite, section 1] Atl SD1661

28434 Suite, section II (unissued)

M1848 - 5/20/1974

Hubert Laws (fl) Gary Burton (vib) Pat Rebillot (el-p) Ken Bichel (synt) Jerry Friedman (g) Tony Levin (b) Armen Halburian (perc) Arif Mardin (comp,arr) + flwg overdubbed on : Phil Bodner, Joe Farrell, Bill Slapin, Romeo Penque (wood-winds) - N.Y.

28577 Flight Atl SD1661

4/1974

Joe McPhee

Pieces Of Light - M5246

Joe McPhee (various inst.) John Snyder (ARP synt) - N.Y.

Pieces of light : CJR CJR-4

- Prologue
- Twelve shadow sculptures
- Les heros sont fatigues
- Red giant
- Windows in dreams
- Colors in crystal

Note: All above titles also on Atavistic ALP256 [CD].

4/11/1974

Grachan Moncur, III/J.C.O.A.

Echoes Of Prayer - M9461

Jazz Composers Orchestra Association : Grachan Moncur, III (tb,voice,cond,comp) with Hannibal Marvin Peterson, Stafford Osborne (tp) Janice Robinson (tb) Jack Jeffers (b-tb) Pat Patrick (fl) Perry Robinson (cl) Carlos

Ward (as,fl) Leroy Jenkins, Ngonia (vln) Carla Bley (p) Mark Elf (g) Cecil McBee, Charlie Haden (b) Beaver Harris (d) + The Tawana Dance Ensemble : Titos Sompa (cga,talking-d) Coster Massamba (torpedo,quica) Malonga Quasquel-lourd (cowbell,shekere) Jakuba Abiona (maraccas,hairedrum) Frederick Simpson (maraccas,hairedrum) Jeanne Lee, Mervine Grady (voice) Keith Marks (fl-1) Toni Marcus (viola-2) - N.Y.

Prologue JCOA LP1009
 Reverend King's wings I (1)
 Medgar's menace I
 Drum transition I
 Garvey's ghost [Space station]
 Angela's angel
 Drum transition II
 Right on I
 Angela's angel (II)
 Right on II
 Reverend King's wings II
 Medgar's menace II
 Drum transition III
 African percussion ensemble
 Right on III
 Angela's angel [Jamboree] III
 Drum transition IV
 Amen cadence
 Epilogue : Excuse me, Mr. Justice

5/1974

Jack DeJohnette

The reverend King suite - D2749

Michael Fellerman (tb,metaphone) Dave Holland (b) Jack DeJohnette (d,el-p,org,c-mel,vcl) - Bearsville, N.Y.

The reverend King suite Prestige P10081
 Reverend King
 Obstructions
 The fatal shot
 Mourning
 Unrest
 New spirits on the horizon

11/19/1974

Globe Unity Orchestra

Hamburg 1974 - G2712

Globe Unity Orchestra : Manfred Schoof, Kenny Wheeler (tp) Paul Rutherford, Gunter Christmann (tb) Peter Brotzmann (reeds) Rudiger Carl (as,ts) Gerd

Dudek, Evan Parker (sop,ts) Michel Pilz (b-cl) Alexander von Schlippenbach (p)
Derek Bailey (g) Peter Kowald (b,tu) Han Bennink (d,cl) Paul Lovens (d) + The
NDR-Rundfunk Choir - Live "Funkhaus", Hamburg, Germany.

Hamburg '74 FMP (G)0650, Atavistic ALP248 [CD]

Overture
Interlude
Ovation
Fusion
Kollision + Explosion
Free jazz
Epistrophen
Specialcoda

12/27/1974

Charles Mingus

Sue's changes - M8397

Changes One/Changes Two : Jack Walrath (tp) George Adams (ts,vcl,arr) Don
Pullen (p) Charles Mingus (b) Dannie Richmond (d) Marcus Belgrave (tp) Jackie
Paris (vcl-1) Sy Johnson (arr-1) - N.Y.

31056 Sue's changes Atl SD1677, Rhino/Atlantic R2-71403 [CD]

Note: Rhino R2-71403 [CD] titled "Changes one"; see flwg session for rest of
CD. Both above titles also on Atlantic SD3-600. Mx 31058 also on I Grandi del
Jazz (It)GdJ74 titled "Charles Mingus".

Other Versions: 7/1977, M8408, "The Charles Mingus Memorial Album"; 12/1979,
M8423, Mingus Dynasty, "At the Bottom Line"; 12/29 & 30/1987, M8427, Mingus
Dynasty, "Mingus's Sounds of Love"; 12/27/1995, B11977, Anthony Braxton "Solo
Piano, Standards, 1995" & 1996, M8420.10, Mingus Big Band, "Live in Time"

1975

Chick Corea

The Leprechaun - C8872

Danny Cahn, Bob Millikan, John Gatchell (tp) Wayne Andre, Bill Watrous (tb) Joe
Farrell (sop-1,fl-1,eng-hrn-1) Chick Corea (p,org,synt,bgo,bells,woodblock,bell-
tree) Eddie Gomez (b-2) Anthony Jackson (el-b-3) Steve Gadd (d) Gayle Moran
(vcl) + strings : Annie Kavafian, Ida Kavafian (vln) Louise Shelman (viola) Fred
Sherry (cello) - N.Y.

Imp's welcome Polydor PD6062

Lenore

Reverie (gm vcl,cc duet)

Looking at the world (3)

Nite sprite (1,3)

Soft and gentle (2)
 Pixiland rag
 Leprechaun's dream (1,2,3)

Note: All above titles also on Polydor (F)2391.217, (Jap)MP-2548,
 MPF-1175, 18MJ-9004, Verve 519798-2 [CD].

1/1975

Chick Corea

Celebration suite - C8871

No Mystery : Chick Corea (p,el-p,clavinet,org,synt,snare-d,mar,vcl) Al Di Meola
 (el-g,g) Stanley Clarke (b,el-b,org,synt,vcl) Lenny White (d,perc,cga,mar) - N.Y.

Celebration suite (pt I) Polydor PD6512
 Celebration suite (pt II)

3/1975

Catalyst

The Demon (pt.1 &2) - C3006

A Tear & A Smile : Odean Pope (ts,fl,alto-fl) Sanifu Eddie Green (p,el-p,synt,vcl)
 Charles Ellerbee (el-g) Tyrone Brown (b,el-b) Sherman Ferguson (d,mar,perc)
 Farel Johnson (vcl,perc) Sharon Scott (vcl) George Taylor (cl-1,fl-1) Steve Tanzer
 (fl-1,alto-fl-1) Shirley Byrne Brown (fl-1) Aliza Appel (viola-1) Michael Peebles
 (cello-1) John Blake (vln-1) - Philadelphia, PA.

The demon (pt 1) Muse MR5069
 The demon (pt 2) (eg vcl)

3/1975

Catalyst

Suite for Albeniz - C3006

A Tear & A Smile : Odean Pope (ts,fl,alto-fl) Sanifu Eddie Green (p,el-p,synt,vcl)
 Charles Ellerbee (el-g) Tyrone Brown (b,el-b) Sherman Ferguson (d,mar,perc)
 Farel Johnson (vcl,perc) Sharon Scott (vcl) George Taylor (cl-1,fl-1) Steve Tanzer
 (fl-1,alto-fl-1) Shirley Byrne Brown (fl-1) Aliza Appel (viola-1) Michael Peebles
 (cello-1) John Blake (vln-1) - Philadelphia, PA.

Suite for Albeniz (1)

6/4 & 5/1975

Chico O'Farrill/Dizzy Gillespie

Oro, incienso y Mirra & Three Afro-Cuban jazz moods - G2271

Afro-Cuban Jazz Moods : Dizzy Gillespie Y Machito Y Su Orquesta : Dizzy Gille-
 spie (tp) Victor Paz, Paul Gonzalez, Ramon Gonzalez, Jr., Manny Duran (tp,flhrn)
 Barry Morrow, Jack Jeffers (tb) Lewis Kahn, Gerry Chamberlain (tb-2) Brooks
 Tillotson, Don Corrado, Bob Stewart (tu-1) Mario Bauza (cl,as) Mauricio Smith

(pic,fl,as) Jose Madera, Sr. (cl,ts) Leslie Yahonikan (bar,b-cl) Mario Rivera (alto-fl,ts) Jorge Dalto (el-p) Dana McCurdy (synt) Carlos Castillo (b) Julito Collazo, Raymond Hernandez (African-d) Mickey Roker (d) Machito (mar,clav) [Machito (mar,clav)] Mario Grillo (bgo,cowbell) Pepin Pepin (cga) Jose Madera, Jr. (timb) Chico O'Farrill (cond,arr) - N.Y.

Oro, incienso y Mirra (1) Pablo 2310.771, OJC 447, CD447-2 [CD]

Three Afro-Cuban jazz moods : (2)

- Calidoscopico
- Persativo , Pablo 2310.855
- Exuberante , Pablo 2310.855

Note: Pablo 2310.855 titled "The best of Dizzy Gillespie". All above titles also on Pablo (Jap)MTF-1056.

11/7/1975

Horace Silver

The tranquilizer suite - S6580

Silver 'N' Wood : Tom Harrell (tp) Bob Berg (ts) Horace Silver (p,comp,arr,dir) Ron Carter (b) Al Foster (d) + The following musicians overdubbed in Los Angeles January 2 & 3, 1976 : Garnett Brown (tb) Buddy Collette, Fred Jackson (fl,pic) Jerome Richardson (sop) Lanny Morgan (as) Jack Nimitz (bar,fl-1) Bill Green (bassax,fl-1) - L.A.

The tranquilizer suite : Blue Note BN-LA581-G

- 16742 (tk 3) Pt 1 : Keep on gettin' up - 16741 (tk 1) Pt 2 : Slow down , BN-XW905-Y
- 16740 (tk 5) Pt 3 : Time and effort (1), BN-XW905-Y
- 16739 (tk 8) Pt 4 : Perseverance and endurance

11/14/1975

Horace Silver

The process of creation suite - S6581

Silver 'N' Wood : Tom Harrell (tp) Bob Berg (ts) Horace Silver (p,comp,arr,dir) Ron Carter (b) Al Foster (d) + The flwg musicians were overdubbed in Los Angeles January 2 & 3, 1976 : Frank Rosolino (tb) Buddy Collette, Fred Jackson (fl,pic) Jerome Richardson (sop) Lanny Morgan (as) Jack Nimitz (bar,fl) Bill Green (bassax,fl)

The process of creation suite : Blue Note BN-LA581-G

- 16735 (tk 4) Pt 1 : Motivation
- 16736 (tk 1) Pt 2 : Activation (Eu)833208-2 [CD]
- 16737 (tk 6) Pt 3 : Assimilation
- 16738 (tk 3) Pt 4 : Creation

7/1975-1/1976

Michael Mantler/Edward Gorey

The Hapless Child And Other Inscrutable Stories - M1650

Carla Bley (p,clavinet,synt) Terje Rypdal (g) Steve Swallow (b-g) Jack De-Johnette (d) Robert Wyatt (vcl) Michael Mantler (comp) - Willow, NY & England.

The sinking spell Watt 4, 4 [CD]

The object lesson

The insect God

The doubtful guest

The remembered visit

The hapless child

Note: All above titles also on Watt (Jap)25MJ-3442.

11/13 & 17/1975

Frank Foster

Japan Suite - F3181

Giant Steps : Al Porcino, Cecil Bridgewater, Sinclair Acey, Waymon Reed (tp)
Thad Jones (flhrn) Billy Campbell, Earl McIntyre, John Mosca, Janice Robinson
(tb) Jerry Dodgion, Ed Xiques (as,fl) Gregory Herbert (ts,alto-fl) Frank Foster
(ts,fl) Pepper Adams (bar) Walter Norris (p) George Mraz (b) Mel Lewis (d) -
Tokyo.

Japan suite : Denon (Jap)YQ7522

- I Shitsu-mon [The question]

- II Tan-Kyu [The search]

Note: All above titles also on Columbia (Jap)YX-7576.

2/1976

Anthony Braxton

Composition 51- B11868

Creative Orchestra Music 1976 : Kenny Wheeler, Cecil Bridgewater, Jon Faddis
(tp) George Lewis, Garrett List (tb) Earl McIntyre (b-tb) Jonathan Dorn (tu) An-
thony Braxton, Seldon Powell (as) Ronald Bridgewater (ts) Bruce Johnstone
(bar) Muhal Richard Abrams (p) Dave Holland (b) Warren Smith (d) Wadada Leo
Smith (cond) - N.Y.

Composition 51Arista 4080, RCA Bluebird 6579-2-RB [CD], Mosaic MD8-242
[CD]

Other Performances: 5/12/1978, Creative Orchestra (Köln) 1978, Cologne, Ger-
many, B11884 & 5/16/1978, Orchestra (Paris) 1978, France, B11884.10

2/1976

Anthony Braxton**Composition 56 - B11869**

Kenny Wheeler, Cecil Bridgewater, Jon Faddis, Wadada Leo Smith (tp) George Lewis, Garrett List (tb) Jack Jeffers (b-tb) Jonathan Dorn (tu) Anthony Braxton (contrabass-cl) Seldon Powell, Ronald Bridgewater (cl) Bruce Johnstone (b-cl) Roscoe Mitchell (sop) Muhal Richard Abrams, Frederic Rzewski (p) Richard Teitelbaum (synt) Dave Holland (b) Phillip Wilson (perc) Barry Altschul (gongs,perc) Warren Smith (tymp,b-d) - N.Y.

Composition 56 Arista 4080, RCA Bluebird 6579-2-RB [CD], Mosaic MD8-242 [CD]

2/1976**Anthony Braxton****Composition 58 - B11870**

Kenny Wheeler, Cecil Bridgewater (tp) Jon Faddis (tp,pic-tp) Wadada Leo Smith (tp,cond) George Lewis, Garrett List (tb) Jack Jeffers (b-tb) Jonathan Dorn (tu) Anthony Braxton (as,cl) Seldon Powell (as,fl) Ronald Bridgewater (ts) Bruce Johnstone (bar,b-cl) Roscoe Mitchell (bassax) Dave Holland (b) Warren Smith, Barry Altschul (snare-d) Frederic Rzewski (b-d) Phillip Wilson (cymbals) Karl Berger (glockenspiel) - N.Y.

Composition 58 Arista 4080, Franklin Mint GJR098, RCA Bluebird 6579-2-RB [CD], Mosaic MD8-242 [CD]

Note: Franklin Mint GJR098 liner lists title as "Cut 3, Side 1".

Other Performances: 5/12/1978, Creative Orchestra (Köln) 1978, Cologne, Germany, B11884 & 5/16/1978, Orchestra (Paris) 1978, France, B11884.10

2/1976**Anthony Braxton****Composition 57 - B11871**

Kenny Wheeler, Cecil Bridgewater, Jon Faddis, Wadada Leo Smith (tp) George Lewis, Garrett List (tb) Jack Jeffers (b-tb) Anthony Braxton (contrabass-sax,fl) Seldon Powell (fl) Roscoe Mitchell (fl,bassax) Ronald Bridgewater (cl) Bruce Johnstone (b-cl) Karl Berger (vib,xyl,chimes) Muhal Richard Abrams, Frederic Rzewski (p) Dave Holland (cello) Jonathan Dorn (tu) Phillip Wilson (d,perc) Barry Altschul (gongs,perc,bells,perc,chimes) Warren Smith (b-mar,chimes) - N.Y.

Composition 57 Arista 4080, RCA Bluebird 6579-2-RB [CD], Mosaic MD8-242 [CD]

2/1976**Anthony Braxton****Composition 55 - B11872**

Kenny Wheeler, Cecil Bridgewater, Jon Faddis (tp) George Lewis, Garrett List (tb) Jack Jeffers (b-tb) Jonathan Dorn (tu) Anthony Braxton (as,contrabass-cl) Seldon Powell (as) Ronald Bridgewater (ts) Bruce Johnstone (bar) Karl Berger (vib) Muhal Richard Abrams (p) Dave Holland (b) Warren Smith (d) Wadada Leo Smith (cond) - N.Y.

Composition 55Arista 4080, RCA Bluebird 6579-2-RB [CD], Mosaic MD8-242 [CD]

Other Performances: 5/12/1978, Creative Orchestra (Koln) 1978, Cologne, Germany, B11884

2/1976

Anthony Braxton

Composition 59 - B11873

Kenny Wheeler, Cecil Bridgewater, Jon Faddis, Wadada Leo Smith (tp) George Lewis, Garrett List (tb) Earl McIntyre (b-tb) Jonathan Dorn (tu) Seldon Powell (fl) Ronald Bridgewater (cl) Bruce Johnstone (b-cl) Roscoe Mitchell (sop,as,bassax) Anthony Braxton (sopranino,cl,contrabass-cl) Dave Holland (cello) Muhal Richard Abrams (cond) - N.Y.

Composition 59Arista 4080, RCA Bluebird 6579-2-RB [CD], Mosaic MD8-242 [CD]

Note: All titles from Arista 4080 also on Toshiba (Jap)IEJ-80102.

Other Performances: 5/12/1978, Creative Orchestra (Koln) 1978, Cologne, Germany, B11884 & 1989

3/8 & 9/1976

Beaver Harris

In : Sanity - H2260

Beaver Harris 360 Degrees Music Experience : Hamiet Bluiett (fl,cl,bar) Keith Marks (fl) Azar Lawrence (ts) Dave Burrell (p,org,celeste) Sunil Garg (sitar) Cecil McBee (b) Beaver Harris (d) Francis Haynes (steel-d) Titos Sompa (perc) - N.Y.

In : sanity suite : Black Saint (It)BSR0006/7, 120006-2 [CD]

- Skull job (part 1)
- TM's top (part 2)
- Complete operation (part 3)

3/16/1976

Steve Lacy

The 4 Edges - L159.10

Snips : Steve Lacy (sop) solo - Live "Environ", N.Y.

The 4 edges Magnet JAM-2001 [CD]

- Outline (air)
- Underline (fire)
- Coastline (water)
- Deadline (earth)

Note: All compositions by Steve Lacy.

Other Performances: 4/23/1981, L184, "Steve Lacy Sextet", Paris, France.

4/1976

Keith Jarrett

The Survivors Suite - J1696

Dewey Redman (ts,perc) Keith Jarrett (p,sop,bass recorder,celeste,wood-d)
 Charlie Haden (b) Paul Motian (d,perc) -Ludwigsburg, Germany.

The survivor's suite (Beginning)ECM (G)1085, 1085 [CD], (Jap)POCJ-2040 [CD]
 The survivor's suite (Conclusion)

Note: Both above titles also on ECM (Jap)PAP-9084, 25MJ-3307, J33J-20090 [CD].

7/25/1976

Paul Bley

Japan Suite - B9063

Paul Bley/Gary Peacock/Barry Altschul : Paul Bley (p,el-p) Gary Peacock (b) Barry Altschul (d,perc) - Yamaha Music Festival, Nemu No Sato, Japan.

Japan suite (part I) Improvising Artists Inc. 37.38.49
 Japan suite (part II)

Note: Both parts also on Improvising Artists Inc. 123849-2 [CD], (Jap)RJ-7414.

9/2/1976

Sam Rivers

Essence - R4128 - R4132

The Tuba Trio, Vol. I - Essence - The Heat And Warmth Of Free Jazz : Sam Rivers (ts-1,sop-2,fl-3,p-4,vcl) unidentified ts-5 added, Joe Daley (tu,bar-horn,fhr-6,perc,pipe) Warren Smith (d) - Live "Bim Huis", Amsterdam, Holland.

R4128

Essence Circle (Du)RK2976/1

Part I (1)

Part II

Part III

Part IV (1,5)

Part V (3)

R4129

The Tuba Trio, Vol. II - Essence - The Heat And Warmth Of Free Jazz : same pers. - Live "Bim Huis", Amsterdam, Holland.

Essence Circle (Du)RK2976/2

Part VI (2)

Part VII (4)

R4130

The Tuba Trio, Vol. III - Essence - The Heat And Warmth Of Free Jazz : same pers. - Live "Bim Huis", Amsterdam, Holland.

Essence Circle (Du)RK2976/3

Part VIII (1)

Part IX (4)

R4131

Jazz Of The 70'S : Sam Rivers/Earl Cross : same pers. - Live "Bim Huis", Amsterdam, Holland.

Essence Circle (Du)RK7376/6

Part X (1)

R4132

Flutes ! : Sam Rivers/James Newton : same pers. - Live "Bim Huis", Amsterdam, Holland.

Essence Circle (Du)RK7677/7

Part XI (3,6)

1977

Don Ellis

Music From Other Galaxies And Planets - E2475

Don Ellis (tp,flhrn,super-tp,super-bone) Glenn Stuart, Gil Rathel, Jack Coan (tp) Sidney Muldrow (fhr) Jim Self (tu) Alan Kaplan, Rich Bullock (tb) Ann Patterson, Ted Nash, James Coile, James Snodgrass (saxes,woodwinds) Randy Kerber (p,clavinet,el-p,synt) Darrell Clayborn (b) Dave Crigger, Mike Englander (d) Chino Valdes (latin-perc) Ruth Ritchie (perc) Pam Tompkins, Laurie Badessa, Jimbo Ross, Paula Hochhalter (strings) - L.A.

33772 Star wars Atl SD18227, (Eu)50393

33773 Princess Leia's theme

33863 Arcturas , Koch Jazz CD51410 [CD]

33864 Orion's sword

33865 Pegasus
 33866 Crypton
 33867 Lyra , Koch Jazz CD51410 [CD]
 33868 Eros , Koch Jazz CD51410 [CD]
 33869 Ursa , Koch Jazz CD51410 [CD]
 33870 Vulcan

Note: Koch Jazz CD51410 [CD] titled "Don Ellis - Live At Montreux"; see following session for rest of CD. All above titles also on Wounded Bird WOU8227 [CD] titled "Music from Other Galaxies and Planets".

2/1977

Pat Metheny

Suite - M6399

Watercolors : Lyle Mays (p) Pat Metheny (12-string-g,15-str-harp-g,g) Eberhard Weber (b) Danny Gottlieb (d) - Oslo, Norway.

Suite : ECM (G)1097, 1097 [CD]
 Florida greeting song
 Legend of the fountain

Note: All above titles also on ECM (Jap)PAP-9069, 25MJ-3312, J33J-20094 [CD], POCJ-1852 [CD], POCJ-2024 [CD].

2/1977

Collin Walcott

Changeless Faith - W187

Grazing Dreams : Don Cherry (tp,fl,doussn'gouni) John Abercrombie (g,el-g,mand) Collin Walcott (sitar,tabla) Palle Danielsson (b) Dom Um Romao (perc) - Oslo, Norway.

Changeless faith : ECM (G)1096ST, 1096 [CD]
 - Song of the morrow 837276-1, 837276-2 [CD]
 - Gold sun
 - The swarm
 - Mountain morning

Note: All above titles also on ECM 78118-21096-2 [CD], ECM (Jap)PAP-9077, 33J-20068 [CD], ECM 827866-2 [CD].

3/10/1977

George Russell

Vertical Form VI - R7057

George Russell With The Swedish Radio Jazz Orchestra : Americo Bellotto, Bertil Lovgren (tp,flhrn) Hakan Nyqvist (tp,flhrn,fhr) Jan Allan (tp,fhr) Ivar Olsen (fhr)

Lars Olofsson, Bengt Edwardsson, Jorgen Johansson (tb) Sven Larsson (b-tb) Arne Domnerus (sop,as,cl) Ian Uling (ts,as,fl) Lennart Aberg (ts,as,sop,fl) Bernt Rosengren (ts,sop,as,fl) Erik Nilsson (bar,b-cl,fl) Bjorn J:son Lindh (el-p) Wlodzimierz Gulowski (synt,el-p) Monica Dominique (celeste,org,,el-p,clavinet) Rune Gustafsson (g) Stefan Brolund (el-b) Bronislaw Suchanek, Lars-Urban Helje (b) Lars Beijbom (perc) Leroy Lowe (d) Sabu Martinez (perc) Carl Atkins (cond) George Russell (asst-cond,comp) Live "Estrad", Sodertalje, Sweden.

Event I Soul Note (It)SN1019, 121019-2 [CD]

Event II

Event III

Event IV

Event V

Note: Soul Note (It)SN1019 = (It)121019-1.

3/10/1977

Charles Mingus

Cumbia and jazz fusion - M8406

Jack Walrath (tp) Jimmy Knepper (tb,b-tb) Mauricio Smith (fl,pic,sop,as) Gary Anderson (b-cl,contrabass-cl) Ricky Ford (ts) Paul Jeffrey (oboe,ts) Gene Scholtes (bassoon) Bob Neloms (p) Charles Mingus (b,vcl,arr) Dannie Richmond (d) Candido Camero, Daniel Gonzales, Ray Mantilla, Alfredo Ramirez (cga) Bradley Cunningham, Rick Ford, Charles Mingus, Jack Walrath (rhythm inst.) - N.Y.

33956 Cumbia and jazz fusion (cm arr) Atl SD8801, Rhino R2-71785-2 [CD], R2-71402 [CD], Collectables COL-CD-7840 [CD]

Note: All titles from Atlantic SD8801 also on Atlantic (E)KG50486, (Eu)50486, (Jap)P10531A, 30XD-1009 [CD], AMCY-1039 [CD].

Other Performances: 4/1/1977, M8406, N.O.L.A. & 7/20/1977, M8409, (incomplete), Italy.

Other Versions: 9/24/1980, R3443, "Dannie Richmond Quintet" ; 7/12/1981, R3444, "Three Or Four Shades Of Dannie Richmond Quintet" & 9/8&9/1997, M8420.15, Mingus Big Band, "Que Viva Mingus !".

5/1977

Steve Lacy

Touchstones (suite) - L166

Lawrence "Butch" Morris (cnt) Jean-Jacques Avenel (kora,cheng,autoharp) added - Paris, France.

Touchstones (suite) Saravah (F)SHL1088, SHL2082 [CD]

- Wish (ia vcl)
- Spell (ia vcl)
- Lesson (ia vcl)

Note: Some sources list dates of the above two sessions as April 1977. Liner notes of Saravah (F)SHL1088 incorrectly list date as May 1979.

10/28/1977

Henry Threadgill

Keep right on playing thru the mirror over the water - A1561

Air Raid: Henry Threadgill (as,fl,perc) Fred Hopkins (b) Steve McCall (d,perc) - University Of Michigan, Ann Arbor, MI.

Keep right on playing thru the mirror over the water Black Saint (It)BSR0034, 120034-2 [CD]

Other Versions: 11/18/1977, A1563, "Air Time"

11/12 & 17/1977

Horace Silver

African ascension - S6584

Silver 'N' Percussion : Tom Harrell (tp,flhrn) Larry Schneider (ts) Horace Silver (p) Ron Carter (b) Al Foster (d) Michael "Babatunde" Olatunji, Ladji Camara (perc) + The flwg musicians were overdubbed in Los Angeles November 25 & 30, 1977 : Fred Hardy, Lee C. Thomas, Fred Gripper, Bob Barnes, Bobby Clay, Peter Oliver Norman (voices) Chapman Roberts (dir) - Englewood Cliffs, N.J.

African ascension Blue Note BN-LA853-H, (Eu)300216 [CD]

- 19581 Pt 1 : The gods of Yoruba
- 19582 Pt 2 : The sun god of the Masai
- 19583 Pt 3 : The spirit of the Zulu

11/18/1977

Henry Threadgill

Subtraction - A1563

Air Time: Henry Threadgill (as,fl,perc) Fred Hopkins (b) Steve McCall (d,perc) - Chicago.

Subtraction Nessa N-12, NCD-12 [CD]

1/25 & 26/1978

Woody Herman

Suite for a hot band - H5438

Chick, Donald, Walter And Woodrow : Woody Herman And His Orchestra : Jay Sollenberger, Allen Vizzutti, Nelson Hatt, Glenn Andrews, Dennis Dotson, Bill Byrne (tp,flhrn) Birch Johnson, Larry Farrell (tb) Jim Daniels (b-tb) Woody Her-

man (cl,as,sop,vcl) Frank Tiberi (ts,fl,bsn) Gary Anderson (ts,fl,arr) Joe Lovano (ts,fl) Bruce Johnstone (b-cl,bar,fl) Pat Coil (p) Marc Johnson (b) Jeff Hamilton (d) Chick Corea, Joe Roccisano, Bill Stapleton, Victor Feldman, Alan Broadbent (arr) special guest musicians : Victor Feldman (perc-4,synt) Mitch Holder (el-g) - Hollywood, CA.

Suite for a hot band (cc arr) Century CR1110, BBC (E)CJCD830 [CD]
 First movement
 Second movement
 Third movement (4,5)

2/1978

Steve Lacy

Three points suite - L172

Points : Steve Lacy (sop) Steve Potts (sop,as) Kent Carter (b) Oliver Johnson (d)
 - Paris, France, February, 1978

Three points suite : Le Chant du Monde (F)LDX74680
 - Free point (sl,sp duet)
 - Still point (sl,sp duet)
 - Moot point (sl,sp duet)

2/20/1978

Gerry Hemingway

1st Landscape - H4235

Ray Anderson (tb) George Lewis (tb,euphonium) Anthony Davis (p) Mark Helias (b) Gerry Hemingway (d,vib) - N.Y.

1st Landscape : A suite in three parts : Auricle Aur-1
 - I Watershed
 - II Leaves
 - III Precipice

2/21 & 22/1978

Henry Threadgill

Open Air Suit(e?) - A1564 & A1565

Henry Threadgill (as,ts,fl,bar) Fred Hopkins (b,perc) Steve McCall (d,perc) - N.Y.

Card one : Cutten Arista AN3002
 Card four : Strait white royal flush...78

A1565

Card two : The jick or Mandrill's cosmic ass Arista AN3002
 Card five : Open air suit

Note: Above titles also on Mosaic MD8-247 [CD] titled "Henry Threadgill: Complete Novus/Columbia Recordings"; this is an 8 CD set.

5/1978

Wadada Leo Smith

The Mass On The World - S9125

Leo Smith Trio : Wadada Leo Smith (tp,flhrn,fl,bells,rattles) Dwight Andrews (ts,as,b-cl,alto-fl,pic,gongs) Bobby Naughton (vib,bells) - Live "7th International New Jazz Festival", Moers, Germany.

The mass on the world Moers Music (G)01060

- The offering
- Fire over the earth
- Fire in the earth

The mass on the world

- Communion
- Prayer

Kweli [Truth]

5/12 & 16/1978

Anthony Braxton

Composition no. 45, 51, 55, 58 & 59 - B11884 & B11884.10

Creative Orchestra (Köln) 1978 : Wadada Leo Smith, Kenny Wheeler, Hugh Ragin, Michael Philip Mossman (tp) George Lewis, Ray Anderson, James King Roosa (tb) Vinny Golia, Ned Rothenberg, Dwight Andrews, Marty Ehrlich (reeds) Bobby Naughton (vib) Birgit Taubhorn (accor) Marilyn Crispell (p) Bob Ostertag (synt) James Emery (g,el-g) John Lindberg, Brian Smith (b) Thurman Barker (d,perc) Anthony Braxton (cond) - Live "Grosser Sendesaal WDR", Cologne, Germany, May 12, 1978.

Composition 55 Language improvisations hat Art (Swi)CD2-6171 [CD]

Composition 45

Composition 59

Composition 51

Composition 58

Note: All above titles also on Hatology (Swi)2-604 [CD].

5/16/1978 - B11884.10

Composition no. 45, 51, 58 & 59 - B11884.10

Orchestra (Paris) 1978 : Wadada Leo Smith, Rob Howard, Michael Philip Mossman, Kenny Wheeler (tp) Ray Anderson, George Lewis, Joseph Bowie, James King Roosa (tb) Dwight Andrews, Marty Ehrlich (reeds) Vinny Golia (reeds,cl) J.D. Parran, Ned Rothenberg (reeds) Bobby Naughton (vib) Birgit Taubhorn (accor) Marilyn Crispell (p) Bob Ostertag (synt) James Emery (g) John Lindberg,

Brian Smith (b) Thurman Barker, Charles Bobo Shaw (d) Anthony Braxton (cond)
- Live "Espace Cardin", Paris, France.

Composition no. 59 Tricentric Foundation (No #6) [DL]

Composition no. 51

Composition no. 58

Announcement

Composition no. 45

5/18 & 19/1978

Anthony Braxton

Composition 82 - B11885

four symphonic orchestras : Anthony Braxton, Kenneth Moore, Gene Young,
Robert Baustian, Murray Gross (cond) - Hall Auditorium, Oberlin College, Ober-
lin, OH.

Composition 82Arista A3L8900, Mosaic MD8-242 [CD]

Note: The above is a 3 LP box.

6/10/1978

Dollar Brand

The wedding suite - B11606

Anthem For The New Nations : Abdullah Ibrahim (p) - Toyko, Japan.

The wedding suite Denon (Jap)YX-7537-ND, (Jap)DC-8588 [CD]

The wedding

Lovers

I surrender dear

One day when we were young

Other Performances: 6/18/1978, (incomplete), Autobiography, Nyon, Switzerland,
B11607

7/18/1978

Johnny Mbizo Dyani

Lonely Flower in a Village - D7418

Song For Biko : Johnny Dyani Quartet : Don Cherry (cnt) Dudu Pukwana (as)

Johnny Mbizo Dyani (b) Makaya Ntshoko (d) - Copenhagen.

Lonely flower in the village SteepleChase (Dan)SCS1109, (Dan SC-
CD31109 [CD]

a. Flower of peace

b. Duncan Village

Note: SteepleChase (Dan)SCCD30006 [CD] titled "Players palace, Volume 1"; the rest of this CD by others.

7/30&31/1978

Anthony Davis

Suite for another world - D1230

Of Blues And Dreams : Anthony Davis (p) Leroy Jenkins (vln) Abdul Wadud (cello) Pheeroan ak Laff (d) - Toronto, Canada.

Suite for another world Sackville (Can)3020

- Lethe
- Graef
- Madame Xola

Note: All above titles also on Sackville (Can)SKCD2-3020 [CD] titled "Of Blues And Dreams".

9/1978

Codona

Colemanwonder - C6202

Codona : Don Cherry (tp,fl,doussn'gouni,vcl) Collin Walcott (sitar,tabla,sanza,dulcimer,vcl) Nana Vasconcelos (berimbau,cuica,perc,vcl) - Ludwigsburg, Germany.

Colemanwonder ECM (G)1132, 1132 [CD]

- Race face
- Sortie
- Sir Duke

Note: All above titles also on ECM-1-1132. All above titles also on ECM (G)2033-35 [CD] titled "The Codona Trilogy"; see following 2 sessions for rest of this 3 CD set.

8&9/1978

Leroy Jenkins

Space Minds, New Worlds, Survival Of America - J3117

George Lewis (tb,electronics) Anthony Davis (p,el-p) Richard Teitelbaum (synt) Leroy Jenkins (vln) Andrew Cyrille (perc) - N.Y.

Space minds, new worlds, survival of America - Tomato TOM8001, 269651-2 [CD], TOM-2032 [CD]

- (I) Blast off day
 - Love
 - Tolerance
 - Understanding
- (II) Discovery
 - Knowledge

- Doubt
- Sensitivity
- (III) Euphoria
 - Beauty
- (IV) 1984
- (V) Self-realization
- (VI) Return trip

10/1978

George Lewis/Douglas Ewart

The Imaginary Suite - L3354

Jila - Save ! Mon. - The Imaginary Suite : George Lewis/Douglas Ewart : George Lewis (tb,synt,perc) Douglas Ewart (b-cl,as,fl,perc) - Milan, Italy.

The imaginary suite Black Saint (It)BSR0026, 120026-2 [CD]

- Charon
- The Phoenix

Note: Black Saint (It)BSR0026 = Black Saint (It)120026-1.

11/3 & 10/1978 ; 10/26 & 11/2/1979

Horace Silver

The Music Of The Spheres - S6586 - S6589

Silver 'N Strings Play The Music Of The Spheres : Tom Harrell (flhrn) Larry Schneider (ts,sop) Horace Silver (p,comp,dir) Ron Carter (b) Al Foster (d) Guy Lumia, Aaron Rosand, Marvin Morgenstern, Paul Winter, Lewis Eley, Peter Dimi- triades, Louann Montesi, Harry Glickman (vln-1) Harold Coletta, Harry Zaratzian, Seymour Berman, Theodore Israel (viola-1) Seymour Barab, Jonathan Abramowitz (cello-1) Gene Bianco (harp-1) Wade Marcus (arr-1,cond-1) Dale Oehler (arr-2) Gregory Hines, Brenda Alford, Chapman Roberts, Carol Lynn Mail- lard (vcl) - Englewood Cliffs, N.J.

S6586 - (The physical sphere)

The soul and its expression : Blue Note LWB1033

- The search for direction
- Direction discovered
- We all have a part to play (gh vcl)

S6586 - (The spiritual sphere)

The soul in communion with the creator Blue Note LWB1033

- Communion with the creator
- The creator guides us (1)
- Progress through dedication and discipline(1)
- We expect positive results

S6588 - (The mental sphere - subconscious mind)

The Pygmalion process : Blue Note LWB1033

- Inner feelings (cr vcl,1)
- Friends (clm vcl)
- Empathy (cr vcl,1)
- Optimism (clm vcl,1)
- Expansion (ba vcl,1)

Expansion (ba vcl,1) The soul and its progress throughout the spheres - Blue Note LWB1033

- Self portrait No. 1 (1,2)
- Self portrait No. 2 (1,2)
- Portrait of the aspiring self (1,2)

S6589 - (The mental sphere - Conscious mind)

- The soul's awareness of its character
- Character analysis (ba vcl)
- Negative patterns of the subconscious - The conscious and its desire for change

Note: (1) These musicians overdubbed on.

12/11-13/1978

Louie Bellson

The Matterhorn suite for drums - B5550

Matterhorn : Louis Bellson Drum Explosion : Conte Candoli, Walt Johnson, Ron King, Bobby Shew, Snooky Young (tp) Bill Booth, Gil Falco, Dana Hughes, Alan Kaplan, Bob Payne (tb) Joe Romano, Dick Spencer (as) Pete Christlieb, Don Menza (ts) Andy McIntosh (bar) Ross Tompkins (p) Grant Geissman (g) Joel Di Bartolo (b) Louie Bellson (d,arr,comp) Billy Cobham (d) Jack Arnold, Bob Zimmitti (perc) - L.A.

The Matterhorn suite for drums Pablo 2310-834, OJC CD1096-2 [CD]

- Entrance
- The Knuf Brothers [Contemporary]
- Conversations [Triangles]
- Then and now

1979

Charles Lloyd

Big Sur Tapestry - L4979

Charles Lloyd (Chinese-oboe,C-fl) Georgia Kelly (harp) - Brother Studios & Brian Wilson's home Studio, unknown city.

Big Sur tapestry Pacific Arts PAC7-139

- Partington Cove
- Partington Point

- Hill of the Hawk
- Home, cradle of happiness

1979 (early)
George Lewis**Homage To Charles Parker - L3355**

George Lewis (tb,electronics) Douglas Ewart (as,b-cl,cymbals) Anthony Davis (p)
Richard Teitelbaum (synt) - Milan, Italy.

Homage to Charles Parker Black Saint (It)BSR0029, (It)120029-2 [CD]

Note: Black Saint (It)BSR0029 = Black Saint (It)120029-1. All above titles
also on DIW (Jap)DIW-1079.

1/18 & 19/1979
Woody Shaw**Woody I - III - S5164 & S5165**

Woody Shaw (cnt) Charles Sullivan (tp) Curtis Fuller (tb) Steve Turre (tb,b-tb)
Rene McLean (sop) James Spaulding (as) Carter Jefferson (ts) Onaje Allan
Gumbs (p) Buster Williams (b) Victor Lewis (d) Azzedin "Niles" Weston (cga)
Nobu Urushiyama (perc) - N.Y.

S5164

Woody I Col JC35977, Mosaic MR4-142, MD3-142 [CD]

Woody II (aw,nu out)

S5165

Woody Shaw (flhrn) Rene McLean, James Spaulding (fl) Carter Jefferson (ts)
Curtis Fuller (tb) Steve Turre (b-tb) Onaje Allan Gumbs (p) Buster Williams (b)
Victor Lewis (d) Azzedin "Niles" Weston, Nobu Urushiyama (perc) - N.Y.

Woody III Col JC35977, Mosaic MR4-142, MD3-142 [CD], Columbia/Legacy
88697-91890-2 [CD]

Note: Both above titles also on Columbia/Legacy 88697-91890-2 [CD].

Other Versions: H2731, 1993, Antonio Hart, "For Cannonball & Woody", only
Woody I.

2/2/1979
Clark Terry (composer?)**A Jazz Symphony - T1934**

Mother...! Mother...!! A Jazz Symphony : Clark Terry/Zoot Sims : Clark Terry
(flhrn,tp,vcl) Jimmy Maxwell (tp) Susan Palma (fl) Anand Devendra (cl) Zoot Sims
(ts,sop) Gilbert Kalish (keyboards) Donald Palma (b) Raymond Des Roches, An-

thony Cinardo (perc) Jean Ingraham (vln) Chris Finckel (cello) Joan Heller (vcl)
Arthur Weisberg (cond) - N.Y.

A jazz symphony Pablo Today 2312-115
Celebration (First movement)
Jubilation (Second movement)
Exultation (Third movement)
Revelation (Fourth movement)

Note: All above titles also on Pablo (G)2312-115 titled "Mother..! Mother..!
Mother..! A Jazz Symphony". All above titles also on Pablo (Jap)MTF-1613.

5/30/1979

Joe McPhee

Land Dance - M5259

Old Eyes : Joe McPhee (as,ts) Andre Jaume (b-cl,ts) Jean-Charles Capon (cello)
Milo Fine (p,d) Raymond Boni, Steve Gnitka (g,el-g) Pierre-Yves Sorin (b) - Paris,
France.

Land dance Hat Hut (Swi)1R01, Hat Art (Swi)CD6047 [CD]
- A (p,g,g)
- b (b-cl,cello)
- C (b,d)
- d (ts,ts)

Note: Hat Art (Swi)CD6047 [CD] titled "Old Eyes & Mysteries"; see January
9, 1990 for rest of CD. All above titles also on Hat Art (Swi)2033 titled "A Future
Retrospective"; see August 2, 1982 for rest of this LP.

8/16/1979

John Carter

A Suite Of Early American Folk Pieces For Solo Clarinet - C2435

John Carter (cl) - Dusseldorf, Germany.

Fast Fannies cakewalk Moers Music (G)02014
Johnettas night song
Star bright
Buddy Red, doin' the funky butt
Earnestine's dilemma
A country blues

9/13/1979

Dave Burrell

Windward Passages - B16173

Dave Burrell (p) solo - Live "Foyer Stadttheater", Basel, Switzerland.

Ouverture : Windward passages Hat Hut (Swi)2R05, hat Art (Swi)CD6138
[CD]

- Punaluu Peter
- Steppin' out [Or Monday night death rehearsal
- On a Saturday night
- Sarah's lament
- Menehune message
- Heritage carnival
- Teardrops for Jimmy

I want to see you every day of your life

- Black Robert
- (Medley :)
- My dog has fleas
- Polynesian dreams
- Popolo paniolo
- Embraceable you
- A.M. rag

Note: This is a performance of excerpts from Burrell's Opera "Windward Passages". Hat Hut (Swi)2R05 is a 2 LP set. All above titles also on Hat Art (Swi)2025; this is a 2 LP set.

12/6 - 8/1979

Betty Carter

Sounds [Movin' on] - C2363

The Audience With Betty Carter : Betty Carter (vcl) acc by John Hicks (p) Curtis Lundy (b) Kenny Washington (d) - Live "Great American Music Hall", San Francisco, CA.

Sounds [Movin' on] Bet-Car MK1003

1980

James Newton

The Wake (In Memory Of Dr. Howard Swanson) - N1880

Mystery School : James Newton (fl) John Carter (cl) Red Callender (tu) Charles Owens (oboe,eng-hrn) John Nunez (bassoon) - L.A.

The wake India Navigation IN1046

Introduction

Clarinet & bassoon duo

Dirge

Dreams & remembrances

Eulogy

Tuba solo

Tuba & flute duo

Flute solo

Dirge recapitulation

1980

Claude Bolling

Picnic Suite - B10029

Claude Bolling/Jean Pierre Rampal : Jean-Pierre Rampal (fl) Claude Bolling (p)
Alexandre Lagoya (g) Guy Pedersen (b) Daniel Humair (d) - Paris.

Picnic suite CBS (F)73952

Rococo
Madrigal
Gaylancholic
Fantasque
Canon
Tendre
Badine

Note: All above titles also on Columbia M35864. All above titles also on
Fremaux & Associates (F)FA554 [CD] titled "Picnic Suite".

3/1980

World Saxophone Quartet

Suite music - W9173

W.S.Q. : Julius Hemphill (as,ts) Oliver Lake (as,sop,ts) David Murray (ts,b-cl)
Hamiet Bluiett (bar,alto-cl) - N.Y.

Suite music pt 3 - Pam-Maw (It)BSR0046, 120046-2 [CD]

Suite Music :

The key
Ballad for Eddie Jefferson
Hattie Wall

Note: Black Saint (It)BSR0046 = (It)120046-1. All above titles also on DIW
(Jap)DIW-1084. * probably excerpts

3/22/1980

Keith Jarrett

The Celestial Hawk - J1713

Keith Jarrett (p) + the Syracuse Symphony, Christopher Keene (cond) - Concert
"Carnegie Hall", N.Y.

The celestial hawk ECM (G)1175, 1175 [CD], (Jap)POCJ-2212 [CD]

First movement
Second movement
Third movement

Note: All above titles also on ECM (Jap)PAP-9259, 25MJ-3311, J25J-20333 [CD].

3/26/1980

Barry Guy

Stringer - L5275.20

Barry Guy & The London Jazz Composers Orchestra : Kenny Wheeler, Harry Beckett, Dave Spence (tp,flhrn) Paul Rutherford, Alan Tomlinson, Paul Nieman (tb) Melvyn Poore (tu) Trevor Watts, Evan Parker, Peter Brotzmann, Larry Stabbins, Tony Coe (reeds) Philipp Wachsmann (vln) Howard Riley (p) Barry Guy (b,comp,ldr) Peter Kowald (b) Tony Oxley, John Stevens (d,perc) - BBC Broadcast "Music in our time", London.

Four pieces for Orchestra 1 FMP (G)SAJ41, Intakt (Swi)CD095 [CD]

Four pieces for Orchestra 2

Four pieces for Orchestra 3

Four pieces for Orchestra 4

Note: Intakt (Swi)CD095 [CD] titled "Study II, Stringer"; see February 2, 1991 for rest of CD.

4/20/1980

Anthony Braxton

Composition 94 - B11895

Composition 94 For Three Instrumentalists (1980) : Ray Anderson (alto-tb,tenor-tb,cnt,slide-tp) Anthony Braxton (sopranino,sop,as,ts,contrabass-cl) James Emery (g,el-g,electronics) - Live "Palazzo dei Congressi", Bologna, Italy.

Composition 94 (forward reading) Golden Years of New Jazz (E)GY003 [CD]

Section A

Section B, part one

Section B, part two

Composition 94 (backward reading)

Section B, part two

Section B, part one

Section A

6/4 & 5/1980

Julius Hemphill

Flat-out Jump Suite - H4264

Julius Hemphill Quartet : Olu Dara (tp) Julius Hemphill (ts,fl) Abdul Wadud (cello) Warren Smith (perc) - Milan, Italy.

Ear Black Saint (It)BSR0040, 120040-2 [CD]

Mind (pt 1 & 2)

Heart
Body

7/11-13/1980

Bill Dixon

For Cecil Taylor - D4452

Bill Dixon In Italy Vol 1 : Bill Dixon Sextet : Bill Dixon (tp,p) Arthur Brooks,
Stephen Haynes (tp) Steve Horenstein (ts,bar) Alan Silva (b) Freddie Waits (d) -
Milan.

For Cecil Taylor Soul Note (It)SN1008, 121008-2 [CD]

Almost anacrusis

Conversation

New slow dance

7/11-13/1980

Bill Dixon

Dance piece - D4453

Bill Dixon In Italy Vol 2 : Bill Dixon Sextet : Bill Dixon (tp,p) Arthur Brooks,
Stephen Haynes (tp) Steve Horenstein (ts,bar) Alan Silva (b) Freddie Waits (d) -
Milan.

Dance piece Soul Note (It)SN1011, 121011-2 [CD]

Places

For Jack and Barbara

Autumn sequence from a Paris diary

10/17/1980

Saheb Sarbib

Concerto for Rashaan - S1226

Live At The Public Theater : Saheb Sarbib And His Multinational Big Band : Roy
Campbell, Ryuichi Homma, Jack Walrath (tp) Vincent Holmes, Jr., Art Baron, Tim
Sessions (tb) Paul Shapiro, Talib Qadr, Lee Rozie (sop) James Ford, Jemeel
Moondoc, Mark Whitecage (as) Booker T, David Pate, Pete Chavez (ts) David
Sewelson (bar) William Brown, Steve Groves (g) David Hofstra (el-b) Saheb Sar-
bib (b) Richard Baratta (d) Guilherme Franco (perc) - N.Y.

Concerto for Rashaan : Cadence Jazz CJR1001

1st movement

2nd movement

3rd movement

4th movement

11/10 & 11/1980

John Carter

Night fire - an American folk suite - C2437

The John Carter Quintet : Bobby Bradford (tp) John Carter (cl) James Newton (fl)
Roberto Miranda (b) William Jeffrey (d) - Milan, Italy.

Night fire - an American folk suite Black Saint (It)BSR0047, 120047-2
[CD]
Morning bell
Sweet sunset
Juba stomp
Buckin'
Night fire

12/18/1980

Steve Lacy

Hedges - L181

Ballets : Steve Lacy (sop) - "L'Ancienne Eglise des Jesuites", Porrentruy, Switzerland.

Hedges : Hat Art (Swi)1982/83

- Hedges
- Squirrel
- Fox (I)
- Fox (II)
- Rabbit
- Shambles

1981

Anthony Davis

Wayang - D1235

Episteme : George Lewis (tb) Dwight Andrews (b-cl,fl,pic) Jay Hoggard (vib,mar,glockenspiel) Warren Smith (mar,xyl,vib,glockenspiel,tymp,bass-d,gongs,cymb) Anthony Davis (p) Shem Guibbory (vln) Abdul Wadud (cello) Rick Rozie (b-1) Pheeroan ak Laff (d,gongs) Mark Helias (cond) - N.Y.

Wayang No. II [Shadowdance] (1) Gramavision GR8101, GCD79508 [CD]

Wayang No. IV [Under the double moon]

- Opening - dance
- Sustained tones
- Variations
- Pulse
- Trombone solo
- Flute interlude
- Kecak [Repeated]

Note: it is unclear the extent of how comprehensive "Wayang" is, movements (?) I, II, IV & V have been recorded.

1981

Tony Scott

African bird (suite) - S3452 & S3453

African Bird-Come Back ! Mother Africa : Glenn Ferris (tb) Tony Scott (cl,p) Chris Hunter (fl) Robin Jones (bass-d,perc,bgo) Duncan Kinnel (mar) Karl Potter (cga) Jacki Benar (vcl, only on African Bird) - England.

African bird (suite) Soul Note (It)SN1083, 121083-2 [CD]

Come back ! Mother Africa Soul Note (It)SN1083, 121083-2 [CD]

1/28/1981

Steve Lacy/Brion Gysin

Permutations - L182

Songs : Steve Lacy & Brion Gysin : Steve Lacy (sop,voice) Steve Potts (as,sop) Bobby Few (p) Irene Aebi (vln,vcl) Jean-Jacques Avenel (b) Oliver Johnson (d) Brion Gysin (vcl) - Paris, France.

Permutations (1) hat Art (Swi)1985/86, Hatology (Swi)625 [CD]

- Junk is no good baby (bg vcl,1)
- Kick that habit man (bg vcl,1)
- I don't work you dig (bg vcl,1)

Note: (*) This title also on Hat Art (Swi)F/E45, a very limited edition 45 rpm. Hat Art (Swi)1985/86 is an LP + (1) on a 45RPM; see January 29, 1981 for the rest of the LP.

5/30/1981

Anthony Braxton

Composition 96 - B11899

The Composers And Improvisors Orchestra With Anthony Braxton Conductor : Dave Scott, James Knapp (tp) Richard Reed (flhrn) Julian Priester, Scott Reeves (tb) Bob Davis (eng-hrn) Rick Byrnes (tu) Denise Pool, Rebecca Morgan, Nancy Hargerud (fl) Aileen Munger, Laurri Uhlig (oboe) Marlene Weaver (bassoon) Ray Downey (b-cl) Bill Smith (Eb-cl) Paul Pearse (Bb-cl) Denney Goodhew (as) Julian Smedley, Matheze Pederson, Jeannine Davis, Libby Poole, Jeroen Van Tyn, Sandra Guy, Backy Liverzey, Mary Jacobson (vln) Betty Agent, Jean Word, Sam Williams, Beatrice Dolf (viola) Page Smith-Weaver, Scott Threlkold, Marjorie Parbington (cello) Motter Dean (harp) Scott Weaver, Deborah De Loria (b) Ed Hartman, Matt Kocmierski (perc) Anthony Braxton (cond) - Cornish Institute, Seattle, WA, May 30, 1981

Composition 96Leo (E)LR169, CDLR169 [CD]

11/8/1981

Bill Dixon**Llaattiinnoo Suite - D4454**

November 1981 : Bill Dixon Quartet : Bill Dixon (tp) Alan Silva, Mario Pavone (b) Laurence Cook (d) - Live "Volkshaus", Zurich.

Llaattiinnoo Suite Soul Note (It)SN1037/38, 121038-2 [CD]

1982**Anthony Davis****Enemy of light - D1238**

Variations In Dream Time : George Lewis (tb) J.D. Parran (cl,b-cl,fl) Anthony Davis (p) Abdul Wadud (cello) Rick Rozie (b) Pheeroan ak Laff (d) - N.Y.

Enemy of light India Navigation IN1056

- Drones and clones
- Romantic interlude
- Fugitive of time

1982**Doug Hammond****Spaces and things - H996**

Spaces : Steve Coleman (as) Byard Lancaster (as,fl) Kirk Lightsey (p-2) Muneer Abdul Fataah (cello) Doug Hammond (perc,vcl) - N.Y.

Spaces and things Idibib DB105, DIW (Jap)DIW-359 [CD]

- Lopin'
- Meno mosso
- Water moves (2)
- Spell dance
- Meno mosso

1982**Weather Report****N.Y.C. (suite) - W2564**

Weather Report : Wayne Shorter (ts,sop) Joe Zawinul (keyboards,perc) Jaco Pastorius (el-b,perc,vcl) Peter Erskine (d,computer-d,perc) Bobby Thomas, Jr. (perc) - New York/Pasadena & Los Angeles.

N.Y.C. part one : 41st parallel Col FC37616, Sony (Jap)SRCS-9151 [CD]

N.Y.C. part two : The dance

N.Y.C. part three : Crazy about jazz

2/25/1982 - 4/1989**John Carter**

Roots and Folklore: Episodes in the Development of American Folk Music - C2438, C2441 - C2444

2/25 & 28 - 3/8/1982

Dauwhe - C2438

The John Carter Octet : Bobby Bradford (cnt) Red Callender (tu) James Newton (fl,b-fl) John Carter (cl) Charles Owens (sop,oboe,cl) Roberto Miranda (b) William Jeffrey (d) Luis Peralta (perc,waterphone) - L.A.

Dauwhe Black Saint (It)BSR0057, 120057-2 [CD]

Ode to the flower maiden

Enter from the east

Soft dance

The mating ritual

Note: Black Saint (It)BSR0057 = (It)120057-1.

2/1985

Castles Of Ghana - C2441

Bobby Bradford (cnt) Baikida Carroll (tp,vcl) Benny Powell (tb) John Carter (cl,vcl) Marty Ehrlich (b-cl,bells,gong) Terry Jenoure (viola,vcl) Richard Davis (b) Andrew Cyrille (d,perc) - N.Y.

Castles of Ghana Gramavision 18-8603

Evening prayer

Conversations

The fallen prince

Theme of desperation

Capture

Postlude

Note: All above titles also on Gramavision R2-79423 [CD].

11/1986

Dance Of The Love Ghosts - C2442

Bobby Bradford (cnt) Benny Powell (tb,b-tb) John Carter (cl) Marty Ehrlich (b-cl,fl) Terry Jenoure (vln,vcl-1) Don Preston (synt,electronics) Fred Hopkins (b) Andrew Cyrille (d) Kwasi Badu (African perc-2,vcl-2) Osei Assibey William (African perc-2,vcl-2) Osei-Tutu Felix (African perc-2,vcl-2) - N.Y.

Dance of the love ghosts Gramavision 18-8704

The silent drum (2)

Journey

The captain's dilemma (1)

Moon waltz

Note: All above titles also on Gramavision R2-79424 [CD].

3/1988**Fields - C2443**

Bobby Bradford (cnt) Benny Powell (tb) John Carter (cl) Marty Ehrlich (b-cl,fl)
 Don Preston (synt,p) Frederick Phineas (hca-1) Terry Jenoure (vln,vcl) Fred Hopkins (b) Andrew Cyrille (d) Erin Carter, John Carter, Jamaal Carter, Erica Carter (vcl-2) - N.Y.

Ballad to po' Ben Gramavision 18-8809

Bootyreba at the big house

Juba's run

Seasons

Fields

Children of the fields (2)

At the big tree

Clouds

Shuckin' corn

On a country road (1)

Note: All above titles also on Gramavision R2-79425 [CD].

4/1989**Shadows On A Wall - C2444**

Bobby Bradford (cnt) Benny Powell (tb) John Carter (cl) Marty Ehrlich (b-cl,fl) Billy Marshall (org) Don Preston (keyboards,electronics) Terry Jenoure (vln,vcl) Fred Hopkins (b) Andrew Cyrille (d) - N.Y.

Sippi strut Gramavision R1-79422, R2-79422 [CD]

Spats

City streets

And I saw them

52nd Street stomp

Hymn to freedom

5/17/1982**ICP (Instant Composers Pool)****Kwela - I49**

Japan Japon : Misha Mengelberg & ICP Orchestra : Toshinori Kondo (tp,voice)
 Wolter Wierbos, Joep Maessen (tb) Michael Moore (as,cl) Peter Brotzmann
 (ts,as,bar,voice) Keshavan Maslak (ts,as,voice) Misha Mengelberg (p,voice)
 Maurice Horsthuis (viola) Larry Fishkind (tu) Han Bennink (d)
 Live, Osaka, May 11 & Tokyo.

Kwela MA (Jap)1, DIW (Jap)DIW-1014, DIW-454 [CD]

Hap

Boodschappen

Welkom

Briefkaart
Maurits

Note: IMA (Jap)1001 is a 7" single. All titles from IMA (Jap)1 also on ICP (Du)024 titled "Japan Japon". All above titles also on ICP (Du)1275-1 [CD], 1275-1/28 [CD].

6/12/1982

Dollar Brand (Abdullah Ibrahim)

Liberation suite - B11619

Jazzbuhne Berlin '82, Vol. 7 : Abdullah Ibrahim (p) - Live "Die Volksbuhne", East Berlin, Germany.

Liberation suite Repertoire RR4907-CC [CD]

The perfumed forest wet with rain

Nisa

Did you hear that sound

Blues for a hip king

Ishmael

Gwidza

In a sentimental mood

For Coltrane II

New York City

Soweto

Cherry

Goduka Mfundi

Tariqua (II)

African marketplace

The mountain

The wedding

African dawn

Tariqua (II)

African dawn

The wedding

The mountain

Note: Tracklisting on cover and labels has only Liberation Suite and Medley. "Blues for a hip king" also known as "Blues for his majesty King Sobhuza of Swaziland". "Goduka Mfundi" aka "Goduka". "Soweto" aka "Soweto is where it's at". "African marketplace" aka "African market". "The mountain" aka "Thaba Bosigo", "Thaba Bosiu", "Thaba Nchu (Mountain Lesotho)" and "The mountain of the night". "African dawn" aka "Dawn". "Mannenberg" aka "Cape Town Fringe", "Mannenberg revisited" and "Mannenberg is where it's happening".

6/13/1982

Sam Rivers

Evocation Suite - R4138

Jazzbuhne Berlin '82, Vol. 10 : Sam Rivers' Rivbea Orchestra : Jack Walrath, Oliver Beener (tp) Dick Griffin, Robin Eubanks, Douglas Purviance (tb) Vincent Chancey (fhr) Patience Higgins (fl,bar) Sam Rivers (sop,p,ts,fl) Anthony Cox (b) Eli Fountain (d) - Berlin, Germany.

Evocation suite (pt 2) Repertoire PRECD4910-CC [CD]

Evocation suite (pt 3)

Evocation suite (pt 4)

Note: All above titles also on Repertoire (Jap)33WD-1015 [CD].

6/13/1982

Sam Rivers

Roses [From flower suite] - R4138

Jazzbuhne Berlin '82, Vol. 10 : Sam Rivers' Rivbea Orchestra : Jack Walrath, Oliver Beener (tp) Dick Griffin, Robin Eubanks, Douglas Purviance (tb) Vincent Chancey (fhr) Patience Higgins (fl,bar) Sam Rivers (sop,p,ts,fl) Anthony Cox (b) Eli Fountain (d) - Berlin, Germany.

Roses [From flower suite]

Note: Above titles also on Repertoire (Jap)33WD-1015 [CD]. Seems the entire suite was unrecorded, other recordings, like "Colours", have songs with flower titles, like "Lilacs" it is unclear if these are related to the suite.

7/30 & 31/1982

George Russell

Time spiral - R7061

Live In An American Time Spiral : George Russell's New York Big Band : Ron Tooley, Stanton Davis (tp) Brian Leach (tp-1) Tom Harrell (tp) Ray Anderson, Earl McIntyre (tb) Marty Ehrlich (as,fl) Doug Miller (ts,fl) Bob Hanlon (bar) Jack Reilly, Mark Soskin (keyboards) Jerome Harris (g) Ron McClure (b) Victor Lewis (d) George Russell (arr,cond) - N.Y.

Time spiral Soul Note (It)SN1049, 121049-2 [CD]

Note: Soul Note (It)SN1049 = (It)121049-1. All above titles also on DIW (Jap)DIW-1122.

Other Performances: 6/18/1983, R7063, Live, Boston, Ma.

9/1982

Chick Corea

Lyric Suite For Sextet - C8917

Chick Corea/Gary Burton : Gary Burton (vib) Chick Corea (p) Ik-Hwan Bae, Carol Shive (vln) Karen Dreyfus (viola) Fred Sherry (cello) - L.A.

Lyric Suite for Sextet ECM (G)1260, 1260 [CD]

Overture
Waltz
Sketch (for Thelonious Monk)
Roller coaster
Brasilia (*)
Dream
Finale

Note: (*) This title also on ECM (G)825426-1, 825426-2 [CD].

11/1982

Dave Holland

Life Cycle - H7211

Dave Holland (cello) - Ludwigsburg, Germany.

Life cycle : ECM (G)1238, 1238 [CD]

Inception
Discovery
Longing
Search
Resolution

11/1982

Charlie Haden/Carla Bley

The Ballad Of The Fallen - H191

Don Cherry (pocket-tp) Michael Mantler (tp) Sharon Freeman (fhr) Gary Valente (tb) Steve Slagle (as,sop,fl,cl) Jim Pepper (ts,sop,fl) Dewey Redman (ts) Jack Jeffers (tu) Carla Bley (p,glockenspiel) Mick Goodrick (g) Charlie Haden (b) Paul Motian (d,perc) - Ludwigsburg, Germany.

Els Segadors ECM (G)1248, (G)811546-2 [CD]

The ballad of the fallen
If you want to write me
Grandola Vila Morena
Introduction to people
The people united will never be defeated
Silence , Rarum (G)8090 [CD]
Too late
Le pasionaria
La Santa Espina

Note: Rarum (G)8090 [CD] titled "Carla Bley - Selected Recordings"; rest of CD by Carla Bley. All above titles also on ECM 23794-1, (G)1248 [CD], (Jap)25MJ3292, (Jap)J25J20335 [CD], (Jap)POCJ2216 [CD].

1/7-10/1983

Francois Jeanneau

Terrains Vagues - J2913

Francois Jeanneau/Pandemonium : Jean-Jacques Justafre, Yves Valada, Jacques Blanc (fhr) Melvin Culbertson (tu) Francois Jeanneau (sop,ts,fl,synt,comp,arr) Jean-Louis Chautemps (sop,ts,b-cl) Jacques Di Donato (sop,ts,bar,b-cl) Philippe Mate (sop,as,ts,fl,senza) Pierre Mimran (ts-1) Richard Galliano (accor-2) Francois Couturier (p) Henri Texier, Jean-Paul Celea (b) Daniel Humair, Philippe Mace (vib,d) Andre Ceccarelli (d-3) Carol Rowley (vcl) - Paris.

La rue de la Vieille Lanterne (a)Owl (F)033
L'Hotel des Grandes Hommes (b,1)
La galerie du barometre (c,2)
Le veilleur du Pont au Change (d,3)
La grande roue (e)

Note: The above is a five part suite commissioned by the City of Paris during the 1980 Paris Festival. (a) Dedicated to Gerard de Nerval, (b) dedicated to Andre Breton, (c) dedicated to Louis Aragon, (d) dedicated to Robert Desnos, (e) dedicated to Philippe Soupault.

2/28/1983

Wadada Leo Smith

Procession Of The Great Ancestry - S9137

Wadada Leo Smith (tp,flhrn,kalimba,vcl) John Powell (ts-2) Louis Myers (el-g-1) Bobby Naughton (vib) Joe Fonda (b,el-b-1) M'Chaka Uba (b-1) Kahil El'Zabar (d,balafon,kalimba,perc) - Chicago.

Blues : Jah jah is the perfect love (1) Chief (E)CD6 [CD]
Procession of the great ancestry
The flower that seeds the earth
The third world, grainery of pure earth
Who killed David Walker ? (1)
Celestial sparks in the sanctuary of redemption
Nuru light : The prince of peace (2)

3/11 & 12/1983

Didier Levallet

Azimuts - L3047

Scoop : Didier Levallet Octet : Mark Charig (cnt,alto-hrn) Radu Malfatti (tb) Gerard Buquet (b-tb,tu) Steve Lacy (sop) Tony Coe (ts,cl) Gerard Marais (g) Didier

Levallet (b) Tony Oxley (d) - Live at "L'Ecole Nationale de Musique", Angouleme, France.

Azimuts In and Out (F)1006

- Part 1
- Part 2
- Part 3

6/1983

Henry Threadgill

No.1 - A1571

New Air : Live At Montreal International Jazz Festival : Henry Threadgill (as,fl,bar) Fred Hopkins (b) Pheeroan ak Laff (d) - Live, Montreal, Canada.

No. 1 Black Saint (It)BSR0084, 120084-2 [CD]

Note: " #1 is part of a series of Threadgill compositions with numerical titles. This one was for a theater in Chicago, a long epic work." Original Liner Notes, Nat Hentoff. DTP*

6/18/1983

George Russell

The African Game - R7064

Mike Peipman, Chris Passin, Roy Okutani, Mark Harvey (tp) Peter Cirelli, Chip Kaner (tb) Jeff Marsanskis (b-tb) Marshall Sealy (fhr) David Mann, Janis Steprans (as,sop,fl) Gary Joynes (ts,sop,fl) George Garzone (ts,sop) Brad Jones (bar,b-cl,fl) Bruce Barth, Marc Rossi (keyboards) Mark White (g) Bob Nieske (b) Bill Urmson (el-b) Keith Copeland (d) Lazaro Perez, Kuto Perez, Amaro Laria, Enrique Cardenas, Dave Hagedorn (perc) George Russell (arr,cond,comp) - Live "Emanuel Church", Boston, MA.

Event I : Organic life on earth begins Blue Note BT85103

Event II : The Paleolithic game

Event III : Consciousness

Event IV : The survival game

Event V : The human sensing of unity with great nature

Event VI : African empires

Event VII : Cartesian man

Event VIII : The mega-minimalist age

Event IX : The future ?

Note: All above titles also on Blue Note (Jap)BNJ-91005, Blue Note 7-46335-2 [CD].

Other Performances: 6/23/2003, R7066.10, "The 80th Birthday Concert"

7/1983

Anthony Davis

Hemispheres - D1239

Wadada Leo Smith (tp,steelophone,perc) George Lewis (tb) Dwight Andrews (cl,sop,fl,pic) J.D. Parran (cl,contrabass-cl) Dave Samuels (vib,mar) Anthony Davis (p) Shem Guibbory (vln) Eugene Friesen (cello) Rick Rozie (b) Pheeroan ak Laff (d,perc) - N.Y.

Hemispheres (part one) Gramavision GR8303, R2-79428 [CD]

- Esu at the crossroads
- Little Richard's new wave
- Ifa : The oracle
- Esu : The trickster

Hemispheres (part two)

- A walk through the shadow
- Clonetics

7/8/1983

John Lindberg

The East Side Suite - L4552

John Carter (cl) Eric Watson (p) John Lindberg (b) - "Nickelsdorf Konfrontationen '83", Nickelsdorf, Germany.

East side suite (pt1) Sound Aspects (G)SAS001, (G)SASCD001 [CD]

East side suite (pt2)

1984

David Baker

Concerto for flute, string quartet and jazz band - B1061

Chris Botti, Pat Harbison, John Harbaugh, James Hale, Robert Burns, David Strum (tp) Robert Palmer, Tim Riggins, Charles Flowers (tb) Pete Brockman (b-tb) Jim Pellerite (fl) David Kay, Joel Springer (as) Hunt Butler, Mike Royal (ts) Mark Hopkins (bar) Norian Bewley (tu) James Beard, Joe Gilman (p) John England (g) Curtis Bahn (b) Sharon Stanis, Navroj Mahta (vln) Christopher Verrette (viola) James Collorafi (cello) Shawn Pelton, Doug Friend (d) Bill Schwartz (tabla) David Baker (cond)

Concerto for flute, string quartet and jazz band Laurel LR-125

- (1) Slow-moderately fast
- (2) Slow, Passacaglia
- (3) Fast

9/8 & 9/1984

John Lindberg

Trilogy Of Works For Eleven Instrumentalists - L4553

Hugh Ragin (tp) Michael Philip Mossman (tp,pic-tp) Ray Anderson (tb) Vincent Chancey (fhr) Marty Ehrlich (as,fl,pic) J.D. Parran (ts,cl) Pablo Calogero (bar) Eric Watson (p) Allan Jaffe (el-g) John Lindberg (b) Thurman Barker (d,bells,xyl) Anthony Braxton (cond) - N.Y.

Holler Black Saint (It)BSR0082, 120082-2 [CD]
M to M
Dresden moods

Note: Black Saint (It)BSR0082 = Black Saint (It)120082-1.

10/1984

Chick Corea

Septet - C8922

Peter Gordon (fhr) Steve Kujala (fl) Chick Corea (p,comp) Ida Kavafian, Theodore Arm (vln) Steve Tenenbom (viola) Fred Sherry (cello) - L.A.

Septet ECM (G)1297, 1297 [CD]
1st movement
2nd movement
3rd movement
4th movement
5th movement

1985

David Liebman

The Ethnic Suite

David Liebman solo

The Ethnic Suite - PMR-023
The Semites
The Rain People
Indian Sunrise

1/31 - 2/4/1985

Miles Davis/Palle Mikkelborg

Colors - D1759

Miles Davis With The Danish Radio Big Band : Collective pers. : Miles Davis (tp) Benny Rosenfeld, Palle Bolvig, Idrees Sulieman, Jens Winther, Perry Knudsen (tp,flhrn) Vincent Nilsson, Ture Larsen, Ole Kurt Jensen (tb) Jens Engel (b-tb) Axel Windfeld (b-tb,tu) Jan Zum Vohrde (as,sop,fl) Jesper Thilo (as,sop,fl,cl) Per Carsten (as,fl) Bent Jaedig (ts,sop,fl) Uffe Karskov (ts,fl,alto-fl,cl) Flemming Madsen (bar,fl,cl,b-cl) Ole Kock Hansen, Thomas Clausen, Kenneth Knudsen (keyboards) John McLaughlin (g-2) Bjarne Roupe (g) Niels-Henning Orsted Pedersen (b) Bo Stief (el-b) Lennart Gruvstedt (d) Ethan Weisgard (latin perc) Marilyn Mazur (perc) Vincent Wilburn, Jr. (Simmon's d) Niels Eje (oboe) Lillian Tornquist

(harp) Eva Hess-Taysen (voice) overdubbed, Palle Mikkelborg (tp,flhrn,arr,cond) - Copenhagen, Denmark.

AURA Col C2X45332, CBS (Aus)463351

Intro (-2)

White

Yellow (md out)

Orange (-2)

Red

Green

Blue

Electric red

Indigo (md out)

Violet (-2)

Note: "White has overdubbed Davis tp. "Electric red" is an alternative version of "Red". The prerecorded tape with voices, recorded early December 1984, was used. Feb 1, 2, & 3 Palle Mikkelborg (tp), overdubbed on the brass parts and Bo Stief re-recorded inserts. CBS 463351-1 titled "Aura".

Above also on Col CK45332 [CD] titled "Aura".

2/1/1985

Lawrence "Butch" Morris

Current Trends In Racism In Modern America (A Work In Progress) -

M10957

Butch Morris Orchestra : Frank Lowe (ts) John Zorn (as,game-calls) Eli Fountain (vib) Curtis Clark (p) Brandon Ross (el-g) Zeena Parkins (harp) Tom Cora (cello) Christian Marclay (turntables) Thurman Barker (mar,snare-d,tamb) Yasunao Tone (voice) Lawrence "Butch" Morris (arr,comp,ldr) - Live "The Kitchen", N.Y.

Current trends in Racism in modern America (part one) Sound Aspects

(G)SAS4010, SASCD4010 [CD]

Part one (cont.)

Part two

3/25 & 28/1985

Horace Silver

Message from the maestro - S6594

The Continuity Of Spirit : Carl Saunders (flhrn) Buddy Collette, Ray Pizzi, Ernie Watts, Don Menza (fl) Horace Silver (p) Bob Maize (b) Carl Burnett (d) Andy Bey, Maxine Willard Waters, Julia Tillman Waters (vcl) Chuck Niles (speech) + Los Angeles Modern String Orchestra, William Henderson (cond) - Hollywood, CA.

Message from the maestro (pt 1) Silveto SPR104

Message from the maestro (pt 2)

Message from the maestro (pt 3)

3/25 & 28/1985

Horace Silver

In tribute - S6594

The Continuity Of Spirit : Carl Saunders (flhrn) Buddy Collette, Ray Pizzi, Ernie Watts, Don Menza (fl) Horace Silver (p) Bob Maize (b) Carl Burnett (d) Andy Bey, Maxine Willard Waters, Julia Tillman Waters (vcl) Chuck Niles (speech) + Los Angeles Modern String Orchestra, William Henderson (cond) - Hollywood, CA.

In tribute (pt 1) Silveto SPR104

In tribute (pt 2)

In tribute (pt 3)

4/5,8 & 9/1985

Fred Ho(un)

Tomorrow Is Now ! - H8285

Fred Houn And The Afro Asian Music Ensemble : Sam Furnace (as) Al Givens (ts,sop) Fred Houn (bar) Richard Clements (p) J Kiyoto Fujiwara (b) Taru Alexander (d) Carleen Robinson (vcl) - N.Y.

(Tomorrow is now ! - suite :) Soul Note (It)SN1117-1, (It)121117-2 [CD]

- Tomorrow is now
- What is was and is
- T.C.B. [Taking care of business]
- The victims : You've got to overthrow the big bourgeoisie
- A.F.A.P. [As fast as possible]
- A Blk woman speaks
- History crying for a change

4/16/1985

Bill Dixon

For Nelson and Winnie - D4456

Thoughts : Bill Dixon (tp,flhrn,p) Marco Eneidi (as) John Buckingham (tu) Peter Kowald, William Parker, Mario Pavone (b) Laurence Cook (d) - Bennington College, Bennington, Vermont.

For Nelson and Winnie - Soul Note (It)SN1111, 121111-2 [CD]

Time I

Essence

Transfiguration

Time II

9/12-14/1985

Richie Beirach

Antarctica - B5138

Richie Beirach (p) solo - N.Y.

Antarctica suite (Part 1) Pathfinder PTF8617

The ice shelf

Neptune's bellows

Penguins on parade

Deception Island

Antarctica suite (Part 2)

Mirage

Waterlillies [The cloud]

The empress

11 & 12/1985

David Liebman

The Loneliness Of A Long Distance Runner - L4229

David Liebman (sop) - Zerkall, Germany.

The runner/Mind and body CMP (G)24ST, (G)CD24 [CD]

The discipline of practice , (G)CD5001 [CD]

Going through the wall

Competition

The starting line

The pack

Breakaway

Alone

Personal best

Victory/Defeat

Contemplation

Note: Ensemble multi-dubbing is used on the above session. CMP (G)CD5001 [CD] titled "CMPler"; rest of this CD by others.

11/19 & 20/1984 & 1/14-18/1985

Steve Lacy/Robert Creeley

Futurities (pt. 1 & 2) - L192 & L193

Steve Lacy Nine : George Lewis (tb) Steve Lacy (sop) Steve Potts (as,sop) Gyde

Knebusch (harp) Jeff Gardner (p) Barry Wedgle (g) Jean-Jacques Avenel (b)

Oliver Johnson (d,gongs,glockenspiel) Irene Aebi (voice) - Paris, France &

Berikon, Switzerland.

Futurities Part 1 Hat Art (Swi)2022, CD6031 [CD]

Sad advice

The house

Love comes quietly

Old song

The warning

Juggler's thought

Jack's blues
 Mind's heart
 Chanson
 The end of the day

Futurities Part 2 Hat Art (Swi)2022, CD6032 [CD]

A folk song
 The traveler
 Oh no !
 They say
 Heaven
 Train going by
 The eye
 For no clear reason
 The rhythm
 Night time

Note: hat Art (Swi)CD6031 [CD] titled "Futurities Part 1". hat Art (Swi)CD6032 [CD] titled "Futurities Part 2". Hat Art (Swi)2022 is a 2 LP set.

1986

Billy Cobham

Summit Afrique (excerpts from ...) - C6155

Powerplay : Gerry Etkins, Onaje Allan Gumbs (keyboards) Dean Brown (g-synt)
 Baron Browne (b) Billy Cobham (d,d-mach-prog) Sa Davis (perc) - N.Y.

Summit Afrique (excerpts from ...) GRP GRP-A-1027

The foundation ["isisekelo zulu"]
 Dance of the blue men/the nomads
 The debate ["indaba"]
 The little one ["Omncane"]

Note: It seems like some reissues may contain more excerpts: 7C: The Conflict & 10F: The Promise/Unity. However this could be also a titling discrepancy or multiple songs which segue into one another but register as single tracks. The numerical/alphabetical titling information is found on the Power Play track listing found on the amazon.com album sales webpage.

5/21/1986

Henri Texier

Grillage - T2034

Paris-Batignolles : Henri Texier Quartet Feat. Joe Lovano : Joe Lovano (ts) Louis Sclavis (b-cl,sop,bar) Philippe Deschepper (g,pic-g) Henri Texier (b,cymbals,bendir-d,chinese gong) Jacques Mahieux (d) - Live "Le temps du Jazz", Amiens, France.

Grillage Label Bleu (F)LBL6506, LBLC6506 [CD]
 Seul contre tous
 Jail
 Grillage
 Cavale

7/5/1986

Andrew Hill

Verona Rag - H6001

Andrew Hill (p) solo - Milan, Italy, July 5, 1986

Verona rag Soul Note (It)121110-1, 121110-2 [CD]

9/1986-9/1987

James Baldwin/David Linx/Pierre Van Dormael

A Lover's Question - B1343-B1347

James Baldwin (narrative,vcl) acc by Pierre Van Dormael (g) Michel Hatzigeorgiou (b) David Linx (vcl,d,perc) with Byard Lancaster (reeds,perc,vcl) Chris Joris (perc) - New York, Brussels, Liege.

B1343

Becoming streams Crepuscule (Au)TW1928-2 [CD]

B1344

same basic group with : Youseff Yancy (tp,theremin) Toots Thielemans (hca)

Deborah Brown (vcl) Tejan Karefa-Smart (backing-vcl)

A lover's question (part I) Crepuscule (Au)TW1928-2 [CD]

A lover's question (part II)

Precious Lord

B1345

same basic group with : Deborah Brown (vcl)

The art of love Crepuscule (Au)TW1928-2 [CD]

B1346

same basic group with : Jimmy Owens (tp,flhrn) Slide Hampton (tb) Steve Coleman (as) Pierre Vaiana (ts) Diederik Wissels (p) Viktor Lazlo (vcl)

Inventory Crepuscule (Au)TW1928-2 [CD]

- On being 52 (part I)

- On being 52 (part II)

- On being 52 (part III)

Note: (*) Recorded between September 19, 1986 & September 18, 1987. All titles from Crepuscule (Au)TW1928-2 [CD] also issued on Label Bleu (F)LBLC6607 [CD].

10/1986

Bob Moses

The Story Of Moses - M11253

Bob Moses (d,perc,keyboard,electric drums,voice) Tiger Okoshi, Lew Soloff (tp) Mike Gibbs (tb) David Taylor (b-tb) Stan Strickland (ts,sop,fl) David Liebman (sop) Bob Mintzer (ts,b-cl) David Gross (as,fl) Howard Johnson (bar-synt,contra-b,cl) Leo Quintero (g) Pat Metheny (g-synt) Bill Frisell (g) Lyle Mays (synt,drum,machine) Jerome Harris (b) Kenwood Dennard (d) Don Alias, Billy Martin, Manuel Monteiro (perc) Brother Blue, Stan Strickland, Ed Lawrence, Jah-net Levatin, Rafael Moses, Cantor David Curtis (voices) - N.Y.

Overture : Go down Moses Gramavision 18-8703, 18-8703-2 [CD]

Pharoah's song

Moses floats down the Nile

Hebrew's blues

Song of Moses

Love theme

Burning bush

Roots run deep, spirits fly high

The ten plagues

Ju ju eyes

Red Sea

The edge of need [The rain of bread]

Mount Sinai

Exodus

Song of Moses

Note: All above titles also on Gramavision (Jap)C40Y-0260, D35Y-0119 [CD].

10/12 & 13/1986

Henry Threadgill

Theme from Thomas Cole - T3295

You Know The Number : Rasul Siddik (tp) Frank "Ku-umba" Lacy (tb) Henry Threadgill (b-fl,as,ts) Diedre Murray (cello) Fred Hopkins (b) Pheeroan ak Laff, Reggie Nicholson (perc) - N.Y.

Theme from Thomas Cole Novus 3013-1-N, 3013-2-N [CD], RCA (G)PL83013

Note: Also on Mosaic MD8-247 [CD].

10/16 & 17/1986

Peter Erskine

Suite music for Shakespeare's King Richard II - E3187

Transition : Peter Gordon (fhr) Joe Lovano (ts,sop) Bob Mintzer (ts) Kenny Werner (keyboards) Don Grolnick (synt) John Abercrombie (g) Marc Johnson (b) Peter Erskine (d) - N.Y.

Suite music for Shakespeare's King Richard II - Denon (Jap)33CY-1484 [CD]

Introduction

Music plays

Sonnet

Transition

End hymn

1987, 1989-1990 (Prob.)

Wynton Marsalis

Soul Gestures In Southern Blue - M2252, M2260 & M2261

1987

Thick In The South : Soul Gestures In Southern Blue, Vol. 1 - M2252

Wynton Marsalis (tp) Joe Henderson (ts) Marcus Roberts (p) Robert Hurst (b)
Jeff "Tain" Watts (d) Elvin Jones (d-1) replaces Watts. - N.Y.

Harriet Tubman (*) Columbia C47977, CK47977 [CD]

Elveen (1)

Thick in the south

So this is jazz, huh ?

L.C. on the cut (1)

Note: (*) This title also on CBS (Eu)473929-2 [CD]. All above titles also on
Columbia (Eu)468659-2 [CD], Sony Music (Jap)SRCS-5574 [CD].

1989-1990

Uptown Ruler : Soul Gestures In Southern Blue, Vol. 2 - M2260

Wynton Marsalis (tp) Todd Williams (ts) Marcus Roberts (p) Reginald Veal (b)
Herlin Riley (d) - N.Y.

Psalm 26 (I) (tw,hr out) Col C47976, CK47976 [CD]

Uptown ruler

The truth is spoken here

The burglar

Prayer

Harmonique

Down home with Homey , CBS (Eu)473929-2 [CD]

Psalm 26 (II)

1989-1990

Levee Low Moan : Soul Gestures In Southern Blue, Vol. 3 - M2261

Wynton Marsalis (tp) Wessell Anderson (as) Todd Williams (ts,sop) Marcus
Roberts (p) Reginald Veal (b) Herlin Riley (d) - N.Y.

Levee low moan Col C47975, CK47975 [CD]

Jig's jig , CBS (Eu)473929-2 [CD]
 So this is jazz, huh ?
 In the house of Williams
 Superb starling

Note: All above titles also on Columbia (Eu)468658-2 [CD], Sony
 (Jap)SRCS-5576 [CD].

3/1 & 2/1987

Benny Carter

Central City Sketches - A3815

The American Jazz Orchestra With Benny Carter : John Eckert, Virgil Jones, Bob Millikan, Marvin Stamm (tp) Eddie Bert, Jack Jeffers, Jimmy Knepper, Britt Woodman (tb) Benny Carter (as-1, tp-2, arr, comp) Bill Easley (as, fl) John Purcell, Loren Schoenberg (ts) Lew Tabackin (ts, fl) Danny Bank (bar, b-cl) Dick Katz (p-3) Remo Palmieri (el-g) Ron Carter (b) Mel Lewis (d) John Lewis (ldr, p-4) - N.Y.

Central city sketches MusicMasters CIJD20126Z, CIJD60126X [CD]

Central city blues (2,3)

Hello (3)

People (3)

Promenade (1,3)

Remember (1,3,*)

Sky dance (1,3,*)

Note: (*) These 2 titles also on Music Masters 65133-2 [CD] titled "Best of Benny Carter".

3/16-20/1987

Modern Jazz Quartet

A Day in Dubrovnik - M9226

Three Windows : The Modern Jazz Quartet With The New York Chamber Symphony : Milt Jackson (vib) John Lewis (p) Percy Heath (b) Connie Kay (d) acc by the New York Chamber Symphony including : Syoko Aki, Ronald Oakland (vln) rest of chamber orchestra unidentified. - N.Y.

A day in Dubrovnik - Atlantic 81761-1

Note: All above titles also on WEA 254833-1, (Jap)P-13549, 32XD-765 [CD].

5/1987

Tchangodei

Les Venins D'Afrique - T1299

Tchangodei & Mal Waldron Duo : Tchangodei, Mal Waldron (p) - Live "Le Bec de Jazz", Lyon.

Les venins d'Afrique (pt 1) Volcanic (F) 20.020

Les venins d'Afrique (pt 2)

Les venins d'Afrique (pt 3)

Les venins d'Afrique (pt 4)

Les venins d'Afrique (pt 5)

12/26 & 27/1987

Fred Ho

Never broken always outspoken the people & The Unity! - Suite: H8287

We Refuse To Be Used And Abused : Fred Houn & The Afro-Asian Music Ensemble : Fred Houn (fl,sop,bar) Sam Furnace (fl,sop,as) Hafez Modirzadeh (fl,ts) Jon Jang (p) Kiyoto Fujiwara (b) Royal Hartigan (perc) - Milan, Italy.

Never broken always outspoken the people: Soul Note (It) 121167-1, (It) 121167-2 [CD]

- Probably be
- I am they
- Stand tall don't bend
- Paper tigers are falling
- The battleground is here
- S(w)inging with a sword in my hand - My song is a weapon

The Unity!- Suite (for the struggle of workers):

- Our misery is their prosperity
- Don't rob our dignity
- Unity is/The key

3/27/1988

Anthony Braxton/London Jazz Composers Orchestra

Composition 135 [+41, 63, 96] - L5275.40

The London Jazz Composers Orchestra/Anthony Braxton Conductor : Henry Lowther, Jon Corbett (tp) Mark Charig (cnt) Paul Rutherford, Radu Malfatti, Alan Tomlinson (tb) Steve Wick (tu) Trevor Watts, Evan Parker, Simon Picard, Pete McPhail, Paul Dunmall (reeds) Philipp Wachsmann (el-vln,electronics) Howard Riley (p) Barry Guy, Dave Holland (b) Paul Lytton, Tony Oxley (d,perc) Anthony Braxton (cond) - Concert, Taktlos Festival, Rote Fabrik, Zurich, Switzerland.

Composition 135 [+41, 63, 96] Intakt (Swi) 004/005, 005 [CD]

Note: For one further title from releases see November 11, 1987.

3/27/1988

Anthony Braxton/London Jazz Composers Orchestra

Composition 136 [+96] - L5275.40

The London Jazz Composers Orchestra/Anthony Braxton Conductor : Henry Lowther, Jon Corbett (tp) Mark Charig (cnt) Paul Rutherford, Radu Malfatti, Alan

Tomlinson (tb) Steve Wick (tu) Trevor Watts, Evan Parker, Simon Picard, Pete McPhail, Paul Dunmall (reeds) Philipp Wachsmann (el-vln,electronics) Howard Riley (p) Barry Guy, Dave Holland (b) Paul Lytton, Tony Oxley (d,perc) Anthony Braxton (cond) - Concert, Taktlos Festival, Rote Fabrik, Zurich, Switzerland.

Composition 136 [+96] Intakt (Swi)004/005, 005 [CD]

Note: For one further title from releases see November 11, 1987.

3/27/1988

Anthony Braxton/London Jazz Composers Orchestra

Composition 108B [+86, 96] - L5275.40

The London Jazz Composers Orchestra/Anthony Braxton Conductor : Henry Lowther, Jon Corbett (tp) Mark Charig (cnt) Paul Rutherford, Radu Malfatti, Alan Tomlinson (tb) Steve Wick (tu) Trevor Watts, Evan Parker, Simon Picard, Pete McPhail, Paul Dunmall (reeds) Philipp Wachsmann (el-vln,electronics) Howard Riley (p) Barry Guy, Dave Holland (b) Paul Lytton, Tony Oxley (d,perc) Anthony Braxton (cond) - Concert, Taktlos Festival, Rote Fabrik, Zurich, Switzerland.

Composition 108B [+86, 96] Intakt (Swi)004/005, 005 [CD]

Note: For one further title from releases see November 11, 1987.

3/27/1988

Anthony Braxton/London Jazz Composers Orchestra

Composition 134 [+96] - L5275.40

The London Jazz Composers Orchestra/Anthony Braxton Conductor : Henry Lowther, Jon Corbett (tp) Mark Charig (cnt) Paul Rutherford, Radu Malfatti, Alan Tomlinson (tb) Steve Wick (tu) Trevor Watts, Evan Parker, Simon Picard, Pete McPhail, Paul Dunmall (reeds) Philipp Wachsmann (el-vln,electronics) Howard Riley (p) Barry Guy, Dave Holland (b) Paul Lytton, Tony Oxley (d,perc) Anthony Braxton (cond) - Concert, Taktlos Festival, Rote Fabrik, Zurich, Switzerland.

Composition 134 [+96] Intakt (Swi)004/005, 005 [CD]

Note: For one further title from releases see November 11, 1987.

6/27/1988

Duke Ellington/American Composers Orchestra

Les trois rois noirs - A3805

Four Symphonic Works By Duke Ellington : large orchestra including : Jon Faddis (tp-1) Richard Chamberlain (tb) Bill Easley (cl-1) Frank Wess (as-2) Walt Weiskopf (as) Jimmy Heath (sop-3,ts-3) Stephen Hart, Bill Easley, Joe Temperley (reeds) Sir Roland Hanna (p-4) Eugene Moye (cello) Ron Carter (b-1) Butch Miles (d-1) Maurice Peress (cond,arr) Luther Henderson (arr) - N.Y.

The three black kings [Les trois rois noirs] Musical Heritage Society MH-S512335T [CD]

- King of the Magi (lh arr,3)
- King Solomon (lh arr,3)
- Martin Luther King (lh arr,3)

Note: This work probably was performed by Ellington but not recorded (at least as one complete work, possibly as part of the Sacred Concerts). All above titles also on Nimbus (E)NI2511 [CD] titled "Duke Ellington - Four Symphonic Works". All above titles also on Music Masters MMD60176L [CD], 7011-2-C [CD].

7/2/1988

Cecil Taylor

Involution evolution - T1023

Alms-Tiergarten (Spree) Cecil Taylor's European Orchestra : Enrico Rava (tp,flhrn) Tomasz Stanko (tp) Johannes Bauer, Christian Radovan, Wolter Wierbos (tb) Martin Mayes (fhr) Louis Sclavis (cl,b-cl,sop) Hans Koch (b-cl,sop,ts) Evan Parker (sop,ts) Peter Brotzmann (as,ts) Peter van Bergen (ts) Gunter Hampel (vib) Cecil Taylor (p) Tristan Honsinger (cello) William Parker, Peter Kowald (b) Han Bennink (d) - Live "Kongresshalle", Berlin, Germany.

Involution evolution FMP (G)CD8/9 [CD], FMP (G)Boxed Set [CD]

Note: This title also on FMP (G)FMPMJ02 [CD].

7/2/1988

Cecil Taylor

Weight - breath - sounding trees - T1023

Alms-Tiergarten (Spree) Cecil Taylor's European Orchestra : Enrico Rava (tp,flhrn) Tomasz Stanko (tp) Johannes Bauer, Christian Radovan, Wolter Wierbos (tb) Martin Mayes (fhr) Louis Sclavis (cl,b-cl,sop) Hans Koch (b-cl,sop,ts) Evan Parker (sop,ts) Peter Brotzmann (as,ts) Peter van Bergen (ts) Gunter Hampel (vib) Cecil Taylor (p) Tristan Honsinger (cello) William Parker, Peter Kowald (b) Han Bennink (d) - Live "Kongresshalle", Berlin, Germany.

Weight - breath - sounding trees FMP (G)CD8/9 [CD], FMP (G)Boxed Set [CD]

10/27 & 18/1988

Wynton Marsalis

The New Orleans function - M2255

The Majesty Of The Blues : Wynton Marsalis (tp) Teddy Riley (tp-1) Freddie Lonzo (tb-1) Michael White (cl-1) Wessell Anderson (as) Todd Williams (ts,sop) Marcus Roberts (p) Danny Barker (bj-1) Reginald Veal (b) Herlin Riley (d) Stanley Crouch (narration-2) - N.Y.

The New Orleans function : Col OC45091, CK45091 [CD], 465129-2 [CD]

- The death of jazz (1)
- Premature autopsies [Sermon] (1,2)
- Oh, but on the third day [Happy feet blues] (1,2) (*)

Note: (*) Excerpts of these three titles also on Columbia CAS1647 titled "Interchords - The majesty of the blues", with recorded conversation by Wynton Marsalis before each title. All above titles also on CBS (Eu)465129-1, Sony (Jap)28DP-5429 [CD]. (2) Also on Columbia 473929 [CD].

11/14-16/1988

Carla Bley

The girl who cried champagne tears (parts 1-2-3) - B9012

Fleur Carnivore : Lew Soloff, Jens Winther (tp) Frank "Ku-umba" Lacy (fhr,flhrn) Gary Valente (tb) Bob Stewart (tu) Daniel Beaussier (oboe,fl) Wolfgang Puschnig (as,fl) Andy Sheppard (ts,cl) Christof Lauer (ts,sop) Roberto Ottini (bar,sop) Karen Mantler (hca,org,vib,chimes) Carla Bley (p) Steve Swallow (el-b) Buddy Williams (d) Don Alias (perc) - Live, "The Montmartre", Copenhagen, Denmark.

The girl who cried champagne (parts 1-2-3) Watt 21, Musica Jazz Watt/ECM/CB (It)(No #) [CD]

Note: All above titles also on Watt 21 [CD], ECM 839662-1, 839662-2 [CD].

12/1988

Henry Threadgill

Sweet holy rag - T3298

Rag, Bush & All : Henry Threadgill Sextett : Ted Daniel (tp,flhrn) Bill Lowe (b-tb) Henry Threadgill (as,b-fl) Diedre Murray (cello) Fred Hopkins (b) Newman Baker, Reggie Nicholson (perc,d) - N.Y.

Sweet holy rag Novus 3052-1-N, (Eu)PD83052 [CD]

Note: All above titles also on Novus P183052, 3052-2-N [CD], Mosaic MD8-247 [CD].

12/17 & 18/1988

Horace Silver

The mama suite - S6599.10

Jazz Has a Sense of Humor : Ryan Kisor (tp) Jimmy Greene (ts,sop) Horace Silver (p) John Webber (b) Willie Jones, III (d) - N.Y.

The mama suite Verve IMPD-293 [CD]

- Not enough mama
- Too much mama
- Just right mama

Note: All above titles also on Verve (Eu)050293-2 [CD] titled "Jazz Has a Sense of Humor".

1989

James Newton

Invisible island - D1244

Trio 2 : Anthony Davis/James Newton/Abdul Wadud : James Newton (fl) Anthony Davis (p) Abdul Wadud (cello) - N.Y.

Invisible island Gramavision R1-79441, R2-79441 [CD]

Part 1

Part 2

Part 3

1/17,18/1989

Muhal Richard Abrams

The Hearinga Suite - A390

Muhal Richard Abrams Orchestra : Ron Tooley, Jack Walrath, Cecil Bridgewater, Frank Gordon (tp) Clifton Anderson, Dick Griffin (tb) Jack Jeffers, Bill Lowe (b-tb) John Purcell (fl,cl,ts) Marty Ehrlich (pic,fl,cl,as) Patience Higgins (b-cl,ts) Courtney Wynter (bassoon,b-cl,ts) Charles Davis (bar,sop) Diedre Murray (cello) Fred Hopkins (b) Warren Smith (glockenspiel,vib,perc) Andrew Cyrille (d) Muhal Richard Abrams (cond,synt,p) - N.Y.

Hearinga Black Saint (It)120103-1, 120103-2 [CD]

Conversations with the three of me

Seesall

Aura of thought - things

Oldfotalk

Finditnow

Bermix

4/24,25/1989

Other Dimensions in Music

Tradition's transitional omissions suite - O2051

Other Dimensions In Music : Roy Campbell (tp,flhrn,recorder) Daniel Carter (as,ts,fl,tp) William Parker (b) Rashid Bakr (d) - N.Y.

Tradition's transitional omissions suite Silkheart (Swd)SHLP120, SHCD120 [CD]

Sailing towards the dark happy voice

8/12,13/1989

Bob Belden

Treasure Island - B5186

Jim Powell, Tim Hagans (tp,flhrn) Peter Reit (fhr) John Fedchock (tb) George Moran (b-tb) Carl Kleinsteuber (tu) Mike Migliore (as,fl,pic) Bob Belden (ts,arr) Tim Ries, Craig Handy (ts,sop) Glenn Wilson (bar) Chuck Wilson (cl,fl) Ron Kozak (b-cl,fl) Marc Cohen (p,synt) Jay Anderson (b) Jeff Hirshfield (d) - N.Y.

Treasure Island suiteSunnyside SSC1041 [CD]

Treasure island
Deja vu
The treasure
Rites of passage
The goodbye
The voyage home

9/18/1989

Jon Jang

Reparations now ! - J1462

Never Give Up! : Jon Jang & The Pan Asian Arkestra : John Worley (tp,flhrn) Jeff Cressman (tb) Melecio Magdaluyo (as,sop,fl) Francis Wong (ts,fl) Fred Ho (bar,fl) James Norton (b-cl,fl) Jon Jang (p) Mark Izu (b) Anthony Brown (d,talking-d) Susan Hayase (taiko) Tsuyako "Sox" Kiashima (voice)
- "Music Annex", Menlo Park, CA.

Reparations now ! Asian Improv AIR0007 [CD]

- First movement: redress, blues
- Second movement: ganbaro!
- Third movement: reparations now !
- Fourth movement: tanko bushi celebration

1990

Chick Corea

Tale of daring - C8934

Inside Out : Chick Corea's Elektric Band : Eric Marienthal (saxes) Frank Gambale (g) Chick Corea (p,synt) John Patitucci (el-b) Dave Weckl (d) - L.A.

Tale of daring GRP 9601-1, 9601-2 [CD]

Chapter 1
Chapter 2
Chapter 3
Chapter 4

1/1990

Kenny Wheeler

The sweet time suite - W4295

Music For Large & Small Ensembles : Kenny Wheeler (tp,flhrn) Derek Watkins, Henry Lowther, Alan Downey, Ian Hamer (tp) David Horler, Chris Pyne, Paul Rutherford, Hugh Fraser (tb) Ray Warleigh (as) Duncan Lamont (ts) Evan Parker

(ts,sop) Stan Sulzmann (ts,fl) Julian Arguelles (bar) John Taylor (p) John Abercrombie (g) Dave Holland (b) Peter Erskine (d) Norma Winstone (vcl) - London, England.

The sweet time suite : ECM (G)1415/16, 1415/16 [CD]

Part I - Opening

Part II - For H.

Part III - For Jan

Part IV - For P.A.

Part V - Know where you are

Part VI - Consolation

Part VII - Freddy C

Part VIII - Closing

1/9/1990

Joe McPhee

Woman's mysteries - M5267

Old Eyes & Mysteries : Joe McPhee Po Music : Joe McPhee, Urs Leimgruber (ts,sop) Fritz Hauser (d,perc) - Zurich, Switzerland.

Woman's mysteries Hat Art (Swi)CD6047 [CD]

- Woman of darkness
- Woman of passion
- Woman of lotus
- Woman of skies

1/9-12/1990

Joe McPhee

Little pieces (dedicated to Herbert Distel) - M5268

Linear B : Joe McPhee Po Music : Joe McPhee (flhrn,sop,pocket-tp,electronics) Andre Jaume (ts,b-cl,cl) Urs Leimgruber (sop,ts) Raymond Boni, Christy Doran (g) Leon Francioli (b) Fritz Hauser (d,perc) - Zurich, Switzerland.

Little pieces (dedicated to Herbert Distel) - Hat Art (Swi)CD6057 [CD]

- Little pieces 1
- Little pieces 2
- Little pieces 3
- Little pieces 4
- Little pieces 5

3/1990

Martial Solal

Triptyque - S9629

A Piacere Presentent Triptyque : Martial Solal/Francois Mechali/Jean Louis Mechali Et Le Quatuor De Saxhophones : Jean-Pierre Caens (sop) Jean-Marc

Larche (as) Philippe Bouveret (ts) Yves Gerbelot (bar) Martial Solal (p,synt)
 Francois Mechali (b) Jean-Louis Mechali (d) - Paris,.

Piece pour quatre Charlotte/Adda (F)590067 [CD]

Carte Postale

Interlude I

Batterie

Interlude II

Basse

Interlude III

Tango

Interlude IV

Alto

Autour D'une Rencontre

Introduction

Ensemble basse

Basse et quatuor

Theme avec piano

3/4 et solo batterie

Final

4/4,5/1990

Charlie Haden/Carla Bley

Dream Keeper - H201

Charlie Haden & The Liberation Music Orchestra : Tom Harrell (tp,flhrn) Earl Gardner (tp) Ray Anderson (tb) Sharon Freeman (fhr) Joe Daley (tu) Juan Laz-zaro Mendolas (pan-pipes,wood-fl) Makanda Ken McIntyre (as) Dewey Redman, Branford Marsalis (ts) Joe Lovano (ts,fl) Amina Claudine Myers (p) Mick Goodrick (g) Charlie Haden (b) Paul Motian (d) Don Alias (perc) Carla Bley (cond) The Oakland Youth Chorus (vcl) Elizabeth Min (dir) - N.Y.

Dream keeper DIW (Jap)DIW-8045, Blue Note CDP7-95474-2 [CD]

Dream keeper part I

Feliciano ama

Dream keeper part II

Canto del pilon I

Dream keeper part III

Canto del pilon II

Hymn of the anarchist women's movement

Dream keeper part IV

4/24/1990

David Liebman

The Tree - L4246

David Liebman (sop) solo - Milan, Italy.

tk 1 Roots Soul Note (It)121195-2 [CD]

tk 1 Trunk

tk 1 Limbs

tk 1 Branches

tk 1 Twigs

tk 1 Leaves

tk 2 Leaves

tk 2 Twigs

tk 2 Branches

tk 2 Limbs

tk 2 Trunk

tk 2 Roots

Note: All compositions by David Liebman.

6/18, 19/1990

Per Husby

Notes For Nature - H9255

Music For Jazz Sextet String Quartet And Voice : Staffan Svensson (tp) Knut Risaes (ts) Per Husby (p,keyboards) Odd Hannisdal, Jorn Halbakken (vln) Nora Taksdal (viola) Natasha Brofsky (cello) Jon Eberson (g) Carl Morten Iversen (b) Audun Kleive (d) Tone Hulbaekmo, Geir Wentzel, Anna Sundstrom (vcl) - Oslo.

Notes for nature (th vcl) Odin (Nor)NJ4033, (Nor)NJ4033-2 [CD]

Part one

Part two

Part three

Part four

8/1990

Jan Garbarek

Molde canticle - G512

I Took Up The Runes : Jan Garbarek (ts,sop) Rainer Bruninghaus (p) Bugge Wesseltuft (synt) Eberhard Weber (b) Manu Katche (d) Nana Vasconcelos (perc) Ingor Antte Ailu Gaup (vcl) - Oslo.

Molde canticle ECM (G)1419 [CD]

Part 1

Part 2

Part 3

Part 4

Part 5

2/1991

London Jazz Composers Orchestra

Theoria - L5275.70

London Jazz Composers Orchestra And Irene Schweizer Piano : Henry Lowther, Jon Corbett (tp) Mark Charig (cnt) Conrad Bauer, Radu Malfatti, Alan Tomlinson (tb) Steve Wick (tu) Trevor Watts, Evan Parker, Simon Picard, Pete McPhail, Paul Dunmall (reeds) Irene Schweizer (p) Philipp Wachsmann (vln) Barry Guy (b,dir) Barre Phillips (b) Paul Lytton (d) - Zurich, Switzerland.

Theoria Intakt (Swi)CD024 [CD]

Note: The whole CD is only one title.

2/23/1991

Anthony Braxton

Composition 151 (parts 1 & 2) - B11936

Creative Music Ensemble (Ton Art Hamburg) : Creative Music Ensemble, Torsten Maass, Hermann Suss, Tobias Netta (tp) Ferdinand von Seebach, Heinz-Erich Godecke (tb) Wolfgang Schubert (eng-hrn) Dizi Fischer (tu) Adam Zablocki (fl) Georgia Charlotte Hoppe (b-cl) Vlatko Kucan (sop) Klaus Roemer (as) Bernd Reincke (bar) Bernd von Ostrowski (vib) Dirk Dhonau (marimba) Buggy Braune (p) Hans Schuttler (synt) Andreas Nock (g) Nicola Kruse, Mauretta Heinzelmann, Dorothea Geiger (vln) Mike Rutledge (viola) Cornelia Gottberg, Ralf Werner (cello) Frank Skriptschinsky, Johannes Huth, Peter Niklas Wilson (b) Dieter Gostischa, Heinz Lichius, Bjorn Lucker, Martin Engelbach (perc) Anthony Braxton (cond) - Burgerhaus Wilhemsburg, Hamburg, Germany.

Composition 151 (parts 1 & 2) hat Art (Swi)CD6086 [CD]

Note: In the notes reference to "Composition 35" is a misprint for "Composition 63". See October 1989 for one more title from hat Art (Swi)CD6086 [CD].

4/4 & 5/1991

Karl Berger

Crystal Fire - B6599

Karl Berger/Dave Holland/Ed Blackwell : Karl Berger (vib,p) Dave Holland (b) Ed Blackwell (d) - Paramus, N.J.

Crystal fire suite Enja (G)CD7029-2 [CD]

Crystal vision

Drinking fire

Primordial innocence

Breathing earth

Cutting through

6/15/1991 & 6/24/1991

Max Roach

Ghost Dance - R4331 & R4332

R4331

Max Roach Chorus & Orchestra : George Cables (p) Max Roach (d) Priscilla Baskerville, Florence Jackson, Karen Jackson, Lucille J. Jacobsen, Sarah Ann Rodgers, Robbin L. Balfour, Brenda Lee Taub, Christopher Pickens, Abraham Shelton, Thomas Young, James Gainer, Greg Jones, T. Ray Lawrence, John Motley, Ronnell Bey (vcl) - N.Y.

Ghost dance (pt I) Enja (G)ENJ7021-22 [CD], MR 2PRO9023 [CD]
 Ghost dance (pt III)

Note: MR 2PRO9023 [CD] titled "To the Max !"; see flwg 2 sessions for rest of this promotional CD.

R4332

M'Boom : Roy Brooks, Joe Chambers, Omar Clay, Eli Fountain, Fred King, Ray Mantilla, Francisco Mora, Max Roach, Warren Smith (perc) - Astoria, N.Y.

Ghost dance (pt II)

Other Performances: 10/5/1995, R4336, "Max Roach And The So What Brass Quintet"

5/20-22/1991

Randy Weston

The Spirits Of Our Ancestors - W4110 - W4116

Randy Weston (p) solo

- African village Bedford Stuyvesant Antilles 314-511896-2 [CD]
- A prayer for us all

Randy Weston Orchestra : Idrees Sulieman (tp) [real name Leonard Graham (tp)], Benny Powell (tb) Talib Kibwe (alto-fl) Billy Harper, Dewey Redman (ts) Randy Weston (p) Alex Blake, Jamil Nasser (b) [real name Jamil Nasser (b)], Idris Muhammad (d) [real name Leo Morris (d)], Azzedin "Niles" Weston (perc)
 - The healers

Idrees Sulieman (tp) Benny Powell (tb,b-tb) Pharoah Sanders, Billy Harper, Dewey Redman (ts) Randy Weston (p) Alex Blake, Jamil Nasser (b) Idris Muhammad (d) Big Black, Azzedin "Niles" Weston (perc)
 - African cookbook

Idrees Sulieman (tp) Benny Powell (tb) Talib Kibwe (as) Billy Harper, Dewey Redman (ts) Randy Weston (p) Alex Blake, Jamil Nasser (b) Idris Muhammad (d) Big Black (perc)
 - The call
 - The seventh queen

Azzedin "Niles" Weston (perc) added

- African village Bedford Stuyvesant (2)

Dizzy Gillespie (tp) added

- African sunrise

Randy Weston (p) Pharoah Sanders (gaita) Alex Blake, Jamil Nasser (b) Idris Muhammad (d) Big Black (perc) Yassir Chadly, Azzedin "Niles" Weston (karkaba)

- Blue Moses

6/21/1991

Jon Jang

Concerto for jazz ensemble and taiko - J1463

Self Defense ! : Jon Jang And The Pan Asian Arkestra : John Worley (tp,flhrn,perc-1) Jeff Cressman (tb,perc-1) Melecio Magdaluyo (as,sop,fl,perc-1) Francis Wong (ts,fl,dizi) James Norton (b-cl,sop,fl,dizi) Jon Jang (p) Mark Izu (b,sheng-2) Anthony Brown (d) Susan Hayase (taiko) Frank Holder (cga-1) - Seattle, WA.

Concerto for jazz ensemble and taiko: Soul Note (It)121203-2 [CD]

- Redress
- Ganbaro !
- Reparations now !
- Tanko bushi celebration

11/1991

Charles Lloyd

Notes From Big Sur - L4984

Charles Lloyd (ts) Bobo Stenson (p) Anders Jormin (b) Ralph Peterson (d) - Oslo, Norway.

Requiem ECM (G)1465, 1465 [CD], 511999, 511999-2 [CD]

Sister

Pilgrimage to the Mountain (pt 1) - Persevere

Sam song

Takur

Monk in Paris

When Miss Jessye sings

Pilgrimage to the Mountain (pt 2) - Surrender

Note: All above titles also on ECM (Jap)POCJ-1118 [CD], ECM (G)2316/20 [CD].

11/29, 30 & 12/1/1991

Tony Williams

The Story Of Neptune - W7025

Wallace Roney (tp) Billy Pierce (ts,sop) Mulgrew Miller (p) Ira Coleman (b) Tony Williams (d) - N.Y.

The story of Neptune: Overture Blue Note CDP7-98169-2 [CD]

The story of Neptune: Fear not

The story of Neptune: Creatures of conscience

12/9/1991

Fred Ho

The Underground Railroad To My Heart & Socialism Comes - H8288.40

Fred Ho And The Afro Asian Music Ensemble : Journey Beyond The West Orchestra : Martin Wehner (tb) Pei Sheng Shen (sona,oboe) You Qun fu (erhu) Pauline Hong (san shuen) James Norton (as,sop) Francis Wong (ts,fl,pic) Hafez Modirzadeh (special-ts) Fred Ho (bar,fl) John Shifflett (b) Royal Hardigan (chinese-perc,d) Cindy Zuoxin Wang, Veatrice Williams (vcl)

Afro-Asian Music Ensemble : Sam Furnace (as,sop) Allen Won (ts) David Bindman (ts-1) Peter Madsen (p) Kiyoto Fujiwara (b) Royal Hardigan (perc,d) - Menlo Park, CA.

The underground railroad to my heart - suite Soul Note (It)121267-2 [CD]

- Trail of tears
- Sanctuary
- Beware bourgeoisie boogie
- Makin love in the moonlight before

Socialism comes

- Insurrection (shoutin' and hollarin')
- There's better yet to come
- Moonlight love making reprise

1992

John Patitucci

Minatures for solo bass, piano & string quartet - P1702

Chick Corea (p) Clayton Haslop, Ralph Morrison (vln) David Campbell (viola) Paula Hochhalter (cello) John Patitucci (b) - L.A., CA.

Minatures for solo bass, piano & string quartet Stretch STD-1101 [CD]

Miniature #1 - Ivory tower

Miniature #2 - Lonely people

Miniature #3 - Still life

Miniature #4 - Marionette

Miniature #6 - Butterfly

Miniature #5 - Vision

Note: All titles from Stretch STD1101-2 [CD] also on Concord SCD9001-2 [CD], Stretch (Jap)MVCR-118 [CD].

1992

Ray Lema

Euro African Suite - L2827

Ray Lema/Joachim Kuhn : Joachim Kuhn (p) Ray Lema (keyboards,g) Jean-Francois Jenny-Clark, Raymond Doumbe (b) Francis Lassus (d) Moussa Sissoko, Manuel Wandji (perc) - Paris, France.

Euro African suite Buda 92549-2 [CD]

1992

Wynton Marsalis**The jubilee suite - M2266**

Blue Interlude : Wynton Marsalis Septet : Wynton Marsalis (tp,p-1,monologue-1) Wycliffe Gordon (tb) Wessell Anderson (as) Todd Williams (ts,sop,cl) Marcus Roberts (p) Reginald Veal (b) Herlin Riley (d) - N.Y.

The jubilee suite : Col CK48729 [CD], CBS (Eu)473929-2 [CD]

- Day to day
- Running and rambling
- Grace

2/4/1992

Anthony Braxton**Composition 165 (For 18 Instruments) - B11941**

The University Of Illinois Creative Orchestra, Anthony Braxton Conductor : Thomas Tait, Jeff Helgesen, Judd G. Danby (tp) Erik Lund, Douglass Farwell, Keith Moore (tb) Jesse Seifert-Gram (tu) Paul Martin Zorn (as,cl,slide-sax) Graham Kessler (as,cl) Andrew Mitroff (ts,fl) Kevin Engel (ts,bassoon,cl) Mark Barone (bar,b-cl) Drew Krause (synt) Tom Paynter (p) Mark Zanter (g) Adam Davis (b) Justin Kramer, Tom Sherwood (perc) Anthony Braxton (cond,comp) - Concert, Foellinger Great Hall, Krannert Center For The Performing Arts, University of Illinois, Urbana-Champaign, IL.

Composition 165 (for 18 instruments) New Albion NA050 [CD]

2/7 & 9/1992

Benny Carter**Tales of the rising sun suite - C2328**

Harlem Renaissance : **Benny Carter Big Band** With The Rutgers University Orchestra : Benny Carter (as,cond) The Big Band : John Eckert, Richard Grant, Virgil Jones, Michael Philip Mossman (tp) Eddie Bert, Curtis Hasselbring, Benny Powell, Dennis Wilson (tb) Frank Wess, Ralph Bowen (as,fl) Loren Schoenberg, Jeff Rupert (ts) Danny Bank (bar,fl) Chris Neville (p) Remo Palmieri (g) Lisle Atkinson (b) Kenny Washington (d)

The Rutgers University Orchestra : Ana Lim (vln) Ruo Tao Mao (vln) Rebecca Engstrom (vln) Michael Locati (vln) Grace Lee (vln) Orlando Wells (vln) Suzanne Oilman (vln) Yi-Wen Jiang (vln) Michael Jamanis (vln) Yi Ying Qiao (vln) Amy Hegarty (vln) Norma Stites (vln) Brigit Hammerling (vln) Mu Ning (viola) Jacques-

line Young (viola) Harold Levin (viola) Clifford Young (viola) Bridget MacRae (cello) Tu Qiang (cello) Alex Kramer (cello) Wendy Trummon (cello) Katie Evans (fl) John Atteberry (bassoon) Susan Kynkor (horn) Richard Rosolino (horn) N. Scott Robinson (perc) Gloria Agostini (harp) added - Rutgers University, NJ.

Tales of the rising sun suite MusicMasters CIJD65080Y, 65080-2 [CD]

- August moon
- Tea time
- Song of long ago
- Samurai song
- Chow chow

2/7 & 9/1992

Benny Carter

Harlem Renaissance suite - C2328

Harlem Renaissance : **Benny Carter Big Band** With The Rutgers University Orchestra : Benny Carter (as,cond) The Big Band : John Eckert, Richard Grant, Virgil Jones, Michael Philip Mossman (tp) Eddie Bert, Curtis Hasselbring, Benny Powell, Dennis Wilson (tb) Frank Wess, Ralph Bowen (as,fl) Loren Schoenberg, Jeff Rupert (ts) Danny Bank (bar,fl) Chris Neville (p) Remo Palmieri (g) Lisle Atkinson (b) Kenny Washington (d)

The Rutgers University Orchestra : Ana Lim (vln) Ruo Tao Mao (vln) Rebecca Engstrom (vln) Michael Locati (vln) Grace Lee (vln) Orlando Wells (vln) Suzanne Oilman (vln) Yi-Wen Jiang (vln) Michael Jamanis (vln) Yi Ying Qiao (vln) Amy Hegarty (vln) Norma Stites (vln) Brigit Hammerling (vln) Mu Ning (viola) Jacqueline Young (viola) Harold Levin (viola) Clifford Young (viola) Bridget MacRae (cello) Tu Qiang (cello) Alex Kramer (cello) Wendy Trummon (cello) Katie Evans (fl) John Atteberry (bassoon) Susan Kynkor (horn) Richard Rosolino (horn) N. Scott Robinson (perc) Gloria Agostini (harp) added - Rutgers University, NJ.

Harlem Renaissance suite MusicMasters CIJD65080Y, 65080-2 [CD]

- Lament for Langston
- Sugar Hill slow drag (*)
- Happy feet
- Sunday morning
- Happy feet (reprise)

Note: (*) This title also on Music Masters 65133-2 [CD].

4/18/1992

Paul Bley

Caravan Suite - B9098

Paul Bley (p) - Copenhagen, Denmark,.

Caravan suite SteepleChase (Dan)SCCD31316 [CD]

Section 1
 Section 2
 Section 3
 Section 4

Note: All above titles also on SteepleChase (Jap)VACE-1096 [CD].

5/7-12/1992 & 1/22-25/1995

Gonzalo Rubalcaba

Suite 4 Y 20 - R6566

Reynaldo Melian (tp) Gonzalo Rubalcaba (p) Felipe Cabrera (el-b) Charlie Haden (b-1) replaces Cabrera, Julio Barreto (d) - Madrid, Spain.

Preludio proyecto latino Blue Note CDP7-80054-2 [CD]

Transparence (rm out,1)

Our Spanish love song (rm out,1)

Here, there and everywhere (rm out)

Tres palabras

Comienzo (*)

Love letters (rm out,1)

Perfidia (rm out,1)

Nuestro balance

4 Y 20

Siempre Maria

Nadie me ama (1)

Quizas, quizas, quizas

Note: (*) This title also on World Pacific CDP7-80599-2 [CD]. All above titles also on Somethin' else (Jap)TOCJ-5545 [CD].

5/28 & 29/1992 & 3/20 & 21/1993

Wynton Marsalis

Blood On The Fields - M2269.10

Wynton Marsalis And The Lincoln Center Jazz Orchestra : Wynton Marsalis (tp,comp,cond) Russell Gunn, Roger Ingram, Marcus Printup (tp) Wayne Goodman (tb) Wycliffe Gordon (tb,tu) Ron Westray (tb) Walter Blanding (sop-1) Wessell Anderson (as) Victor Goines (ts,sop,cl,b-cl) Rob Stewart (ts) James Carter (bar,b-cl,cl) Eric Reed (p) Michael Ward (vln) Reginald Veal (b) Herlin Riley (d,tamb) Jon Hendricks, Cassandra Wilson, Miles Griffith (vcl) - Grand Hall of the Masonic Lodge, unidentified city.

Calling the Indians out Columbia CXK57694 [CD]

Move over

You don't hear no drums

The market place

Soul for sale

Plantation coffle march
 Work song (blood on the fields) (1)
 Lady's lament
 Flying high
 Oh we have a friend in Jesus
 God don't like ugly
 Juba and a O'Brown squaw
 Follow the drinking gourd
 My soul fell down
 Forty lashes
 What a fool I've been
 Back to basics
 I hold out my hand
 Look and see
 The sun is gonna shine
 Will the sun come out ?
 The sun is gonna shine
 Chant to call the Indians out
 Calling the Indians out
 Follow the drinking gourd
 Freedom is in the trying
 Due north

Note: Columbia CXK57694 [CD] is a 3 CD set.

5/28-29/1992 & 3/20-21/1993

Wynton Marsalis

In This House, On This Morning - M2267

The Wynton Marsalis Septet : Wynton Marsalis (tp) Wycliffe Gordon (tb) Wessell Anderson (as) Todd Williams (ts,sop) Eric Reed (p) Reginald Veal (b) Herlin Riley (d) Marion Williams (vcl) - N.Y.

Part I : Col C2K53220 [CD]

- Devotional
- Call to prayer
- Processional
- Representative offerings
- The Lord's prayer

Part II :

- Hymn
- Scripture
- Prayer
- Introduction to prayer
- In this house
- Choral response
- Local announcements

- Altar call [Introspection]
- Altar call [Introspection]

Part III :

- In the sweet embrace of life sermon - Father
- Son
- Holy ghost
 - Invitation
 - Recessional
 - Benediction
 - Uptempo postlude
 - Pot blessed dinner

Note: All above titles also on Sony (Jap)SRCS-7339/40 [CD].

6/22 & 23/1992

Ray Drummond

Excursion - D6690

Joe Lovano, Craig Handy (saxes,fl) Danilo Perez (p) Ray Drummond (b) Marvin "Smitty" Smith, Mor Thiam (d,perc) - N.Y.

Excursion - Suite in 5 parts Arabesque Jazz AJ0106 [CD]

- Prologue
- Waterfall
- Mother Africa
- Danse de joie
- Epilogue

7/1992

Hal Russell

The Hal Russell Story - R7077

Hal Russell NRG Ensemble : Hal Russell (ts,sop,tp,d,xyl,perc,gong,narration,vcl)
 Mars Williams (ts,as,bassax,toy horns,wood fl,didgeridoo,bells,sounds,narration)
 Brian Sandstrom (b,el-g,tp,toy horns,perc) Kent Kessler (b,tb) Steve Hunt
 (d,vib,tympani,perc) - Winterthur, Switzerland.

Part I Family Jam ECM (G)1498 [CD]

- Intro & fanfare
- Toy parade
- Trumpet march
- Riverside jump

Part II Scholar and Fan

- Krupa
- You're blase
- Dark rapture
- World class

Part III Hit the Road, Hal

- Wood chips
- My little grass shack
- O & B

Part IV Fast Company

- Form
- Gloomy Sunday
- Hair male
- Bossa G
- Mildred
- Dope music

Part V The Birth of the Free

- 2 x 2
- Ayler songs
- Part VI NRG Rising
- Rehcabnettul
- Steve's freedom principle
- Encores
- Lady in the lake
- Oh well

Note: All above titles also on ECM (Jap)POCJ-9027 [CD].

7/28-29/1992

Wynton Marsalis

Citi Movement (Griot New York) - M2268

Wynton Marsalis (tp) Wycliffe Gordon (tb) Wessell Anderson (as) Todd Williams (ts,sop) Herb Harris (ts-1) Eric Reed (p) Marcus Roberts (p-2) Reginald Veal (b) Herlin Riley (d) - N.Y.

City scape Col C2K53324 [CD], Col (Eu)473055-2 [CD]

- Hustle rustle
- City beat
- Daylight dinosaurs
- Down the Avenue
- Stop and go
- Nightlife-highlife

Transatlantic echoes

- How long
- I see the light (1)
- I see the light (2nd version)
- Duway dialogue
- Dark heartbeat
- Cross court capers
- Bayou baroque
- Marthaniel (2)
- Spring Yaounde

Some present moments of the future

- The end (2)
- The legend of Buddy Bolden
- Swingdown swingtoun (2)
- Highrise Riff

Part I

Part II

Part III

Part IV

Modern vistas [As far as the eye can see]

Curtain call (1,2)

Note: All titles composed and arranged by Wynton Marsalis. All above titles also on Sony (Jap)SRCS-6657/58 [CD].

8/10/1992

David Baker :

Suite For Cello And Jazz Trio - B1065

Komei Harasawa (p) Edward Laut (cello) Charles Hoag (b) George Boberg (d)
David Baker (comp) - Kansas City, MO.

Swagger Liscio Artist Series LAS-21793 [CD]

Meditation

Slow blues

Calypso

8/24-26/1992

Charlie Mariano

New Horizon (Dedicated To A Changing Europe) - M1939

Charlie Mariano & Mal Waldron Trio : Charlie Mariano (as) Mal Waldron (p) Paulo Cardoso (b) John Betsch (d) - Munich, Germany.

New horizon - dedicated to a changing Europe ALCR-269 [CD]

Part I - Dissatisfaction

Part II - Discussions

Part III - Confrontation

Part IV - After lude

Note: Alfa Jazz (Jap)ALCR-268 [CD] titled "Rain"; rest of CD by others.
Alfa Jazz (Jap)ALCR-269 [CD] titled "Dream"; rest of CD by others.

9/1,2,9 &11/1992

David Murray

Picasso - M12451

David Murray Octet : Hugh Ragin, Rasul Siddik (tp) Craig Harris (tb) James Spaulding (as,fl) David Murray (ts,b-cl) Dave Burrell (p) Wilber Morris (b) Tani Tabbal (d) - N.Y.

Picasso Suite DIW (Jap)DIW-879 [CD]

- Introduction
- Catalonian Vonz
- La vie - The jazz life
- Portrait of Sax and Yac
- Airtime for Hawkins
- When Hawk meets Pablo
- Reprise : Catalonian Vonz

10/20-22/1992

Louie Bellson

Ellington-Strayhorn suite - B5570

Duke Ellington : Black, Brown & Beige : Louie Bellson And His All Star Orchestra : Clark Terry, Marvin Stamm, Robert Millikan, Anthony Kadleck, Barrie L. Hall (tp) Dave Bargerion, Britt Woodman, Art Baron (tb) Alan Raph (b-tb) Bill Easley (cl,ts) Frank Wess (as,fl) Phil Bodner (as,cl,fl) Scott Robinson, Ted Nash (ts) Joe Temperley (bar,b-cl) Harold Danko (p) Gene Bertoncini (g) Lesa Terry (vln) John Beal (b) Joe Williams (vcl) Maurice Peress (cond) - N.Y.

Ellington-Strayhorn suite

MusicMasters Jazz 65096-2 [CD]

- European skallyhoppin'
- Portrait of Billy Strayhorn
- Sketches

12/10,11 &14/1992

Terence Blanchard

The Malcolm X Jazz Suite - B8886

Terence Blanchard (tp) Sam Newsome (ts) Bruce Barth (p) Tarus Mateen (b) Troy Davis (d) - N.Y.

The opening Columbia CK53599 [CD]

Melody for Laura

Theme for Elijah

Blues for Malcolm

The nation

Malcolm's theme

Betty's theme

Malcolm makes hajj

Malcolm at peace

Perpetuity

Malcolm's theme

Note: All above titles also on Columbia (Au)473676 [CD] titled "The Malcolm X Jazz Suite".

12/27/1992

David Liebman

The Seasons - L4254

David Liebman/Cecil McBee/Billy Hart : David Liebman (sop,ts,p,synt,wood-fl)
Cecil McBee (b) Billy Hart (d,perc) - Saylorsburg, PA.

Sunrise Soul Note (It)121245-2 [CD]

Fall

Dawn

Winter

Dusk

Spring

Summer

Sunset

1993

Henry Threadgill

Little Pocket Size Demons - T3301

Too Much Sugar For A Dime : Very Very Circus : Mark Taylor (fhr) Henry Threadgill (as) Brandon Ross (el-g,g-1) Masujaa (el-g) Edwin Rodriguez, Marcus Rojas (tu) Gene Lake (d) - N.Y. & Brooklyn, NY, 1993

Little pocket size demons Axiom 314-514 258-2 [CD]

1993

Henry Threadgill

In touch - T3302

Too Much Sugar For A Dime : Very Very Circus : Mark Taylor (fhr) Henry Threadgill (as) Brandon Ross (el-g,g-1) Masujaa (el-g) Edwin Rodriguez, Marcus Rojas (tu) Gene Lake (d) Leroy Jenkins, Jason Kao Hwang (vln) Simon Shaheen (vln,oud) Johnny Rudas (culo e puya,fulia) Miguel Urvina (culo e puya,fulia) Dorian L. Parreott, II (tu) Larry Bright (d) Mossa Bildner, Arenaes - N.Y. & Brooklyn, NY, 1993

In touch Axiom 314-514 258-2 [CD]

1993

Henry Threadgill

Better wrapped/Better unrapped - T3302

Too Much Sugar For A Dime : Very Very Circus : Mark Taylor (fhr) Henry Threadgill (as) Brandon Ross (el-g,g-1) Masujaa (el-g) Edwin Rodriguez, Marcus Rojas (tu) Gene Lake (d) Leroy Jenkins, Jason Kao Hwang (vln) Simon Shaheen

(vln,oud) Johnny Rudas (culo e puya,fulia) Miguel Urvina (culo e puya,fulia) Dorian L. Parreott, II (tu) Larry Bright (d) - N.Y. & Brooklyn, NY, 1993

Better wrapped/Better unrapped Axiom 314-514 258-2 [CD]

Note: All titles from Axiom 314-514 258-2 [CD] also on Axiom (Jap)PHCR-1758 [CD].

1993

Henry Threadgill

Try some ammonia - T3304

Too Much Sugar For A Dime : Very Very Circus : Mark Taylor (fhr) Henry Threadgill (as) Brandon Ross (el-g,g-1) Masujaa (el-g) Edwin Rodriguez, Marcus Rojas (tu) Gene Lake (d) Dorian L. Parreott, II (tu) - N.Y. & Brooklyn, NY, 1993

Try some ammonia Axiom 314-514 258-2 [CD]

Note: All titles from Axiom 314-514 258-2 [CD] also on Axiom (Jap)PHCR-1758 [CD].

1/11-13/1993

Henri Texier

An Indian's Week - T2038

Henri Texier "Azur" Quartet : Glenn Ferris (tb) Louis Sclavis (cl,b-cl,sop) Bojan Zulfikarpasic (p,el-p) Michel Portal (bandoneon-1) Henri Texier (b,perc) Tony Rabeson (d) - Paris.

Lundi Label Bleu (F)LBLC6558 [CD]

Laguna veneta (1) , LBLC6577/78 [CD]

Mardi

Stanislas

Mercredi

Cyclosis

Jeudi

Indians/Desaparecido

Simone Signoret

Vendredi

Amazone blues

Samedi

Tzigane

Mashala

Samedi soir

The bridge

Dimanche

Don't buy ivory, anymore !

Dimanche soir

Laguna Iaita (1)
Lundi

Note: Label Bleu (F)LBLC6577/78 [CD] titled "20 Ans de Jazz en France";
rest of this 2 CD set by others.

2/7/1993

David Baker

Concerto For Cello And Jazz Band - B1066

(Indiana University Jazz Ensemble) : Mark Van Cleave, Rich Fanning, Gil Hoffer, Kyle Quass, Howard Wazeerud-Din, II (tp) John Veselack, Chris Wylie, Kyle Wicks (tb) Kent Cleland (b-tb) Steve Richey (tu) Shannon Hudgins (as,sop) Jim Kull (as) Farrell Vernon, Ed Mannix (ts) Joshua Silbert (bar) Ben Lewis, Amy Stephens (p) Jon Heagle (g) Edward Laut, Rachel Caswell (cello) J.B. Dyas (b) Randy Kuehn, Joe De Vico (d,cga) David Baker (cond) - Indiana University Musical Arts Center, Bloomington, IN.

Fast Liscio Artist Series LAS-21793 [CD]
Slow
Energetically

3/1993

Barry Guy

Portraits - L5275.80

London Jazz Composers Orchestra : Mark Charig (cnt) Henry Lowther, Jon Corbett (tp) Paul Rutherford, Radu Malfatti, Alan Tomlinson (tb) Steve Wick (tu) Trevor Watts, Evan Parker, Simon Picard, Peter McPhail, Paul Dunmall (reeds) Howard Riley (p) Philipp Wachsmann (vln) Barry Guy (b,dir) Barre Phillips (b) Paul Lytton (d) - Zurich, Switzerland.

Part I Intakt (Swi)CD035 [CD]

Sub I

Part II

Sub II

Part III

Sub III

Part IV

Sub IV

Part V

Sub V

Part VI

Sub VI

Part VII

Note: The above is a 2 CD set.

3/31/1993

L.A. Underground

The ancient Rome suite - L22

Black/Note : Gilbert Castellanos (tp) Richard Grant (tp-1) added, James Mahone (as) Phil Vieux (ts) Ark Sano (p) Marcus Shelby (b) Willie Jones, III (d) - L.A., CA.

The ancient Rome suite (It)RR123259-2 [CD]

One up, one down

All blues

Impressions

Fourth grade

5/6, 7 & 23/1993

Steve Coleman

Collective meditations I (Suite) - C7067

The Tao Of Mad Phat (Fringe Zones) : Steve Coleman And Five Elements : Steve Coleman (as-3) Andy Milne (p,keyboards) David Gilmore (g,g-synt) Reggie Washington (el-b) Oliver Gene Lake, Jr. (d,perc) - Live "Systems Two", Brooklyn, N.Y.

Collective meditations I (Suite) Novus 63160-2 [CD]

- Changing of the guard
- Guards on the train
- Relax your guard
- All the guards there are
- Enter the rhythm (people)

6/5-7 & 9/1993

Steve Lacy

Vespers - L228

Steve Lacy Octet : Tom Varner (fhr) Steve Lacy (sop) Steve Potts (sop,as) Ricky Ford (ts) Bobby Few (p) Jean-Jacques Avenel (b) John Betsch (d) Irene Aebi (voice) - N.Y.

Multidimensional (to Miles Davis) Soul Note (It)121260-2 [CD]

If we come close (to Corrado Costa)

Grass (to John Carter)

Wait for tomorrow (to Keith Haring)

Across (to Charles Mingus)

I do not believe (to Stan Getz)

Vespers (to Arshile Gorky)

6/17 & 18/1993

Tomasz Stanko

Suite Talk - S11474

Stanko/Brundl/Riessler : Tomasz Stanko (tp) Michael Riessler (b-cl,cl,sopranino)
Manfred Brundl (b) - Frankfurt, Germany.

Suite-talk (II) TM Pacific (G)ITMP970081 [CD]

Bramblemoor

Ishi-woo

Widcombe

Sonibeams

Luckey Tor

8/17-19/1993

Henry Threadgill

Grief - T3306

Song Out Of My Trees : Henry Threadgill (as) Tony Cedras (accor) Amina Claudine Myers (harpsichord) Diedre Murray, Michelle Kinney (cello) - N.Y.

Grief Black Saint (It)120154-2 [CD]

Note: Tony Cedras misspelled as Cedrus in CD brochure.

10/4-14/1993

Odean Pope

Epitome - P5296

Odean Pope Saxophone Choir : Julian Pressley, Sam Reed, Robert Landham (as) Odean Pope, Bob Howell, Glenn Guidone, Middy Middleton, Bootsie Barnes (ts) Joe Sudler (bar) Sanifu Eddie Green, Dave Burrell (p) Tyrone Brown (b) Craig McIver (d) - Spring House, PA.

Epitome Soul Note (It)121279-2 [CD]

1994

Henry Threadgill

Come carry the day - T3311

Carry The Day : Very Very Circus Plus : Mark Taylor (fhr) Henry Threadgill (as,b-fl,fl) Brandon Ross (el-g,sop-g) Masujaa (el-g) Jason Kao Hwang (vln) Edwin Rodriguez, Marcus Rojas (tu) Gene Lake (d) Wu Man (pipa) Tony Cedras (ac-cord) Johnny Rudas, Miguel Urbina (perc,vcl) - N.Y.

Come carry the day Columbia CK66995 [CD]

Note: All above titles also on Columbia (Eu)COL478506-2 [CD], Mosaic MD8-247 [CD].

1994

Henry Threadgill

Vivjanrondirski - T3311

Carry The Day : Very Very Circus Plus : Mark Taylor (fhr) Henry Threadgill (as,b-fl,fl) Brandon Ross (el-g,sop-g) Masujaa (el-g) Jason Kao Hwang (vln) Edwin Rodriguez, Marcus Rojas (tu) Gene Lake (d) Wu Man (pipa) Tony Cedras (accor) Johnny Rudas, Miguel Urbina (perc,vcl) Sentienla Toy (vcl) - N.Y.

Vivjanrondirski Columbia CK66995 [CD]

Note: Also on Columbia (Eu)COL478506-2 [CD], Mosaic MD8-247 [CD].

1994

Henry Threadgill

Jenkins boys again, wish somebody die, it's hot - T3311

Carry The Day : Very Very Circus Plus : Mark Taylor (fhr) Henry Threadgill (as,b-fl,fl) Brandon Ross (el-g,sop-g) Masujaa (el-g) Edwin Rodriguez, Marcus Rojas (tu) Gene Lake (d) - N.Y.

Jenkins boys again, wish somebody die, it's hot Columbia CK66995 [CD]

Note: Also on Columbia (Eu)COL478506-2 [CD], Mosaic MD8-247 [CD].

5/1994

Yusef Lateef

Suite Life - L1535

Yusef Lateef (bamboo-fl,C-fl,vcl,synt,p) Andrew Hollander (p) Marcie Brown (cel-lo) - Shutesbury, MA.

Minuet YAL Records YAL111 [CD]
 Scherzo
 Bourree
 Lamen
 Fantasia
 Courante
 Allemaade
 Sarabande
 Loure
 Anglaise
 Gigue
 Spiritual [Slave song] "I wanna go home"

5/3, 4/1994

Roswell Rudd

Concentration suite & L5840

Woyzeck's Death : Allen Lowe/Roswell Rudd : Randy Sandke (tp) Roswell Rudd (tb) Ben Goldberg (cl,b-cl) Allen Lowe (ts) Andy Shapiro (p,synt) Jeff Fuller (b) Ray Kaczynski (d) - Brooklyn, N.Y.

Concentration suite Enja (G)ENJ9005-2 [CD]

5/5 & 6/1994

Myra Melford

La mezquita suite - M5750

Even The Sounds Shine : Myra Melford Extended Ensemble : Dave Douglas (tp) Marty Ehrlich (as,cl) Myra Melford (p) Lindsey Horner (b) Reggie Nicholson (d) - Borse Wuppertal, Germany.

La mezquita suite : hat Art (Swi)CD6161 [CD], Hatology (Swi)597 [CD]

- Duet
- Waltz
- La mezquita
- If not love

8/21 & 22/1994

James Newton

Suite For Frida Kahlo - N1895

James Newton (fl) George Lewis, George McMullen (tb) Julie Feves (bassoon) Pedro Eustache (fl,bass-fl,b-cl,ts) Kei Akagi (p) Darek "Oles" Oleszkiewicz (b) Sonship "Woody" Theus (d,perc) - Hollywood, CA.

Suite for Frida Kahlo : AudioQuest AQCD1023 CD

Movement 1 - Frida

Movement 2 - The broken column

Movement 3 - Las dos Fridas

Movement 4 - The love embrace of the universe

12/7 & 8/1994

Dave Douglas

Four miniatures after Booker Little - D6291

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) - N.Y.

Four miniatures after Booker Little New World/Countercurrents 80471-2 [CD]

- Sappho
- At dawn
- Shred
- Rapid ear movement

12/19-21/1994

Anthony Braxton

Composition No. 173 - B11968

Melinda Newman (oboe) Bo Bell (bassoon) Brandon Evans (sopranino,b-cl) Jennifer Hill (cl) Kevin O'Neil (g) Danielle Langston, Nickie Braxton (vln) Sandra Miller, Jacob Rosen (cello) Brett Lerner (koto) Dirk Westervelt, Joe Fonda (b)

Josh Rosenblatt (perc) Anthony Braxton (cond) Steve Ben Israel, Laura Arbuckle, Isha Beck, Baba Ben Israel (actor) - N.Y.

Composition 173 Black Saint (It)120166-2 [CD]

Opening music - introduction

Scene one - interlude duo

Scene two (A)

Interlude ensemble - Scene two (B)

Closing music

Note: The CD brochure incorrectly place "Interlude ensemble" at the end of track 3.

1995

Hannibal Locumbe (Marvin Peterson)

African Portraits

Chicago Symphony Orchestra, Daniel Barenboim

1995

Henry Threadgill

Official Silence - T3312

Makin' A Move : Mark Taylor (fhr) Henry Threadgill (as) Brandon Ross, Ed Cherry (el-g) Edwin Rodriguez, Marcus Rojas (tu) Pheeroan ak Laff (d) - N.Y.

Official silence Columbia CK67214 [CD]

Note: Also on Mosaic MD8-247 [CD].

1995

Henry Threadgill

Dirty in the right places - T3312

Makin' A Move : Mark Taylor (fhr) Henry Threadgill (as) Brandon Ross, Ed Cherry (el-g) Edwin Rodriguez, Marcus Rojas (tu) Pheeroan ak Laff (d) - N.Y.

Dirty in the right places Columbia CK67214 [CD]

Note: Also on Mosaic MD8-247 [CD].

1995

Henry Threadgill

The mockingbird sin - T3315

Brandon Ross (nylon-string-g) James Emery, Ed Cherry (steel-string-g) Ayodele Aubert (classical g) Michelle Kinney, Diedre Murray, Akua Dixon Turre (cello) - N.Y.

The mockingbird sin Columbia CK67214 [CD], Mosaic MD8-247 [CD]

7/7-11/1995

Junko Onishi

Piano Quintet Suite - O939

Marcus Belgrave (tp,vcl) Eiichi Hayashi (as) Junko Onishi (p) Rodney Whitaker (b) Tony Rabeson (d) - Karuizawa, Nagano.

Piano quintet suite Somethin' else (Jap)TOCJ-5576 [CD]

10/13/1995

Jon Jang

Island : Immigrant Suite No. 1 - J1464.20

Jim Norton (sop,eng-hrn,alto-fl) Francis Wong (ts,fl) Jon Jang (p) Elliot Humberto Kavee (cello,perc) Royal Hartigan (perc) Genny Lim (vcl,Tibetan singing bowl,dhamaru) Min Xiao-Fen (pipa) Wang Hong (zhonghu,erhu,guanxi) - Emeryville, CA.

Diaspora tale no. 1 Soul Note (It)121303-2 [CD]

Burial mound

First interlude-yellow woman

Second interlude-appendix, poem 31 : Random thoughts while staying in the building

Yellow woman (reprise)

The weak shall conquer, poem 39 : To return the violent wave that had fallen

11/1995

George Russell

It's About Time/Living time - R7066.5

Stuart Brooks, Stanton Davis, Tiger Okoshi (tp) Dave Barger (tb) Richard Henry (tb,b-tb) Chris Biscoe (as) Andy Sheppard (ts,sop) Pete Hurt (bar,b-cl) Brad Hatfield, Steve Lodder (keyboards) Mike Walker (g) Bill Urmson (el-b) Billy Ward (d) Pat Hollenbeck (perc) George Russell (arr,cond,comp) - Amiens, France.

It's about time - part I Label Bleu (F)LBLC6587 [CD]

It's about time - part II

Living time - event I

Living time - event II

Living time - event III

Living time - event IV

Living time - event V

Living time - event VI

Living time - event VII

Living time - event VIII

11/1995 & 2/1996

Joe Zawinul

Stories Of The Danube - Z240

Joe Zawinul (keyboards,vcl) Amit Chatterjee (g,vcl) Burhan Ocal (ud,vcl,perc-1)
 Walter Grassman (d) Arto Tuncboyaci (perc,vcl) Czech State Philharmonic Or-
 chestra Brno, Caspar Richter (cond) - Brno, Czech Republic, Nov 1995 & N.Y.

Stories of the Danube (for orch in 7 movments) Philips (G)454143-2 [CD]

The beginning

Mountain waters

Empire

Intro

Gypsy (ac vcl)

Voice of the Danube

Unknown soldier

Intro

Sultan (1)

Finale

12/1/1995

Tony Williams

Wilderness - W7027

Walt Fowler (tp) Alan Kaplan (tb) Richard Todd, David Duke (fhr) Susan Green-
 berg, Gerri Rotella (fl) Earle Dumler, Chris Bleth (oboe) Rose Corrigan, John
 Steinmetz (bassoon) Charles Botto, Ralph Williams (cl) Michael Brecker (ts) Her-
 bie Hancock (p) Pat Metheny (g) Lyle Workman (g-1) Ralph Morrison, Kathleen
 Lenski, Karen Jones, Sheryl Staples, Liane Mautner, Mario De Leon, Kenneth
 Yerke, Margaret Wooten (vln) Brian Dembow, Alexis Carreon, Kenneth Burward-
 Hoy, Margot MacLaine (viola) Steve Erdody, Armen Ksajikian (cello) Katie Kirk-
 patrick (harp) Stanley Clarke, Chuck Berghofer (b) Tony Williams (d) David
 Garibaldi (perc-2) Bob Zimmitti (perc) - L.A.

Wilderness rising Ark21 7243-854571-2-8 [CD]

Chinatown, my Chinatown (2)

Infant wilderness

Harlem mist

China road

The night you were born

Wilderness voyager

Machu Picchu (1)

China moon

Wilderness island

Sea of wilderness

Gambia

Cape wilderness

Note: All above titles also on Ark21 (G)21-54571 [CD], eau (Jap)TOCJ-6083
 [CD].

12/18/1995

Barry Guy

Three Pieces For Orchestra - L5275.90

Mark Charig (cnt) Henry Lowther, Jon Corbett (tp) Paul Rutherford, Chris Bridges, Alan Tomlinson (tb) Robin Hayward (tu) Trevor Watts, Evan Parker, Simon Picard, Peter McPhail, Paul Dunmall (reeds) Howard Riley, Marilyn Crispell (p) Philipp Wachsmann (vln) Barry Guy (b,dir) Barre Phillips (b) Paul Lytton (d) Maggie Nicols (vcl) - Zurich, Switzerland.

Sleeping furiously part 1 (Swi)CD045 [CD]

Sleeping furiously part 2

Sleeping furiously part 3

12/19/1995

Barry Guy

Double Trouble Two - L5275.100

Barry Guy/London Jazz Composers Orchestra : Mark Charig (cnt) Henry Lowther, Jon Corbett (tp) Paul Rutherford, Alan Tomlinson, Chris Bridges (tb) Robin Hayward (tu) Trevor Watts, Evan Parker, Simon Picard, Peter McPhail, Paul Dunmall (reeds) Irene Schweizer, Marilyn Crispell (p) Philipp Wachsmann (vln) Barry Guy (b,dir) Barre Phillips (b) Pierre Favre, Paul Lytton (d) - Zurich, Switzerland.

Double trouble two, part I Intakt (Swi)CD053 [CD]

Double trouble two, part II

Double trouble two, part III

Double trouble two, part IV

Double trouble two, part V

12/26/1995

Ehran Elisha

Suite Empathy - E1167

Ehran Elisha/Roy Campbell/Wilber Morris : Roy Campbell (tp,flhrn,winds) Wilber Morris (b) Ehran Elisha (d) - N.Y.

Suite empathy (pt. 1) Cadence Jazz CJR1080 [CD]

Suite empathy (pt. 2)

Suite empathy (pt. 3)

Suite empathy (pt. 4)

1996 & 10/31/1996

Fred Ho

Monkey: Pt. 1 & 2 - H8288.90 & H8288.100

H8288.90

Fred Ho And The Monkey Orchestra : Martin Wehner (tb) Jim Norton (as,fl) David Murotake (ts-1,fl-1) Francis Wong (ts-2,fl-2) Fred Ho (bar,fl) Hafez Modirzadeh (chromodal-sax) John Shifflett (b) Royal Hartigan (d,Chinese-perc) Pei Sheng Shen (sona) You Qun Fu (erhu) Ting Yi Lin (pipa-1) Pauline Hong (san shuen-2) Cindy Zuoxin Wang (vcl) - Menlo Park, CA, 1996

Act I: Uproar in Heaven (1) Koch KOC3-7815-2 [CD]

- Monkey's origin
- Monkey meets the dragon king and gets a new weapon
- Heaven tries to co-opt Monkey
- Heaven wreaks havoc in Heaven
- Buddha imprisons Monkey

Act III: Monkey Meets The Spider Spirit-Vampires (2)- Spider women vampire introduction - Siren spider seduction song
 - Monkey to the rescue

H8288.100

Fred Ho/Monkey Orchestra : Martin Wehner (tb) Sam Furnace (as,pic) David Bindman (ts,sop,fl) Fred Ho (bar,vcl) Dean Johnson (b) Royal Hartigan (d,Chinese perc) Shen Pei Sheng (sona,oboe,Chinese perc,vcl) Hafez Modirzadeh (chromodalphone,Persian kana,Persian goshme,sona) Wu Man (pipa) Tang Lingxing (erhu,Chinese perc) Yu Shan Min (vcl,Chinese perc) Jerome Korman (cond) - Menlo Park, CA., October 31, 1996

Prologue Koch (G)3-7840 [CD]

Overture-the journey begins

Dance of the devil demons

Chased by bandits

The monkey strut

Monkey and Tang Seng argue and Goddess Kwan Yin intercedes

The coming of Pig

Pig is happy and joins the pilgrims

The pilgrims meet Friar Sand, the ogre

Ogre's lament

Arrival in India

Monkey decides to return home to "right the great wrongs"

Hell is my home

The revolution begins-the liberation of flower and fruit mountain

Sitting around the campfire

The allies arrive

The mighty battle

Victory !

Epilogue

1/24 & 27/1996

Thomas Chapin

The devil's hopyard - C3703

Haywire : Thomas Chapin Trio Plus Strings : Thomas Chapin (as,mezzo-sop,bar,fl,misc inst) Mark Feldman (vln) Boris Rayskin (cello) Mario Pavone, Kiyoto Fujiwara (b) Michael Sarin (d) - Live "Knitting Factory", N.Y.

The devil's hopyard Knitting Factory KFWCD176 [CD]

- Eidolon
- Bump in the night
- Hoofin'
- Bugbears
- At peace with my demons

2/25 & 26/1996

Tommy Smith**Beasts Of Scotland - S9079**

Guy Barker (tp,flhrn) Andy Panayi (fl,as) Tommy Smith (ts,sop) Steve Hamilton (p,synt) Alec Dankworth (b) Tom Gordon (d,perc) - Barnes, London.

Golden eagle Linn/Honest (Scot)HONCD5054 [CD]

Salmon

Midge

Wolf

Red Deer

Gannet

Conger Eel

Spider

Seal

Wild cat

3/1/1996

Anthony Braxton**Composition No. 102 - B11978**

Anthony Braxton With The Wesleyan Creative Orchestra : Daniel Young (cnt) Steve Laronga, Zach See, Sam Hoyt (tp) Taylor Ho Bynum (flhrn) John Speck (tb) Rafael Cohen (oboe) April Monroe (fl) Dorene Zjawinski (sop) David Kasher, Niko Higgins, Matthew Lee (as) Jackson Moore (as,cl) Allen Livermore (as) Kevin Uehlinger, Mike Thompson, Ronald Garces, Michael Buescher, Eric Ronick (p) Robert Weythman (keyboards) Thom Loubet, Edmond Cho, Dan Gilbert, Kevin O'Neil, Nathan Delafield (g) Christine Whittedge (fl) Nickie Braxton (vln) Vivian Lee, Anil Seth (cello) Dirk Westerwelt, Michael Lenore (b) Stewart Gillmor (dbl-belled-euph) Brett Lerner (13-string-koto) Sun Kim (melodica) Josh Rosenblatt, Rene Muslin (perc) Anthony Braxton (cond) Joshua Shimkin, Owen Benedikts-son, Demian Mason (puppeteer) Anthony Braxton (cond) - Wesleyan University, Middletown, CT.

Composition 102 (for orchestra & puppet theatre) Braxton House BH003 [CD]

Opening procession
 First ceremony
 Transition
 Third ceremony
 Closing fanfare

6/2/1996

Joe McPhee

Haiku, The Garden & Conference with the birds - M5270.5.30

Inside Out : Joe McPhee & David Prentice : Joe McPhee (sop,alto-cl,gong) David Prentice (vln) - Rossie, NY.

Haiku CIMP 120 [CD]
 Pt. 1, Dawn
 Pt. 2, The centipede
 Pt. 3, The edge of wetness

The garden (for Cecil Taylor)
 Pt. 1
 Pt. 2
 Pt. 3

Conference with the birds (for Dave Holland)
 Pt. 1
 Pt. 2

8/11/1996

Wynton Marsalis

Sweet Release - M2269.20

Two More Ballets by Wynton Marsalis : Wynton Marsalis And The Lincoln Center Jazz Orchestra : Wynton Marsalis (tp,cond) Lincoln Center Jazz Orchestra : Roger Ingram, Ryan Kisor, Russell Gunn, Jamil Sharif (tp) Wycliffe Gordon (tb,tu) Ron Westray, Wayne Goodman, Bob Trowers (tb) Wessell Anderson (as,soprano,cl) Sherman Irby (as,cl) Victor Goines (ts,sop,cl,b-cl) Stephen Riley (ts) Gideon Feldstein (bar,b-cl) Eric Reed (p) Rodney Whitaker (b) Herlin Riley (d) Pernell Saturnino (cga,latin perc) Stefon Harris (perc) - Music Hall, Tarrytown, NY.

Sweet Release Sony Classical SK61690 [CD]
 Home : beyond this rage
 Church : renewing vows
 Church basement : party
 Street : make room for me
 Home : give me your hand

Note: See December 7, 1998 for rest of Sony Classical/Columbia SK61690 [CD]. All above titles also on Columbia/Legacy 88697-94428-2 [CD].

Fall 1996

Marc Ribot

Aelita suite - R3069.20

Shoe String Symphonettes : Dave Douglas (tp) Curtis Fowlkes, Mike Kearsay (tb) Gregory Ribot (fl) John Zorn (as) Andy Haas (ts) Roy Nathanson (sax) Bill Ware (vib) Charlie Giordano (p,keyboards) Dave Meric (keyboards) Marc Ribot (g) Jill Laffe, Phil Boyden, Jim Nolet (vln) Maxine Neuman, Helen Thomas (cello) Greg Cohen, Brad Jones, Tony Garnier (b) Cyro Baptista, Paul Clarvis (d) E.J. Rodriguez, Mauro Refosco (perc) - N.Y.

Aelita suite I, II, III Tzadik 7504 [CD]

9/1996 & 9/3/2003

Wynton Marsalis

Unforgiveable Blackness - M2270 & M2275

Wynton Marsalis, Marcus Printup, Roger Ingram, Oscar Brashear, Bob Findley, Russell Gunn, Jamil Sharif (tp) Wycliffe Gordon, Ron Westray, Vincent Gardner, Bill Reichenbach (tb) Victor Goines (cl,b-cl,ts) Dr. Michael White (cl) Victor Goines (cl,b-cl,ts) Sherman Irby, Andrew Farber, Wessell Anderson (as,cl) Stephen Riley (ts) Gideon Feldstein (bar,b-cl) Stefon Harris (vib,marimba,b-marimba,snare-d,perc) Eric Lewis (p,wbd) Russell Malone (g) Karnen Briggs (vln-1) Reginald Veal (b) Herlin Riley (d,tamb) Kimati Dinizulu (wbd) + choir-2, Byron J. Smith (dir-2) - L.A.

Morning song (1) Blue Note 64194 [CD], Columbia SK51239 [CD]

Sunday blessing

Eyes around the corner

Dark heart beat

To higher ground (2)

Note: (1) Wynton Marsalis (tp), Victor Goines, Gideon Feldstein, Sherman Irby, Andrew Farber, Wessell Anderson, Sam Karam (cl), Eric Reed (p) only. Columbia SK51239 [CD] titled "Reeltime". All above titles also on Columbia/Legacy 88697-94428-2 [CD].

9/3/2003

M2275

Wynton Marsalis, Marcus Printup (tp) Wycliffe Gordon (tb,tu) Lucien Barbarin (tb) Victor Goines (cl,b-cl,ts) Gideon Feldstein (cl,b-cl) Dr. Michael White, Sherman Irby, Andrew Farber, Sam Kaman (cl) Wessell Anderson (as) Stephen Riley (ts) Eric Lewis (p,wbd) Douglas Wamble, Don Vappie (g,bj) Reginald Veal (b) Herlin Riley (ta,b,d) Kimati Dinizulu (perc) collective pers. - unidentified city.

What have you done ? Blue Note 64194 [CD]
 Ghost in the house
 Jack Johnson two-step
 But deep down
 Love & hate
 High society
 Trouble my soul
 The Johnson 2-step
 Troubles my soul
 Johnston two-step
 Fire in the night
 I'll sing my song
 Buddy Bolden's blues
 The last bell
 We'll meet again

11/18/1996; 3/7-10; 4/24-27 & 6/9, 10 & 18/1997

Steve Coleman

Genesis & The Opening Of The Way - C7081 & C7082

Steve Coleman And Five Elements : Steve Coleman (as) Andy Milne (p) David Gilmore (g) David Dyson (el-b) Regg Washington (b) Sean Rickman (d) Miguel "Anga" Diaz Zayas (perc) Roseangela Silvestre (dance) - Paris.

The opening of the way BMG/RCA-Victor 74321-52934-2 [CD]

- Law of balance
- Pi
- First cause
- Wheel of nature
- Rite of passage
- Regeneration
- Organic movement
- The law
- Fortitude and chaos
- Seti I
- Polar shift
- Third dynasty

C7082

Steve Coleman And The Council Of Balance : Ralph Alessi, Shane Endsley, Nabate Isles (tp) George Lewis, Tim Albright, Josh Roseman, Andre Atkins, Jamal Haynes (tb) Steve Coleman, Greg Osby (as) Ravi Coltrane (ts,sop) Aaron Stewart, Yosvany Terry Cabrera, Gregory Tardy (ts) Andy Milne (p) Vijay Iyer (keyboards,p-1) David Gilmore (g) Elektra Kurtis-Stewart, Marlene Rice (vln) Judith Insell (viola) Nioka Workman (cello) Kenny Davis, Regg Washington (b) Sean Rickman (d) Gene Lake (d-2) Miguel "Anga" Diaz Zayas (cga) Luis Canci-

no Morales (ltotelee,cga) Ramon Garcia Perez (lya,cga) Josh Jones (okonkolo)
Barbaro Ramos Aldazabar (clave) - Brooklyn, NY.

Genesis BMG/RCA-Victor 74321-52934-2 [CD]

- Day one
- Day two
- Day three
- Day four
- Day five
- Day six (sr out,2)
- Day seven (am out,1)
- Awareness (sr out,2)

1997

John Zorn

Duras - Z875

Duras: Duchamp : John Medeski (org,p) Anthony Coleman (keyboards) Mark Feldman, Cenovia Cummins (vln) Erik Friedlander (cello) Jim Pugliese, Christine Bard (perc) John Zorn (comp)

Duras : Tzadik TZ7023 [CD]

Premier livre
Deuxieme livre
Troisieme livre
Epilogue

1/1997

Yusef Lateef

Sonata Quasi Una Fantasia - L1536.40

Yusef Lateef/Alex J. Marcelo : Yusef Lateef (ts,C-fl,alto-fl,b-fl,gourdophone,Taiwan koto,water-d,moanophone,bamboo-fl,keyboards,vcl) Alex J. Marcelo (p) - Leverett, MA.

Introduction YAL Records YAL001 [CD]

Adagio
Allegretto
Scherzo
Molto adagio
Presto
Codetta

6/1/1997

Marcus Shelby

Arriving at the space - S5412.10

Midtown Sunset Volume 1 : Marcus Shelby & The Jazzantiqua Music Ensemble :
 Gilbert Castellanos (tp) Dan Weinstein (tb) James Mahone (as) Ark Sano (p)
 Marcus Shelby (b) Brett Sanders (d) Bruce Nelson (poet) - L.A.

Arriving at the space (part 1) Noir NR0002 [CD]

Intro

Arriving at the space

The Negro artist and the racial mountain

Arriving at the space (part 2)

Intro

The souls of my people

9/3 & 10/1/1997

Kevin Norton

Three movements for solo clarinet and ensemble - N3020.5

Knots : David Krakauer (cl) Bob DeBellis (as,cl,b-cl) David Bindman (ts,cl) Tomas Ulrich (cello) Joe Fonda (b) Kevin Norton (d,vib,glockenspiel,perc)
 - N.Y.

Three movements for solo clarinet and ensemble Music & Arts 1033 [CD]

- Three lives

- Strange way to say goodbye

- Camus's question

10/23/1997

Joe McPhee

The Brass City - M5270.6

Joe McPhee/Jeb Bishop : Joe McPhee (pocket-cnt,v-tb,sop) Jeb Bishop (tb) - Chicago.

The brass city I Okka Disk OD12025 [CD]

The brass city II

The brass city III

The brass city IV

The brass city V

The brass city VI

The brass city VII

1/13/1998

Fred Ho

Warrior Sisters: The New Adventures Of African And Asian Womyn Warriors - H8288.150

Fred Ho And Ann T. Greene : Sam Furnace (as,fl) David Bindman (ts,fl) Andy Laster (bar) Diana Herold (mar,perc) Richard Harper (p) Santi DeBriano (b) Royal Hartigan (d,Chinese-perc) Ann McPhail, Alison Easter, Shan Min Yu, Liza Lapira, Kenneth Williams, Lynn Randolph, Greg Purnhagen, Anthony Alioto, Peter

Stewart, Anna De Vera, Shirley Baines, Phenisher Harris, Dong Lin (vcl) Fred Ho (cond) - N.Y.

Act (I) Koch CD-7899 [CD]

Act (II)

Act (III)

1/22 & 23/1998

Dave Douglas

Border stories - D6292

Convergence : Dave Douglas (tp) Mark Feldman (vln) Erik Friedlander (cello)
Drew Gress (b) Michael Sarin (d) - N.Y.

Border stories Soul Note (It)121316-2 [CD]

- The story
- The elaboration
- The exaggeration
- Apocrypha

5/11-13/1998

Wynton Marsalis

A Fiddler's Tale - M2271.10

Wynton Marsalis (tp,music,story) Andre De Shields (narrator) Stanley Couch (words) with musicians from The Chamber Music Society of Lincoln Center:
David Taylor (tb) David Shifrin (cl) Milan Turkovic (bassoon) Ida Kavafian (vln)
Edgar Meyer (b) Stefon Harris (perc) -Collingswood, NJ.

A fiddler's tale (Part 1) Sony Classical SK60765 [CD]

Narrator: "It always starts..."

Fiddler's march , Sony Classical SK60979 [CD]

Scene 1 - Narrator: "Her name is Beatrice Connors", Sony Classical SK60979 [CD]

Fiddler's soul

Narrator: "She's floating on a dream cloud..."

Fiddler's march (reprise)

Scene 2 - Narrator: "Now that he has her going..."

Reprise 2 (End of march)

Scene 3 - Narrator: "Beatrice Connors is now..."

Pastorale , Sony Classical SK60979 [CD]

Devil: "More words on fame"

Fiddler's soul (reprise)

A fiddler's tale (Part 2)

Scene 4 - Narrator: "Keeping one hundred dollars..."

Happy march, Sony Classical SK60979 [CD]

Scene 5 - Narrator: "The illness of the land..."

Little concert piece , Sony Classical SK60979 [CD]

Narrator: "Musicians, you must play..."
 Tano, waltz, ragtime , Sony Classical SK60979 [CD]
 Narrator: "The music causes the saviour..."
 Devil's dance , Sony Classical SK60979 [CD]
 Narrator: "The music was too strong..."
 Little chorale
 The devil's song (BZB speaks)
 The great chorale [Big chorale] , Sony Classical SK60979 [CD]
 Narrator: "But Beatrice Connors..."
 The blues on top , Sony Classical SK60979 [CD]

Note: Narration recorded in New York, January 4, 1999. Sony Classical SK60979 [CD] titled "At The Octoroon Balls & a Fiddler's Tale Suite"; see December 8 & 9, 1998 for rest of CD. All above titles also on Columbia/Legacy 88697-94428-2 [CD].

4/6-11/1998

Steve Coleman

The Sonic Language Of Myth : Believing, Learning, Knowing - C7083

Steve Coleman And Five Elements : Ralph Alessi, Shane Endsley (tp) Tim Albright (tb) Steve Coleman (as) Ravi Coltrane, Craig Handy (ts) Stefon Harris (vib) Vijay Iyer, Robert Mitchell (p) Jason Moran (p,keyboards) Todd Reynolds, Mary Rowell, Sara Parkins (vln) David Gold (viola) Dorothy Lawson (cello) Reggie Washington (b,el-b) Anthony Tidd (el-b) Sean Rickman (d) Miguel "Anga" Diaz (perc) Rosangela Silvestre, Karen McVoy, Jeanne Ricks, Eugene Palmore, Erik Charlston (vcl) collective pers. - Brooklyn, NY.

Precession BMG (Eu)74321641232 [CD]
 Maat
 The twelve powers
 The gate
 Seth
 Ausar [Reincarnation]
 Heru [Redemption]

5/26 & 27/1998

Trio-X

The Watermelon Suite - T5601

Joe McPhee/Dominic Duval/Jay Rosen : Joe McPhee (sop) Dominic Duval (b,Hutchins-b) Jay Rosen (d,perc) - Rossie, NY,

The watermelon suite part 1 - the whole - (jm,dd duo) - CIMP 183 [CD]
 The watermelon suite part 2 - the rind - (jm,dd duo)
 The watermelon suite part 3 - the meat - (jm,dd duo)
 The watermelon suite part 4 - the seeds - (jm,dd duo)

5/31/1998

William Parker

Mass For The Healing Of The World - P1140

Roy Campbell, Lewis Barnes, Richard Rodriguez (tp) Alex Lodico, Masahiko Kono (tb) David Hofstra (tu) Chris Jonas (sop) Rob Brown, Marco Eneidi (as) Darryl Foster (ts,sop) Assif Tsahar (ts,b-cl) David Sewelson (bar) Cooper-Moore (p) William Parker (b,pocket-cnt) Susie Ibarra (d,tymp) Aleta Heyes (vcl) - Verona, Italy.

Invocation Black Saint (It)120179-2 [CD]

(Medley :)

First reading

Dawn song

Hallelujah

Mysticism

(Medley :)

Response

Muezzin's call

(Medley :)

Second reading

Cathedral in the mountains

(Medley :)

Willows

Can you give me back my life

(Medley :)

Cantos

Love God

12/7/1998

Wynton Marsalis

Ghost story - M2272.10

Two More Ballets by Wynton Marsalis: Wynton Marsalis (tp) Ted Nash (as,sop,fl) Eric Lewis (p) Carlito Henriquez (b) Rodney Whitaker (b-1) Jaz Sawyer (d) - Lincoln Center, N.Y.

Ghost story Sony Classical SK61690 [CD]

- Introduction

- Acknowledgement

- Tango

- First blues (1)

- Awakening

- Celebration

- Second blues

- Recognition and reconciliation (1)

Note: All above titles also on Columbia/Legacy 88697-94428-2 [CD].

12/20/1998

Wynton Marsalis

Big Train - M2272.20

Wynton Marsalis/The Lincoln Center Jazz Orchestra : Wynton Marsalis (tp,cond) Seneca Black, Ryan Kisor, Marcus Printup, Riley Mullins (tp) Wayne Goodman, Ronald Westray (tb) Wycliffe Gordon (tb,tu) Wessell Anderson (as,sop,cl) Ted Nash (as,sop,pic,cl,b-cl,fl) Walter Blanding, Victor Goines (ts,as,sop,cl,b-cl) Joe Temperley (bar,sop,b-cl) Farid Barron (p) Doug Wamble (g,bj) Rodney Whitaker (b) Herlin Riley (d) Roland Guerrero (perc) -Masonic Grand Lodge, N.Y.

All aboard Columbia/Sony SNY69860-2 [CD]

Observation car

Union Pacific big boy

Smokestack shuffle

Northbound-southbound

Dining car

Night train

Engine

Bullet train

Sleeper car

Station call

The caboose

Note: All above titles also on Columbia CK69860 [CD], Columbia/Legacy 88697-94428-2 [CD].

1999-2000

Dave Douglas

El Trilogy - D6308, D6310 & D6311

Dave Douglas (tp) Guy Klucevsek (accor) Mark Feldman (vln) Greg Cohen (b) - N.Y.

D6308

Five part weather invention RCA Victor 09026-63736-2 [CD]

- Aerial manouvers
- Aria one
- Bounding lines
- Scherzo
- Aria two

D6310

Dave Douglas (tp) Gregory Tardy (cl,ts) Greg Cohen (b) Susie Ibarra (d) - N.Y.

Rapture to Leon James (Part one) RCA Victor 09026-63736-2 [CD]

Rapture to Leon James (Part two)

D6311

Dave Douglas (tp) Gregory Tardy (cl,ts) Guy Klucsevsek (accor) Mark Feldman (vln) Greg Cohen (b) Susie Ibarra (d) - N.Y.

Groove and countermove RCA Victor 09026-63736-2 [CD]

- Prairie
- Escher
- Spring
- Anton
- Fin

2/1 & 2/1999**Wynton Marsalis****The Marciac Suite - M2272.10**

Wynton Marsalis Septet : Wynton Marsalis (tp) Wycliffe Gordon (tb) Wessell Anderson (as) Victor Goines (ts,sop,b-cl) Eric Lewis (p-1) Farid Barron (p-2) Cyrus Chestnut (p-3) Marthaniel Roberts (p-4) Rodney Whitaker (b) Herlin Riley (d) Roland Guerrero (perc-5) - N.Y.

Loose duck (2) Columbia CK69877 [CD]

The big top (3)

Jean-Louis is everywhere (1)

Mademoiselle D'Gascony (2)

Armagnac dreams (1)

Marciac fun (1,5)

For my kids at the College of Marciac (4)

Marciac moon (3)

D'Artagnan (1)

Guy Lafitte (3)

B is for Boussaget (and bass) (3)

In the house of Laberriere (2)

Sunflowers (2)

Note: All above titles also on Columbia/Legacy 88697-94428-2 [CD].

8/9,10/1999**Ehran Elisha****The Lowdown : A kinetic music suite - E1169**

Ehran Elisha Ensemble : Roy Campbell (tp,flhrn,pocket-tp) Bill Lowe (b-tb,tu) David Bindman (ts) Sam Bardfeld (vln) Drew Gress (b) Ehran Elisha (d) - Rossie, NY.

The lowdown : A kinetic music suite CIMP 210 [CD]

- Ibidi
- Thank you for coming to Lowe's...

- Summer soul
- Loose juice

10/20-22/1999

George Lewis

The Shadowgraph Series - L3363

Compositions For Creative Orchestra : The Now Orchestra : John Korsrud (tp) Rob Blakeslee (tp,flhrn) George Lewis (tb,cond) Ralph Eppel (tb) Brad Muirhead (b-tb,tu) Bruce Freedman (sop) Graham Ord (ts,as,fl,pic) Saul Berson (as,cl,fl) Coat Cooke (bar,as,cl,fl) Paul Plimley (p) Ron Samworth (g) Peggy Lee (cello) Paul Blaney, Clyde Reed (b) Dylan van der Schyff (perc) Kate Hammett-Vaughan (vcl) - Vancouver, BC, Canada.

Shadowgraph 1 (Can)SPL113 [CD]

Shadowgraph 2

Shadowgraph 3

Shadowgraph 5

Other Performances: 11/1979, L3353, "Shadowgraph 5" only w/ Sextet

11/1999 & 1-6/2002

Nicole Mitchell

Afrika Rising Trilogy - M8734

Nicole Mitchell/Black Earth Ensemble : Corey Wilkes (tp) Tony Herrera (tb,shells,vcl) Steve Berry (tb) Nicole Mitchell (fl,pic,vcl) David Boykin (ts,cl,vcl) Miles Tate, III, Jim Baker (p) Wanda Bishop (p,vcl) Savoir Faire (vln,vcl) Edith Yokely (vln) Tomeka Reid (cello) Darius Savage, Josh Abrams (b) Hamid Drake, Isaiah Spencer (d) Avreeayl Ra (d,vcl) Coco Elysses (perc) Jovia Armstrong (perc,vcl) - Chicago, IL.

Afrika rising trilogy Dreamtime 004 [CD]

The ancient power awakens

Metamorphosis

Intergalactic healing

11/20/1999

Bill Cole

Freedom 1863 : a fable - C6495

11/20/99 : Bill Cole's Untempered Ensemble : Bill Cole (didgeridoo,sona,Tibetan-tp,hojok,shenai,nagaswarm,bamboo-fl) Cooper-Moore (fl,hand-made inst,mouth bow,ho handle,harp,rim-d,fretless-bj) Sam Furnace (as,fl) William Parker (b) Joe Daley (tu,bar-hrn) Warren Smith (trap-d,gongs,mar,dunno-d,rain sticks) Atticus Cole (cga,bgo,timb,rain sticks) - Live "Carol Sloane Theater" (*), Greenfield, MA.

Freedom 1863 : a fable

Boxholder BXH008/009 [CD]

Introduction

Sojourner truth
 Harriett Tubman
 Frederick Douglas
 W.E.B. Dubois
 Marcus Garvey
 Interlude
 Medgar Evers
 Martin Luther King, Jr.
 Rosa Parks
 Barbara Jordan
 Malcolm X El Hajj Malik El Shabazz

Note: (*) Recorded at Greenfield Community College. The above is a 2-CD set.

12/14/1999

Fred Ho

Once Upon A Time In Chinese America... - H8288.160

Sam Furnace (as) David Bindman (ts) Fred Ho (bar) Diana Herold (mar,vib,perc)
 Ayodele Maakheru (el-b) Royal Hartigan (d,Chinese-perc) Shyaporn Theerakul-
 stit (narrator) - N.Y.

Prologue: the way of Shaolin Innova 550 [CD]

Overture

A poisoned soul: Gar Man Jang curses moon and does not bow to sun

Serpentine attack on Shaolin

The five ancestors

- Chen Jak
- Miao Hin
- Gee Shin
- Li Wen Mao
- Ng Mui, the martial nun

Outlaws all ! all heroes are sisters and brothers (loyalty oath sworn underneath a peach tree

Drunken fist and the apocalypse

Epilogue

2000

Joe Zawinul

Mauthausen - Z244.5

Wayne Shorter (sop-1) Joe Zawinul (keyboards,comp) Frank Hoffmann (narra-
 tion)- N.Y.

Introduction to a true storyESC EFA03666-2 [CD]

Organ of barbarism

The tragedy

Life in the concentration camp

The orchestra
 Interlude
 Torture
 The night
 The executioners
 The prayer
 Saturday night in the camp
 Wey doo
 Sunday in the camp
 Christmas 1944
 Break out
 No more no more
 No more no more (1)
 Mauthausen, in memoriam

2/2 & 3, 8/14/2000

Dave Douglas

(The branches :) (for Dave Tarras) - D6312

A Thousand Evenings : Dave Douglas (tp) Guy Klucevsek (accor) Mark Feldman (vln) Greg Cohen (b) - N.Y.

(The branches :) (for Dave Tarras) RCA Victor 09026-63698-2 [CD]

Part one

Part two

2/2 & 3, 8/14/2000

Dave Douglas

(In so many worlds :) (for Jaki Byard) - D6312

A Thousand Evenings : Dave Douglas (tp) Guy Klucevsek (accor) Mark Feldman (vln) Greg Cohen (b) - N.Y.

(In so many worlds :) (for Jaki Byard) CA Victor 09026-63698-2 [CD]

- Ecstatic

- Mournful

- In praise

3/27 & 28/2000

John Lindberg

Thanksgiving suite - L4558.20

A Tree Frog Tonality : John Lindberg Ensemble : Wadada Leo Smith (tp) Larry Ochs (sopranino,ts) John Lindberg (b) Andrew Cyrille (d) - Graz, Austria.

Thanksgiving suite Between The Lines (G)BTL008 [CD]

- At home

- Mellow T.

- Dreaming at ...

2/13 & 15/2000

Taylor Ho Bynum

Supo eno (parts 1-4) - B17029.15

Taylor Ho Bynum (cnt) Jay Hoggard (vib) Pete Fitzpatrick (g) Jason Kao Hwang (vln) Jessica Pavone (vln,viola) Stephanie Griffin (viola) Tomas Ulrich (cello) Joe Daley (tu) Luther Gray (d) - Brooklyn, NY.

Supo eno (parts 1-4) 482 Music 1041 [CD]

Spidermonkey stories

Dakinis' dance

Chuck

Meditation

6/2000 - 7/28/2000

Nicole Mitchell

Vision Quest - M8734.10

Nicole Mitchell/Black Earth Ensemble : Nicole Mitchell (fl) Savoir Faire (vln,viola) Edith Yokley (vln) Darius Savage (b) Hamid Drake, Avreeayl Ra (d)

Vision quest Dreamtime 002 [CD]

- Seeking enlightenment
- Journey of discovery
- The unknown

6/2000 - 7/28/2000

Nicole Mitchell

Episodes of an Obscure Life - M8734.10

Nicole Mitchell/Black Earth Ensemble : Nicole Mitchell (fl) Savoir Faire (vln,viola) Edith Yokley (vln) Darius Savage (b) Hamid Drake, Avreeayl Ra (d)

Episodes of an obscure life Dreamtime 002 [CD]

- Episode 1
- Episode 2
- Episode 3

8/14-17/2000

Wadada Leo Smith/Thomas Mapfumo

Dreams and Secrets : S9144.3

Wadada Leo Smith/Thomas Mapfumo : Wadada Leo Smith (tp,flhrn) Zivanai Wilberforce Masanga (tp,vcl,keyboards) William Roper (tu) David Philipson (bansuri) Damage Edson Mbaisa (sax,perc,vcl) Joshua Dube, Woody Aplanalp, Henry Kaiser (g) Christopher Muchabaiwa, Ollie Elder (b) Sonship "Woody" Theus, Gordin Mapika (d) Lancelot Mapfumo (cga,vcl) William Mapfumo (perc) Ngoni Makombe, Chakaipa Khembere, Zivai Guveya (mbira) Thomas Mapfumo, Memory Makuri, Rosa Sande (vcl) - Eugene, OR.

Dreams and secrets Anonym ANON0101 [CD]

- Dreams - new delta blues
- Regai tione/jealousy
- South central L.A.
- Secrets - new delta blues

Big in America

Steppin' rhythms

- Lamar and N'dasia steppin'
- Masimba/strength to overcome

Anoa's prophecy

Kultures

- The Zambezi River
- Marimuka/collecting my father's wealth - The Mississippi River
- Epic memory

12/13 & 14/2000

Dave Douglas

Witness - D6313

Dave Douglas (tp) Josh Roseman (tb) Joe Daley (tu) Chris Speed (cl,ts) Bryan Carrott (vib,mar,glock) Mark Feldman (vln) Erik Friedlander (cello) Drew Gress (b) Michael Sarin (d) Ikue Mori (el-perc) Yuka Honda (sampler-1) Tom Waits (vcl) - N.Y.

Ruckus (1) Bluebird 09026-63763-2 [CD]

Witness

One more news

Woman at point zero

Kidnapping Kissinger

Mahfouz (tw vcl,1)

Episode for Taslima Nasrin

Child of all nations

Sozaboy

1/2001

Charles Lloyd

Which Way Is East - L4988

Charles Lloyd/Billy Higgins : Charles Lloyd (ts,as,fl,p,taragato,Tibetan oboe,perc,vcl) Billy Higgins (d,perc,g,guimbri,Syrian 1-string,vcl) - Montecito, CA.

What is man ECM (G)1878/79 [CD]

- The forest
- Being and becoming
- Civilization
- Sea of tranquility

Divans

- Prayer, sanctuary
- Supreme love dance
- A wild and holy band

Salaam

- Oh, Karim
- Akhi
- Ya, Karim
- Tagi

All this is that

- Hanuman's dance
- Sky valley
- Blues tinge
- Atman alone abides

Desire

- Wild orchards bloom
- Advaita
- Chomolungma

Devotion

- Sally sunflower whitecloud
- My Lord, my Lord
- Windy mountain
- Through fields and underground

Light of love

- Mi corazon
- Beloved, chimes at midnight
- Take a chance

Surrender

- Perfume of the desert
- Benares
- Amor
- Forever dance
- Bis

Note: The above is a 2 CD set.

1/15 & 16/2001

Kevin Norton

Suite in 3 parts - N3023

Iron Monkey Trio : Kevin Norton/Bob Celusak/Andy Eulau : Bob Celusak (ts,sop)
 Andy Eulau (b) Kevin Norton (d,perc) - Rossie, NY.

Suite in 3 parts CIMP 238 [CD]

- He ain't gonna make it
 - Take my equation (please)
 - Ray (times two)
-

3/13/2001

Marcus Shelby

The Lights Suite - S5412.16

Marcus Shelby Jazz Orchestra : Joel Ryan, Gavin Distasi, Mike Olmos, Danny Pass (tp) Danny Grewen, Terje Nygaard, Brutus Jeffries (tb) Gabe Eaton, Theophilus "Hurricane" Kirk (as) Rob Barics (ts) Fil Lorenz (ts,cl) Tom Griesser (bar,cl) Matt Clark (p) Marcus Shelby (b,dir) Jamal Ramirez (d) - San Francisco, CA.

The lights suite Noir NR40 [CD]

 The lights

 Afro mission

 Portrait

 Dance of the mission babies

2/23/2001

William Parker

Five rivers into one teardrop - P1145

Raincoat In The River : William Parker And The Little Huey Creative Music Orchestra : Richard Rodriguez, Lewis Barnes (tp) Roy Campbell (tp,flhrn) Steve Swell, Alex Lodico, Masahiko Kono (tb) David Hofstra (tu) Ori Kaplan, Rob Brown (as) Charles Waters (as,cl) Darryl Foster (ts,sop) David Sewelson (bar) Shiau-Shu Yu (cello) William Parker (b,mar,shakuhachi,bombard) Andrew Barker, Guillermo E. Brown (d) Leena Conquest (vcl) - Boston, MA.

Five rivers into one teardrop Eremite 036 [CD]

 - Meditation for two voices

 - Mountain-maintain

 - Anast crossing the lake of light

 - Raincoat in the river

 - Painter's celebration

4/13 & 14/2001; 5/18 & 19/2004

Billy Bang

Vietnam : The Aftermath & Vietn*m:Reflections - B1700 & B1700.5

Ted Daniel (tp) Sonny Fortune (fl-1) Frank Lowe (ts-2) John Hicks (p) Billy Bang (vln) Curtis Lundy (b) Michael Carvin (d) Ron Brown (perc-3) Lawrence "Butch" Morris (cond-4) - N.Y.

Yo ! Ho Chi Minh is in the house Justin Time (Can)JUST165-2 [CD]

Moments for the KIAMIA

Tunnel rat [Flashlight and a 45]

Bien Hoa blues (2)

Mystery of the Mekong (3)

Fire in the hole (1)

TET offensive (2,3,4)

Saigon punk (1,2,3)

5/18,19/2004 - B1700.5

Vietn*m:Reflections : Ted Daniel (tp-1) Henry Threadgill (fl-3) James Spaulding (as,fl-2) John Hicks (p-4) Billy Bang (vln) Curtis Lundy (b-4) Michael Carvin (d-5) Ron Brown (perc-6) Co Boi Nguyen (vcl-7) Nhan Thanh Ngo (dan tranh-7) Butch Morris (conduction-8) - N.Y.

Reflections (1,2,3,4,5) Justin Time (Can)JUST212-2 [CD]

Ru con (7)

Lock and Load (1,2,4,5,6)

Ly ngua o (5,7)

Doi moi (4,5)

Reconciliation (1,2,4,5,7,8)

Waltz of the water puppets (2,4,5)

Trong com (6,7)

Reconciliation 2 (1,4,5)

Note: The * & : are in the record title

5/22-24/2001

String Trio Of New York

In So Many Worlds - S13184

Gut Reaction : James Emery (g) Rob Thomas (vln) John Lindberg (b) - Live, "The Jazz Standard", N.Y.

In so many worlds OmniTone 12202 [CD]

- Ecstatic
- Mournful
- In praise

5/24/2001

Alan Silva

Amplitude I-IV - S6450.30

Treasure Box : Alan Silva & The Celestial Communication Orchestra : Roy Campbell (tp,flhrn) Itaru Oki (tp) Baikida Carroll (tp,flhrn) Joseph Bowie, Steve Swell, Johannes Bauer (tb) William Lowe (b-tb,tu) Joe Daley (tu,tenor-hrn) Karen Borca (bassoon) Oluyemi Thomas (b-cl,c-mel,wood-fl) Marshall Allen (as,fl,elec-tronic inst breath controller) Daniel Carter (as,ts,cl,fl,tp) Kidd Jordan (ts) Sabir Mateen (ts,as,cl,fl) Francis Wong (ts,fl) J.D. Parran (bar,cl,wood-fl) Bobby Few (p) Wilber Morris, William Parker (b) Warren Smith, Jackson Krall (d,perc) Ijeoma Thomas (vcl) Alan Silva (cond,synt) - Live, The Uncool Festival, Poschiavo, Switzerland.

Amplitude I Eremite 39/40/41/42 [CD]

Amplitude II

Amplitude III
Amplitude IV

8/14/2001

Wadada Leo Smith

The medicine wheel : Purity and poverty - S9144.3.10

Red Sulphur Sky: Wadada Leo Smith (tp,flhrn) - N.Y.

The medicine wheel Tzadik TZ7070 [CD]

- North : Wisdom : Buffalo : White
- West : Introspective : Bear : Black
- East : Illumination : Eagle : Yellow
- South : Innocence : Mouse : Green

8/14/2001

Wadada Leo Smith

A fmie : Purity and poverty - S9144.3.10

Red Sulphur Sky: Wadada Leo Smith (tp,flhrn) - N.Y.

A fmie : Purity and poverty Tzadik TZ7070 [CD]

- A spiritual walk on the tenri path
- Ishmael and Hagar : In a luminous caravan of pure blues
- Unity and diversity in the secret garden of life
- Saint Tekla Haymanot at Debra Libanos Ethiopia

9/4 & 5/2001

Joe McPhee

Let Paul Robeson Sing - M5274

Joe McPhee's Bluettes : Joe Giardullo (fl,b-cl) Joe McPhee (ts,flhrn,alto-cl)

Michael Bisio, Dominic Duval (b) - Rossie, NY, September 4 & 5, 2001

Episode I: Renaissance CIMP 257 [CD]

Episode II: Peekskill (1949)

Episode III: For Paul

Episode IV: Epitaph

9/14 & 15/2001

Wynton Marsalis

All Rise - M2273

Wynton Marsalis and The Lincoln Center Jazz Orchestra : Wynton Marsalis (tp,comp) Marcus Printup, Ryan Kisor, Seneca Black (tp) Vincent Gardner, Ronald Westray (tb) Norman Pearson (tu) Victor Goines (cl) Wessell Anderson (as) Ted Nash (as,pic,fl) Walter Blanding (ts) Joe Temperley (bar) Peter Martin (p) Rodney Whitaker (b) Jason Marsalis (d) + The Paul Smith Singers, The Northridge Singers of California State University at Northridge, Morgan State University Choir, Lincoln Center Jazz Orchestra, Los Angeles Philharmonic - L.A.

Movement 1: Jubal step Sony Classical CK89817 [CD]
 Movement 2: A hundred and a hundred, a hundred and twelve
 Movement 3: Go slow (but don't stop)
 Movement 4: Wild strumming of fiddle
 Movement 5: Save us
 Movement 6: Cried, shouted, then sung
 Movement 7: Look beyond
 Movement 8: The halls of erudition and scholarship (come back home)
 Movement 9: El 'Gran' Baile de la Reina
 Movement 10: Expressbrown local
 Movement 11: Saturday night slow drag
 Movement 12: I am (don't you run from me)

Note: Jazz content is limited. The above is a 2 CD set. All above titles also on Columbia/Legacy 88697-94428-2 [CD].

11/4 & 5/2001

Oliver Lake/Promusica Chamber Orchestra

Rahsaan and stuff - P6647

American Jazz Concertos : Thomas Battenberg, Alan Campbell (tp) Tim Anderson, Garnett Livingston (tb) Charles Waddell, Jocelyn Standley (hrn) Katherine DeJongh, Katherine Borst Jones (fl) Donna Conaty, Melissa Stevens (oboe) George Sakakeeny, Janis McKay (bassoon) Robert Spring, Rebecca Rischin (cl) James Hill, Eugene Marquis, Steve Genteline (sop) Oliver Lake, David Murray, Hamiet Bluiett, Bruce Williams (sop) Jeanne Norton (harp) Nelson Harper (p) Paul Robinson (bj) Yenn-Chwen Er, Katie McLin, Ruth Stroud, Pavana Baird, James McCullough, Rebecca Ansel, Robert Gillespie, Jonathan Swartz, Laurel Butler, Jane Snyder (vln) Mary Harris, Kay Slocum, Lucy Firlie, Heather Garner (viola) Marc Moskowitz, Cora Kuyvenhoven, Margaret Barstow, Benjamin Wensel (cello) Dianne Frazer Cross (cel) Paul Robinson, Brigham Cooley (b) Sam Pilafian (tu) Michael LaMattina, Joseph Kygier, Robert Breithaupt (perc) Timothy Russell (cond) - Columbus, OH.

Rahsaan and stuff Summit 1019 [CD]

11/27 & 29/2001

Irvin Mayfield

Half Past Autumn Suite - M3567

Irvin Mayfield/Gordon Parks : Irvin Mayfield (tp) Wynton Marsalis (tp-1) Delfeayo Marsalis (tb) Aaron Fletcher (as,sop) Marcus Strickland (ts) Richard Johnson (p) Gordon Parks (p-2) Edwin Livingston (b) Jaz Sawyer (d) - N.Y.

Moonscape Basin Street BSR0403-2 [CD]
 Love Petals
 Evening

Jazz poetry #2
 Flowerscape
 Fatimah
 Jazz poetry #1
 Blue dawn (1)
 Wind song (2)
 Toward infinity

Note: Also see Les Hombres Calientes.

1/24-26/2002

Andrew Hill

Bellezza - H6004**

A Beautiful Day : Ron Horton, Dave Ballou, Laurie Frink, Bruce Staalens (tp)
 Charlie Gordon, Joe Fiedler, Mike Fahn (tb) Jose Davila (tu) John Savage (as,fl)
 Marty Ehrlich (as,cl,b-cl,fl) Aaron Stewart (ts) Gregory Tardy (ts,cl,b-cl) Andrew
 Hill (p) Scott Colley (b) Nasheet Waits (d) - N.Y.

Bellezza Palmetto PM2085 [CD]

****Note:** Noted on Chamber Music America's website, Andrew Hill was awarded a "New Works" grant in 2000, for a 3 movement work titled "Bellezza Appassita" for sextet. This work went unrecorded, but Marty Ehrlich confirmed that Hill expanded this piece, which was recorded on Hill's "A Beautiful Day" album, they occasionally performed it as both suite and song.

4/2002

Happy Apple

Youth Oriented - H1747.10

Michael Lewis (sop,as,ts,b-2) Erik Fratzke (b-g,g-1) David King (d,toys, megaphone-3,mellotron-4,waterphone-5) - Minneapolis, MN.

Youth oriented (3) NATO - Bear Series 066126 [CD]
 Green grass stains on Wrangler jeans
 The landfall planetarium (1,2,4)
 Salmon jump suit
 Drama section
 The treetops of a bad neighbourhood (5)
 It will be
 Creme de menthe quasar
 Youth oriented

4/18 & 19/2002

Wadada Leo Smith

Miles star in 3 parts - S9144.4

The Year of the Elephant : Wadada Leo Smith's Golden Quartet : Wadada Leo Smith (tp,flhrn) Anthony Davis (p,synt) Malachi Favors Maghostut (b) Jack DeJohnette (d,synt) - Catskill, NY.

Miles star in 3 parts Pi Recordings 04 [CD]

- Star
- Seed
- Blue fire

8/8 & 9/2002

Wadada Leo Smith

Luminous Axis - The Caravans of Winter and Summer - S9144.6

Wadada Leo Smith (tp,flhrn,electronics) John Bischoff, Chris Brown, Ikue Mori, Tim Perkis, Mark Trayle (computer-driven-electronics) William Winant (perc) - N.Y.

Garden of the heart Tzadik TZ7083 [CD]

Perfect essence

Radiant light gushing from the sun

Night splendor : a certain moon flow

Tango

Beauty

Fountain (Immortality)

Garden of the soul

Apples, dates and pomegranates

Light, ginger, olives and musk

Harp : a gleaming sama

Fountain (lore)

Caravans of winter and summer

Camphor

The traveler

11/2002

Dave Holland

The Monterey suite - H7221

Overtime : Dave Holland Big Band : Taylor Haskins, Alex Sipiagin, Duane Eubanks (tp,flhrn) Robin Eubanks, Jonathan Arons, Josh Roseman (tb) Antonio Hart (as,sop,fl) Mark Gross (as) Chris Potter (ts) Gary Smulyan (bar) Steve Nelson (vib,mar) Dave Holland (b) Billy Kilson (d) - N.Y.

The Monterey suite Dare2 SSC3028 [CD]

Bring it on

Free for all

A time remembered

Happy jammy

10/26/2003

Brooklyn Sax Quartet

The black nation suite - B13120

Far Side Of Here : John O'Gallagher (sop) Sam Furnace (as) David Bindman (ts)
Fred Ho (bar) - Brooklyn, NY.

The black nation suite OmniTone 12206 [CD]

- O, freedom
- We shall overcome
- Free New Afrika ! boogaloo
- Song for a united socialist Pan Africa

11/23/2003

Dennis Gonzalez

Nile River Suite - G3533.10

Dennis Gonzalez's Inspiration Band : Dennis Gonzalez (tp) Roy Campbell
(tp,flhrn,pocket-tp,fl) Sabir Mateen (ts,as,fl,cl,alto-cl) Henry Grimes (b) Michael
T.A. Thompson (d,perc) - N.Y.

Nile River Suite Daagnim CD9 [CD]

- The Nile runs through New York
- The Nile runs through my heart
- The Nile runs through us all

6/30/2004

Grachan Moncur, III

New Africa - M9463

Exploration : Grachan Moncur, III Octet : Tim Hagans (tp) Grachan Moncur, III,
Dave Woodley (tb) John Clark (fhr) Gary Bartz (as) Billy Harper (ts) Gary
Smulyan (bar) Ray Drummond (b) Andrew Cyrille (d) Mark Masters (arr) - Engle-
wood, N.J.

New Africa Capri 74068 [CD]

- Queen Tamam
- New Africa
- Black call
- Ethiopian market

10/2, 11/23 & 12/14/2004

Fred Ho

Very, very baaad! & Take the zen train - H8288.161

Year Of The Tiger : Fred Ho And The Green Monster Big Band : Taylor Ho Bynum
(cnt) Stanton Davis, Nabate Isles, Amir ElSaffar (tp) Bob Pilkington, Marty Wehn-
er, Richard Harper (tb) Earl McIntyre, Jr., David Harris (b-tb) Jim Hobbs, Bobby
Zankel (as) Salim Washington, Hafez Modirzadeh (ts) Fred Ho (bar) Art Hirahara
(p) Mary Halvorson (g) Wes Brown (b) Aaron Sherraden (el-b) Royal Hartigan (d)

Abraham Gomez-Delgado, Leena Conquest, Manhattan Country School Children's Choir vcl The Afro-Asian Music Ensemble vcl and others
 Brooklyn, NY, and Berkeley, CA, October 2, November 23, December 14, 2004 & unidentified date

Very, very baaad! Tribute medley to Michael Jackson - Innova 789 [CD]

- This place hotel
- Bad
- Thriller

Take the zen train

- Prelude to a kiss off: No baggage, please!
- The violence of virtuosity
- The quick of my being
- Optometry for the vision-less
- Quarantine for the aggressor
- Beyond the beyond

3/23 & 24/2005

Eberhard Weber

Birthday suite - W2710.20

Stages of a Long Journey : Jan Garbarek (sop,ts) Gary Burton (vib) Rainer Bruninghaus (p) Eberhard Weber (b) Marilyn Mazur (perc) SWR Stuttgart Symphony Orchestra, Roland Kluttig (cond) - Live, "Theaterhaus", Stuttgart.

Birthday suite ECM (G)1920 [CD]

The colours of Chloe
 Piano transition
 Maurizius
 Percussion transition
 Yellow fields

5/22/2005

William Parker

For Percy Heath - P1151.5

William Parker & The Little Huey Creative Music Orchestra : Roy Campbell, Matt Lavelle, Lewis Barnes (tp) Steve Swell, Alex Lodico, Masahiko Kono (tb) David Hofstra (tu) Rob Brown (as) Charles Waters (as,cl) Sabir Mateen (ts,alto-cl) Darryl Foster (ts,sop) David Sewelson (bar) William Parker (b,comp,dir) Andrew Barker (d) - Live "22nd Festival International de Musique Actuelle de Victoriaville", Victoriaville, Quebec, Canada.

For Percy Heath part 1 Victo (Can)CD102 [CD]

For Percy Heath part 2

For Percy Heath part 3

For Percy Heath part 4

10/2005

Dafnis Prieto

One day suite - P6342.10

Absolute Quintet : Henry Threadgill (as-1) Yosvany Terry (as,sop,ts,chekere) Jason Lindner (org,keyboards,vcl) Christian Howes (vln,b-vln) Dana Leong (cello) Dafnis Prieto (d,vcl,bells) - Brooklyn, NY.

One day suite Zoho ZM200606 [CD]

- Morning
- Afternoon
- Night

10/28/2005

Dave Douglas

Fatty and Mabel adrift suite - D6318.6

Live In Sweden : Dave Douglas & Keystone : Dave Douglas (tp) Marcus Strickland (saxes) Brad Jones (b) Adam Benjamin (el-p) Gene Lake (d) DJ Olive (turntables) - Live, Umea Jazz Festival, Umea, Sweden.

Fatty and Mabel adrift suite Greenleaf GRE-P-02 [CD]

Part one

Part two

Part three

Part four

Part five

2006

John Zorn

Astronome - Z889.30

Trevor Dunn (b) Joey Baron (d) Mike Patton (vcl) John Zorn (comp,arr,cond) - N.Y.

Act one Tzadik TZ7359 [CD]

Scene 1: A secluded clearing in the woods

Scene 2: A single bed in a small room Scene 3: The innermost chapel of a secret temple

Act two

Scene 1: A mediaeval laboratory

Scene 2: In the magick circle

Act three

Scene 1: A barren plain at midnight

Scene 2: An unnamed location

1/15/2006

Steve Swell

Declaration of interdependence - S14612.25

Live at the Bowery Poetry Club : Steve Swell's Nation Of We : Roy Campbell, Lewis Barnes, Matt Lavelle (tp) Dick Griffin, Peter Zummo, Steve Swell, David Taylor (tb) Rob Brown, Will Connell, Saco Yasuma, Sabir Mateen, Ras Moshe (saxes) Chris Forbes (p) Matt Heyner, Todd Nicholson (b) Jackson Krall (d) - Live "Bowery Poetry Club", N.Y.

Declaration of interdependence Ayler (Swd) ayIDL-005 [DL]

First part

Second part

Third part

Fourth part

5/3 & 7/2006**Wynton Marsalis****Conga Square - J1953.10**

Jazz at Lincoln Center Orchestra & ODADAA! : Jazz at Lincoln Center Orchestra: Wynton Marsalis (dir,cond) Sean Jones, Ryan Kisor, Marcus Printup, James Zollar (tp) Vincent Gardner, Delfeayo Marsalis (tb) Andre Hayward (tb,tu) Sherman Irby (as,sop,cl,fl) Ted Nash (as,sop,pic,fl,cl) Victor Goines (ts,sop,cl,b-cl,fl) Walter Blanding (ts,sop,cl) Joe Temperley (bar,sop,cl) Dan Nimmer (p) Carlos Henriquez (b) Ali Jackson (d,perc) Herlin Riley (perc,d-1) Ricky Gordon (perc) ODADAA!: Yacub Addy (ldr,perc,vcl) Okoe Nunoo (perc) Otey Thompson (perc,vcl) Obuamah Laud Addy (vcl) Zorkie Nelson, Ani Apang (perc,vcl) Nil Ayaa Tagoe, Tawiah Nunoo (perc) Imani Gonzales (vcl) - Live "Rose Theater", Frederick P. Rose Hall, N.Y.

Ring shout "Peace of mind" Jazz At Lincoln Center JALC42306 [CD]

Awo

Libation

Home (Family)

Timin timin/Fireflies (Children)

Sunday market (Women)

Ajeseke/Jookin'

Bamboula

Place congo (Old folks) (1)

Tsotsobi "The morning star" (Children)

Bamboula dance

Logo talk (Men) (1)

It never goes away (Women)

War "Discord"

Hedzole baba (Old folks)

Sanctified blues (Family) (1)

Kolomashi

6/2006

Robert Mazurek**Sting ray and the beginning of time & Cosmic tomes for sleep walking lovers - M3655.10**

We're All From Somewhere Else : Robert Mazurek (cnt,electronics) Josh Berman (cnt) Corey Wilkes (flhrn) Jeb Bishop (tb) Nicole Mitchell (fl,vcl) Matt Bauder (b-cl,ts) Jason Adasiewicz (vib) John McEntire (mar,perc) Jim Baker (p,synt,pi-anette) Jeff Parker (g) Jason Ajemian (b) Matt Lux (el-b,g) Mike Reed (d,perc,saw) John Herndon (d) - Chicago, IL.

Sting ray and the beginning of time (part 1) Thrill Jockey 181 [CD]
 Sting ray and the beginning of time (part 2)
 Sting ray and the beginning of time (part 3)
 Sting ray and the beginning of time (psycho, tropic electric eel dream)
 Sting ray and the beginning of time (part 4)

Cosmic tomes for sleep walking lovers (part 1)
 Cosmic tomes for sleep walking lovers (part 2)
 Cosmic tomes for sleep walking lovers (part 3)
 Cosmic tomes for sleep walking lovers (part 4)
 Cosmic tomes for sleep walking lovers (fifteen ways towards a finite universe)
 Cosmic tomes for sleep walking lovers (part 5)

6/28 & 29/2006

Wynton Marsalis**From the Plantation to the Penitentiary - M2276.10**

Wynton Marsalis (tp,vcl) Walter Blanding (ts,sop,vcl) Dan Nimmer (p,vcl) Carlos Henriquez (b,vcl) Ali Jackson, Jr. (d,vcl) Jennifer Sanon (vcl) - N.Y.

From the plantation to the penitentiary Blue Note 3-73675-2 [CD]
 Find me
 Doin' (y)our thing
 Love and broken hearts
 Supercapitalism
 These are those soulful days
 Where y'all at ?

2007

John Zorn**Six Litanies for Heliogabalus - Z889.40**

John Zorn (as) Jamie Saft (org) Ikue Mori (electronics) Trevor Dunn (b) Joey Baron (d) Mike Patton (vcl) Martha Cluver, Abby Fischer, Kirsten Sollek (chorus) - N.Y.

Litany I Tzadik TZ7361 [CD]
 Litany II
 Litany III

Litany IV
 Litany V
 Litany VI

2007

Gerald Wilson

Monterey Moods - W7479.20

Gerald Wilson Orchestra : Jimmy Owens, Jon Faddis, Sean Jones, Terrell Stafford, Frank Greene (tp,flhrn) Dennis Wilson, Jay Ashby, Luis Bonilla, Douglas Purviance (tb) Hubert Laws (fl) Antonio Hart, Steve Wilson (as) Ron Blake, Kamasi Washington (ts) Ronnie Cuber (bar) Renee Rosnes (p) Anthony Wilson (g) Peter Washington (b) Lewis Nash (d) - N.Y.

Monterey moods suite Mack Avenue MAC1039 [CD]

Allegro

Jazz swing waltz

Ballad

Latin swing

Blues

Bass solo

Hard swing

2/2007

Steve Coleman

Odu ifa suite - 7084.21

The Mancy Of Sound : Steve Coleman And Five Elements : Jonathan Finlayson (tp) Tim Albright (tb) Steve Coleman (as) Thomas Morgan (b) Tyshawn Sorey, Marcus Gilmore (d) Ramon Garcia Perez (perc) Jen Shyu (vcl) - Brooklyn, NY.

Odu ifa suite PI Recordings PI38 [CD]

- Fire-ogbe

- Earth-idi

- Air-iwori

- Water-oyeku

6/2007

Roy Campbell

Akhenaten Suite - C1086.10

Roy Campbell (tp,flhrn,recorder,arghul) Bryan Carrott (vib) Billy Bang (vln) Hilliard Greene (b) Zen Matsuura (d) - Live, "Vision Festival XII", N.Y.

Akhenaten [Amenophis, Amenhotep IV] Aum Fidelity AUM045 [CD]

Aten and Amarna

Pharaoh's revenge [Akhenaten] (intro part 1)

Pharaoh's revenge (part 1)

Pharaoh's revenge [Tutankhamun] (intro part 2)

Pharaoh's revenge (part 2)
Sunset on the Nile

6/20/2007

Bill Dixon

17 Musicians in Search of a Sound: Darfur - D4461.5

Graham Haynes, Stephen Haynes, Taylor Ho Bynum (cnt,flhrn) Bill Dixon (tp,cond) Dick Griffin, Steve Swell (tb) Joe Daley (tu) Karen Borca (bassoon) Will Connell (b-cl) Michel Cote (contrabass-cl) Andrew Raffo Dewar (sop) John Hagen (ts,bar) J.D. Parran (bassax,bamboo-fl) Warren Smith (vib,tymp,d) Glynis Lomon (cello) Andrew Lafkas (b) Jackson Krall (d,perc) - Live, "Vision Festival XII", N.Y.

Prelude AUM Fidelity AUM046 [CD]

Intrados

In search of a sound

Contour one

Contour two

Scattering of the following

Darfur

Contour three

Sinopia

Pentimento I

Pentimento II

Pentimento III

Pentimento IV

6/20/2007

Nicole Mitchell

Xenogenesis Suite: A Tribute To Octavia Butler - M8736.20

Nicole Mitchell's Black Earth Ensemble : David Young (tp) Nicole Mitchell (fl) David Boykin (ts) Justin Dillard (p) Tomeka Reid (cello) Josh Abrams (b) Marcus Evans (d) Avreeayl Ra (perc) Mankwe Ndosi (voice) - New Haven, CT.

Wonder Firehouse 12 FH12-04-01-006 [CD]

Transition A

Smell of fear

Sequence shadows

Oankali

Adrenaline

Transition C

Before and after

Dawn of a new life

8/24 & 25/2007

Wynton Marsalis

He and She - M2276.20

Wynton Marsalis (tp) Walter Blanding (ts,sop) Dan Nimmer (p) Carlos Henriquez
(b) Ali Jackson (d) - N.Y.

Poem - School boy Blue Note 10331 [CD]

Ragtime two

New Orleans two groove (stingy with big 4th beat)

Modern swing

Poem - The sun and the moon

Valse

Church 6/4

4 in 6

Poem - Sassy

Swing valse

Poem - Fears

Free

Slow 3

Poem - The razor rim

Swinging 3/4

Elvin Jones 5/4

Refined burn-out 4/4 swing

Modern 4/4 swing

Poem - Zero

Rubato

Colors and textures

3/4 ballad

Poem - First crush

Light, airy valse

First slow dance

Valse

First kiss

Music box valse

First time

Danzon

Poem - Girls!

Dante valse, light 3/4 groove

Poem - A train, a banjo, and a chicken wing 3/4 chain gang stomp shuffle

4/4 swing

4/4 time

He and she

9/6/2007

Ted Nash

Portrait in Seven Shades - N351.15

Ted Nash and Jazz at Lincoln Center Orchestra : Wynton Marsalis, Ryan Kisor, Sean Jones, Marcus Printup (tp) Vincent Gardner (tb,vcl) Chris Crenshaw, Elliot Mason (tb) Wycliffe Gordon (tu) Ted Nash, Sherman Irby, Victor Goines, Walter Blanding (saxes) Joe Temperley (bar,b-cl) Nathalie Bonin (vln) Bill Schimmel (ac-cor) Dan Nimmer (p) Ali Jackson (d) - N.Y.

Monet The Orchard 20679 [CD]

Dali

Matisse

Picasso

Van Gogh

Chagall

Pollock

Note: All above titles also on Jazz at Lincoln Center JALC001 [CD] titled "Portrait in Seven Shades".

10/22 & 23/2007 & 11/5/2007

Marcus Shelby

Harriet Tubman - S5412.30

Marcus Shelby Jazz Orchestra : Darren Johnston, Dave Scott, Joel Ryan, Mike Olmos (tp) Danny Grewen, Scott Larson (tb) Marc Bolin (b-tb) Gabe Baton, Marcus Stephens (as) Rob Barics (ts,cl) Evan Francis (ts,fl) Tom Griesser (bar,b-cl) Adam Shulman (p) Marcus Shelby (b,comp,arr) Jeff Marrs (d) Faye Carol, Kenny Washington, Jeannine Anderson, Joseph Mace (vcl) - Berkeley, CA.

Act one: prelude: Ben & Rit Noir NR51 [CD]

Ashanti stomp

I will not stand still

Ben (passin' time)

Life on the Chesapeake

Over here Lord

North to Delaware

Act two: stampede of slaves

Freedom trail

54th regiment (will they fight?)

Black suffrage blues

Go down Moses

Note: Noir NR51 [CD] its a 2 CD set.

6/2008

John Escreet

The suite of consequences - E3343.5

Consequences : Ambrose Akinmusire (tp) David Binney (as,electronics) John Escreet (p,el-p) Matt Brewer (b) Tyshawn Sorey (d) - Brooklyn, NY.

The suite of consequences (movement I) Posi-Tone PR8042 [CD]

The suite of consequences (movement II)

The suite of consequences (movement III)

11/21 & 28/2008

Taylor Ho Bynum

Madeleine Dreams - B17029.60

Taylor Ho Bynum & Spidermonkey Strings : Taylor Ho Bynum (cnt,flhrn) Pete Fitzpatrick (g) Jason Kao Hwang (vln) Jessica Pavone (viola) Tomas Ulrich (cello) Joe Daley (tu) Luther Gray (d) Kyoko Kitamura (vcl) - New Haven, CT.

Madeleine dreams Firehouse12 Records FH12-04-01-011 [CD]

- Hush
- Le petomane
- Lesson
- Metamorphosis
- Objects lost on journeys
- Hush (reprise)

2009

Gerald Wilson

Detroit - W7479.30

Gerald Wilson Orchestra : Bobby Rodriguez, Winston Byrd, Jeff Kaye, Ron Barrows (tp) Sean Jones (tp,flhrn) Rick Baptist (tp) Randall Kelso (as,sop) Randall Willis (as,fl) Carl Randall (ts) Louis Taylor (ts,bar) Kamasi Washington (ts) Terry Landry (bar) Brian O'Rourke (p) Anthony Wilson (g) Trey Henry (b) Mel Lee (d) Gerald Wilson (cond,arr) - L.A.

Blues on belle isle Mack Avenue MAC1049 [CD]

Cass tech

Detroit

Miss Gretchen

Before Motown

The Detroit River

6/2009

Michael Formanek

Tonal suite - F3015.5

The Rub and Spare Change : Tim Berne (as) Craig Taborn (p) Michael Formanek (b) Gerald Cleaver (d) - Hampton, NJ.

Tonal suite ECM (G)2167 [CD]

7/20-22/2009

Wynton Marsalis

Vitoria Suite - J1953.40

Jazz at Lincoln Center Orchestra with Wynton Marsalis : Wynton Marsalis (tp,dir) Sean Jones, Ryan Kisor, Marcus Printup (tp) Vincent Gardner, Chris Crenshaw, Elliot Mason (tb) Sherman Irby (as) Ted Nash (as,sop,cl) Walter Blanding (ts,sop,cl) Victor Goines (ts,sop,Bb-cl,b-cl) Joe Temperley (bar,sop,b-cl) Dan Nimmer, Chano Dominguez (p) Paco de Lucia (g) Carlos Henriquez (b) Ali Jackson (d) Chano "El Pirana" Dominguez (perc) Tomas "Tomasito" Moreno (jaleo,clapping,dance) Blas "El Kejio" Cordoba (jaleo,clapping) - Aula Magna of the Conservatorio de Musica "Jesus Guridi", Vitoria-Gasteiz, Spain.

Movement I: Big 12 EmArcy 2737863 [CD]

Movement II: Smooth in the night

Movement III: Jason and Jasone

Movement IV: Buleria el portalon

Movement V: Blood cry

Movement VI: Inaki's decision

Movement VII: the tree of freedom

Movement VIII: Deep blue (From the foam)

Movement IX: This land and the ocean

Movement X: Dato Street fiesta

Movement XI: Basque song

Movement XII: Mendizorrotza swing

Note: EmArcy 2737863 [CD] is a 2 CD set.

2010**Joseph Daley****The Seven Deadly Sins - D364.30**

Earth Tones Ensemble : Lew Soloff, Stanton Davis, Eddie Allen, Reggie Pittman, Stephen Haynes, Pamela Fleming (tp) Gary Valente, Alfred Patterson, Craig Harris, Reut Regev (tb) Earl McIntyre (b-tb,tu) Vincent Chancey, Mark Taylor (fhr) Bob Stewart (tu) Marty Ehrlich (sop) Jimmy Cozier (as) Bill Saxton, Robert DeBellis (ts) Steve Elson (sax) Howard Johnson (bar,contrabass-cl,tu) Scott Robinson (bassax,sarrusophone,contrabass-sax) Warren Smith (vib,mar,perc) Bill Barrett (hca) Onaje Allen Gumbs (p) Benjamin F. Brown (b,el-b,tu) Buddy Williams, Satoshi Takeishi (d,perc) Richard Huntley (perc) William "Beaver" Bausch (timb,perc) Joseph Daley (comp,cond,euph,tu) - unidentified location & date, c. 2010

Invidia (Envy) Jaro (G)4303-2 [CD]

Avarita (Avarice)

Gula (Gluttony)

Superbia (Pride)

Lechery (Lust)

Ira (Anger)

Desida (Sloth)

Ballade of the fallen African warrior

5/22/2010

Bill Dixon

Envoi - D4461.30

Taylor Ho Bynum (cnt,bugle) Rob Mazurek (cnt) Graham Haynes (cnt,bugle) Bill Dixon (tp) Stephen Haynes (tp,cnt,bugle) Michel Cote (contrabass-cl) Warren Smith (vib,d,perc) Glynis Loman (cello) Ken Filiano (b) - unidentified location.

Envoi - Section I Victo (Can)CD120 [CD]

Envoi - Section II

Epilogue

6/2010

Charles Lloyd

Greek suite - L4988.45

Athens Concert : Charles Lloyd/Maria Farantouri : Charles Lloyd (ts,fl,tarogato) Jason Moran (p) Takis Farazis (p-1) added, Socratis Sinopoulos (lyra) Reuben Rogers (b) Eric Harland (d) Maria Farantouri (vcl) - Live "Herod Atticus Odeon", Athens, Greece.

Greek suite, part I (1) ECM (G)2205/06 [CD]

- Hymnos stin Ayia Triada
- Epano sto xero homa
- Messa stous paradissious kipous

Greek suite, part II (1)

- Vlefaro mou
- Margaritarenia
- Thalassaki mou

Greek suite, part III (1)

- Epirotiko meroloi
- Kaegomae kae sigoliono
- Mori kontoula lemonia
- Alismono kae haeromae
- Tou hel' to kastron

Note: The above is a 2 CD set. All above titles also on ECM (G)2767833 [CD].

10/21/2010

Benny Carter

The Glasgow Suite - B2631.60

The Music of Benny Carter : Alan Barnes with Ken Mathieson's Classic Jazz Orchestra : Billy Hunter (tp) Phil O'Malley (tb) Alan Barnes (as,cl) Dick Lee (cl,sop,as) Konrad Wiszniewski (ts) Martin Foster (cl,b-cl,ts,bar) Paul Harrison (p) Roy Percy (b) Ken Mathieson (d,arr) - Nine Mile Burn, Midlothian, Scotland.

The Glasgow suite Woodville (E)WVCD133 [CD]
 A little at a time
 DN
 Waltz
 The Clyde
 Bright future

12/8/2010

Wayne Shorter

Pegasus - S6147.20

Without A Net : Wayne Shorter Quartet : Wayne Shorter (ts,sop) Danilo Perez (p) John Patitucci (b) Brian Blade (d) + The Imani Winds: Jeff Scott (fhr) Valerie Coleman (fl) Toyin Spellman-Diaz (oboe) Mariam Adam (cl) Monica Ellis (basoon) - Live "Walt Disney Concert Hall", L.A.

Pegasus Blue Note 79516 [CD]

12/13 & 14/2010

Wadada Leo Smith

Heart's Reflections - S9147.35

Wadada Leo Smith's Organic : Wadada Leo Smith (tp,el-tp) Casey Anderson (as) Casey Butler (ts) Angelica Sanchez (p,el-p) Michael Gregory, Brandon Ross, Josh Gerowitz, Lamar Smith (el-g) Stephanie Smith (vln) John Lindberg (b,el-b) Skuli Sverrisson (el-b,6-string-b) Pheeroan ak Laff (d) Mark Trayle, Charlie Burgin (laptop) - New Haven, CT.

Heart's reflections: Splendors of light and purification (for Shaykh Abu al-Hasan al-Shadhili) Cuneiform RUNE330/331 [CD]

- The dhikr of radiant hearts, part I
- The dhikr of radiant hearts, part II
- The majestic way
- The Shaykh, as far as Humaythira
- Spiritual wayfarers
- Certainty
- Ritual purity and love, part I
- Ritual purity and love, part II

Heart's reflections: Splendors of light and purification (for Shaykh Abu al-Hasan al-Shadhili)

- The well: From bitter to fresh sweet water, part I
- The well: From bitter to fresh sweet water, part II

2011

Gerald Wilson

Yes Chicago is... - W7479.50

Legacy : Frank Greene, Sean Jones, Tony Lujan, Freddie Hendrix, Jeremy Pelt, Mike Rodriguez (tp,flhrn) Dennis Wilson, Luis Bonilla, Alan Ferber (tb) Douglas

Purviance (b-tb) Antonio Hart, Dick Oatts (as,fl) Kamasi Washington, Ron Blake (ts) Jay Brandford, Gary Smulyan (bar) Renee Rosnes (p) Anthony Wilson (g) Peter Washington (b) Lewis Nash (d) Gerald Wilson (comp,arr,ldr) - N.Y.

Yes Chicago is... (suite) Mack Avenue MAC1056 [CD]

A jazz mecca

A night at the El Grotto

Riffin' at the Regal

Cubs, Bears, Bulls, and White Sox

47th St. blues

Blowin' in the Windy City

A great place to be

9/13-18/2011

Joe Chambers

Moving Pictures Suite - C3629.40

Live at Dizzy's Club Coca-Cola : Joe Chambers Moving Pictures Orchestra :

Tanya Darby, Greg Gisbert, Josh Evans, Frank Greene (tp) Steve Davis, James Burton, Conrad Herwig, James Burton, Max Siegel (tb) Sharel Cassity, Tim Green (as) Sam Dillon (ts,sop) Craig Handy (ts,fl) Frank Basile (bar) Xavier Davis (p) Dwayne Burno (b) Joe Chambers (d,vib,arr) Steve Berrios (perc) Nicole Guiland (vcl) - Live "Dizzy's Club Coca-Cola", Lincoln Center, N.Y.

Prelude: 1st movement Savant SCD2120 [CD]

Irina: 2nd movement

Ruth: 3rd movement

Clave de bembé part I: 4th movement

Clave de bembé part II: 4th movement

11/4-6/2011

Wadada Leo Smith

Ten Freedom Summers - S9147.36

Wadada Leo Smith (tp,comp) Anthony Davis (p-1) John Lindberg (b-1) Pheeroan ak Laff (d-2) Susie Ibarra (d-3) Southwest Chamber Music: Larry Kaplan (fl-4) Jim Foschia (cl-4) Lorenz Gamma, Shalini Vijayan (vln-4) Jan Karlin (viola-4) Peter Jacobson (cello-4) Alison Bjorkedal (harp-4) Tom Peters (b-4) Lynn Vartan (perc-4) Jeff von der Schmidt (cond-4) - Zipper Hall, The Colburn School, L.A.

Dred Scott: 1857 (1,2,3) Cuneiform RUNE352 [CD]

Malik Al Shabazz and the people of the Shahada (1,2,3)

Emmett Till: Defiant, fearless (1,3,4)

Thurgood Marshall and Brown vs. Board of Education: A dream of equal education (1,2,3)

John F. Kennedy's New Frontier and the Space Age (4)

Rosa Parks and the Montgomery bus boycott, 381 days (1,2)

Black church (4)

Freedom summer: Voter registration, acts of compassion and empowerment, 1964 (1,2,3)
 Lyndon B. Johnson's Great Society and the Civil Rights Act of 1964 (4)
 The freedom riders ride (1,3)
 Medgar Evers: A love-voice of a thousand years' journey for liberty and justice (4)
 The D.C. wall: A war memorial for all times (1,3)
 Buzzsaw: The myth of a free press (1,2)
 The Little Rock nine: A force for desegregation in education, 1957 (1,3,4)
 America, parts 1, 2 & 3 (1,2)
 September 11th, 2001: A memorial (1,2,3)
 Fannie Lou Hamer and the Mississippi Freedom Democratic Party, 1964 (1,2,3)
 Democracy (1,2,3)
 Martin Luther King, Jr.: Memphis, the prophecy (1,3,4)

Note: Cuneiform RUNE352 [CD] is a 4 CD set.

1/3/2012

Cal Massey/Fred Ho

Black Liberation Movement Suite

FRED HO & QUINCY SAUL present The Music of Cal Massey: A Tribute - Bobby Zankel (alto sax); Bhinda Keidel, Salim Washington (tenor sax & other woodwinds); Ben Barson (baritone sax); Jackie Coleman, Nabate Isles, Jameson Chandler (trumpets); Frank Kuumba Lacy, Aaron Johnson (trombones); Art Hirahara (piano); Wes Brown (bass); royal hartigan (drums, African percussion); Melanie Dyer (viola); Dorothy Lawson (cello); Whitney George (conductor)

The Black Liberation Movement Suite: Mutable Music B006T34SPK

Prayer

(Hey God-damn-it) Things Have Got to Change

Man at Peace in Algiers (for Eldridge Cleaver)

The Black Saint (for Malcolm X)

The Peaceful Warrior (for Martin Luther King, Jr.)

The Damned Don't Cry (for Huey P. Newton)

Reminiscing About Dear John (for John Coltrane)

Babylon

Back to Africa (for Marcus Garvey)

4/2012

Charles Lloyd

Hagar suite - L4988.46

Hagar's Song : Charles Lloyd With Jason Moran : Charles Lloyd (as,ts,alto-fl,bass-fl) Jason Moran (p,tamb) - Santa Barbara, CA.

Hagar suite ECM (G)2311 [CD]

I. Journey up river

II. Dreams of white bluff

III. Alone
 IV. Bolivar blues
 V. Hagar's lullaby

10/29/2013

Joseph Daley

7 Heavenly Virtues & Wispercussion (excerpt)

Joseph Daley: composer, music director; Curtis Stewart: violin, concert-master; Mazz Swift: violin; Jason Hwang: violin; Skye Steele: violin; Charles Burnham: violin; Elektra Kurtis: violin; Jesse Montgomery: violin; Sarah Bernstein: violin; Nick Revel: viola; Janina Norpoth: viola; Trevor New: viola; Nora Krohn: viola; Akua Dixon: cello; Marika Hughes: cello; Amanda Gookin: cello; Rubin Kodheli: cello; Ken Filiano: bass; Ben Brown: bass; Lafayette Harris: keyboard, piano; Warren Smith: percussion; Jerry Gonzalez: trumpet, percussion; Onaje Allan Gumbs: keyboards; Satoshi Takeishi: percussion; Richard Huntley: percussion.

Patience JoDa Music B00EV7LXG8

Diligence

Chastity

Humility

Charity

Kindness

Temperance

Wispercussion (Portraits Of Warren Smith) Movement 4

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Key to Timelines

- Recordings Listed by Year, followed by Artist - title of movement or section if necessary.
- Title of work.
- the specific recorded version, or album title if different (and necessary because of multiple recordings etc.)
- links to recordings if available, and or live performances, rehearsals, interviews or commentary.
- *Italics* are used for both compositions title and album title, which are not always the same, "quotes" for specific movements or long form songs included on an otherwise unrelated (to the long form composition) album.
- Notes are listed beneath the info & source material. If a note is not listed with a specific citation of the source then the research exclusively came from observations made while researching the Tom Lord Jazz Discography, otherwise an acknowledgement of the specific source is made. These are usually to explain some confusing or unusual aspect of the piece, or recording, or to express a lack of clarity from the information found.
- Observations are made concerning the available research & many pieces were not, at this point, discovered. In some cases this is in direct result of title-ing issues and inconsistency. Whenever possible questionable issues were researched using artist website, biographical sources and articles/programming concerning the specific works addressed.
- Any music available was listened to but often offered up debatable points concerning its form or was an example of a long form work that relied strongly on other media, lacked recordings or was long form based more on process, or concept, than compositional content. Many of these works were added to the list, and many can suggest arguments for and against their inclusion.

Annotated Timeline:

Timeline I - 1900-1955

1928: (1)

James P. Johnson, *Yamekraw: A Negro Rhapsody*.

- The original rhapsody *Yamekraw* was composed for piano. This is the 1st recording of the work, from *The Original James P. Johnson (1942-1945: Piano Solos)*, Smithsonian Folkways (Asch recordings);
- *<http://www.wellesnet.com/macbeth36index.htm> - used as the overture for Orson Welles's "Voodoo Macbeth".

1930's (5 decade)

1931: (1)

Duke Ellington, "Part 1", *Creole Rhapsody*, (1932 recording).

- Ellington recorded *Creole Rhapsody* several times, and is one artist who would alter, and re-arrange existing works as well as re-use them in different contexts.

1934: (2)

James P. Johnson, *Jazzamine Concerto*, Recording from *The Original James P. Johnson (1942-1945: Piano Solos)*, Smithsonian Folkways (Asch recordings)

Duke Ellington, *Symphony in Black*, <http://www.youtube.com/watch?v=QTT9-Su1d-VE> ,

1935: (1)

Duke Ellington, "Part 1", *Reminiscing in Tempo*.

- An expansion on the *Creole Rhapsody* experiments in extended song forms, with four separate recorded sections.

1937: (1)

Duke Ellington, *Diminuendo & Crescendo in Blue*, from the album *Ellington at Newport 1956 (Live)*.

- This Newport '56 recording is perhaps the most famous version of Ellington's piece because of the historic reception of the concert. But "Diminuendo in Blue", and "Crescendo in Blue" were performed and recorded frequently by Ellington. They were often, but not always, performed in sequence, and the titles began to be joined definitively after the popularity of the 1956 performance.

1940's (16 decade)

1940: (1)

Artie Shaw, *Concerto for Clarinet (pt 1 & 2)*, <https://www.youtube.com/watch?v=OMOi5vtxCbA>. From the film *Second Chorus*.

1943: (2)

Duke Ellington, "Work Song", *Black, Brown & Beige*, 1945 recording.

- *Black, Brown & Beige* was probably the most performed suite of Ellington's vast repertoire. In its early period he performs it as one piece, and in groupings of the

various movements. It was altered and revised multiple times, and movements, specifically "Come Sunday", were often performed individually. In addition he re-recorded with a collaboration with gospel singer Mahalia Jackson and used segments, including "Come Sunday", of the work in the longer form Sacred Concerts from the late 1960's.

- Howland

Duke Ellington, "Part 1", *New World A' Coming*, V-disc.

- "The title was suggested by Roi Ottley's best-selling book of the same name."

pg. 183, Ellington, Duke. *Music is My Mistress*. Ottley's book used research from the Federal Writer's Project, a government program used to employ out of work writers during the depression to create a history of negro people in an American city. Ottley's book followed the lives of eleven slaves arriving in New York City, in 1626, up to specific opinions of African American involvement in World War II.

The book won several awards around the time Ellington composed the suite.

- Some early use of bass clarinet in the arrangement.

1944: (1)

Duke Ellington, "Strange Feeling", *Perfume Suite*,

1945: (2)

Mary Lou Williams, "Aries" (take 1), *Zodiac Suite*, Smithsonian/Asch trio recordings.

- Chapter 3 discusses the various recordings of the *Zodiac Suite*.

George Handy/Boyd Rayburn, *Yerxa/Jitterbug Suite*.

- Any of Handy's long form compositions could be considered examples of experimentalism, modernism and are generally extremely unusual for the time period.

1946: (7)

Duke Ellington, "Meloditti", *The Tonal Group*,

George Handy/Boyd Rayburn, *Suite for jazz*, <http://www.youtube.com/watch?v=PIAI2SJEFZA>, explanatory intro, by George Handy of the Tone Poem; w/ Boyd

Raeburn and his Orchestra. V-disc issued Sept. 1946.

- The discographical information from the Tom Lord Jazz Discography denotes the 4 tone poems Handy introduces on this recording, as the 4 movements of *Suite for Jazz*, though Handy does not refer to them this way on the recording.

Charles Mingus, *This Subdues My Passion*, <http://www.youtube.com/watch?v=MDNCiGcgXRw>

Stan Kenton, *The Concerto to End All Concertos*, www.dailymotion.com/video/x2nsti_stan-kenton-concerto-to-end-all-con_music

George Handy, "tk. 1", *the Bloos*, from the album *The Jazz Scene*

Duke Ellington, "Part 1: Magnolias Dripping with Molasses", *The Deep South Suite*.

- "By now, a "major" work was expected of us at every Carnegie Hall concert, and on November 23, 1946 we came up with the *The Deep South Suite*." pg. 184,

Music is My Mistress

Duke Ellington, *The Beautiful Indians*.

- This piece is somewhat obscure, I was unable to find a recording of it.
- Ellington mentions "*The Beautiful Indians* ("Hiawatha" & "Minihana") premiered at the second Carnegie concert in 1946." pg. 190, *Music is My Mistress*.
- It is another instance of his long form works being used as premiers for events with concert hall settings.

1947: (1)

Duke Ellington, "Dance No. 1", *Liberian Suite*,

- The year 1947 was also the year in which we were commissioned by the Liberian Government to compose a suite to commemorate its country's centennial as a republic. *The Liberian Suite* was premiered at Carnegie Hall December 26," pg. 186, *Music is My Mistress*.
- This is apparently the first instance of a jazz composer receiving a major commission.

1948: (1)(LP format debut)

Duke Ellington, *Symphomaniac*,

- A two movement work premiered at Carnegie Hall in 1948, with *The Manhattan Murals*, neither appears to be recorded or are released under the movement titles. Neither appear in compositional listings of *Music is My Mistress*, but Ellington mentions them in the text.

1949: (1)

Charles Mingus, *Inspiration*, <http://www.youtube.com/watch?v=f8hA-e7VYwE>

1950: (1) (77 decade)

Machito/Arturo O'Farrill, *Afro-Cuban Jazz Suite*,

- Chapter 4 discusses this recording at length.

1951: (5)

Arturo O'Farrill, *The 2nd Afro-Cuban Suite*,

Duke Ellington, "Part 1: Before My Time", *Controversial Suite*,

Stan Kenton/Bob Graettinger, "City Of Glass (First Movement--Part 1): Entrance In", *City of Glass*

Stan Kenton/Bob Graettinger, "Some Saxophones", *This Modern World*,

Duke Ellington, *A Tone Parallel to Harlem (The Harlem Suite)*

1952: (3)

Gil Melle, "The Four Moons", *Interplanetary Suite*,

Stan Kenton, "Prologue", *This is an Orchestra*,

John Lewis, *La Ronde Suite*, version from the album *Django*

1954: (4)

Gerald Wilson, *Algerian Fantasy pt 1&2*, <http://www.youtube.com/watch?v=Z9XwJWuZOaU>

Gerald Wilson, *Lotus land pt. 1 & 2*.

Charles Mingus, *Thrice Upon a Theme*

Charles Mingus, *Minor Intrusion*

1955: (5)

Gil Melle, *5 Impressions of Color*,

Duke Ellington, "Pt. 3", *Night Creature*,

George Handy, *By George, Handy Of Course!*,

Arturo O'Farrill/Dizzy Gillespie, *The Manteca Suite*,

Charles Mingus, *Love Chant*,

Timeline II - 1956 - 1970

1956: (14)

Jimmy Giuffre, *The quiet time*, <https://www.youtube.com/watch?v=DK0BJn-bIG5Q>

- Live 1960 version, doesn't seem to have specific multiple sections but does appear to have specific musical cues that occur during the solos.

George Russell, *Lydian M1*, *Teddy Charles Tentet*

Mal Waldron, *Vibrations*, *Teddy Charles Tentet*

Teddy Charles, *the Emperor*, *Teddy Charles Tentet*.

- Uses the chord progression of "Sweet Georgia Brown" plus an interlude, for the solo form, though the composition is not a direct contrafact of the standard. This is a common compositional device in the post-bebop song writing styles, Jackie

Mclean remarked about not considering original chord progressions for his compositions until he was freed by the influence of Ornette Coleman's approach to composition.

Charles Mingus, *Pithecanthropus Erectus*,

- Brian Priestly explains the form of *Pithecanthropus Erectus*, in the liner notes to the boxed set *Charles Mingus: Passions of a Man*.

" A: 16 bars - a melody based on long sustained notes starting softly with a gradual crescendo.

B: Collective improvisation over a two-chord modal vamp played indefinitely until Mingus, through a cue played by Waldron, prompts the saxophonists to play a descending harmonized scale.

A: An exact recapitulation

C: Collective improvisation over the two-chord modal vamp but this time with a metric modulation - a rhythmic shifting of gears - that takes us into 3/4 time." pg. 26

- Mingus himself describes four movements on the original album's liner notes ("1. Evolution, 2. Superiority complex, 3. decline, and 4. destruction") and describes this work as a "tone poem". *Pithecanthropus Erectus*, is a work included in Real Books (collections of jazz songs and standards), and generally fits musically on one page. For what is considered a seminal long form work it has only 3 sections, one of which, Priestly's C section only differs from B because of the metric modulation and the lack of composed melody used in either section. But listening to it, especially considering what was being released musically in its era,

makes it clear that *Pithecanthropus Erectus* is an excellent example of a "short - long form composition". Like a suite Mingus's four movement intention regards the sections as contextually different, and necessary, each soloist must follow the specific order of the form. Two sections are open ended, B & C, which generates a flexible and interpretive form for the soloists and the melody. In addition Mingus's use of subjective cues, telegraphs both Mingus's period of teaching much of his music by ear and the processes free improvisors would use in the late 60's, and beyond, to direct and focus improvisations.

Sun Ra, "El is the Sound of Joy", *Chicago Suite* (unfinished), *Sound of Joy*.

- "Chicago was a source of inspiration, as some of the titles reflect, though the connection was never simple and direct. "El the Sound of Joy", for instance, honors the Canaanite God, but also signifies on Fletcher Henderson's 1934 recording, "Hotter than 'Ell," as well as being a praise song for the elevated trains which connect all of Chicago. This was part of a "Chicago Suite," never completely recorded, which also included "Springtime in Chicago" and "Street Named Hell"."

pg. 153, *Space is the Place*, Szwed, John F.

John Lewis, *Three little feelings*, <https://www.youtube.com/watch?v=G63g5KX1948>,

Links to entire *Birth of the Third Stream* album (1st main section of album)

Duke Ellington, "Part 1: Festival Junction", *Newport Festival Suite*, *Ellington at Newport 1956*

Duke Ellington, "A Drum Is A Woman (part 1)", *A Drum Is A Woman*,

George Russell, *Concerto for Billy the Kid*, <https://www.youtube.com/watch?v=pvPE0yPOOws>

J.J. Johnson, *Poem For Brass*, <https://www.youtube.com/watch?v=G63g5KX1948>,

- Links to entire *Birth of the Third Stream* album (2nd main section of album)

Sun Ra, "Planet Earth", *Sunology: A Suite of Philosophical Sounds* (incomplete), *Sound of Joy*.

- The movements of this suite were never recorded as one piece, and a few of the movements were not ever recorded. A set list from a recent performance of the suite, live recording from the Feldkirch Festival 2008, by a European free ensemble, C.I.A. (David Hellbock & Collective of Improvising Artist) <https://www.youtube.com/watch?v=1p5krf7Vfwo>.

Attempts to clarify the song order, did not confirm the source or the sequencing of the pieces performed (including "Planet Earth", "Overtones of China", "India", "Eve", "El Viktor" and two unrecorded songs) and strangely left off "Sunology part 1 & 2" from the suite altogether. The listed works are spread over 3 Sun Ra albums *Sound of Joy*, *Super Sonic Jazz & We Travel the Spaceways*, *Bad & Beautiful*. It does not appear that Sun Ra attempted to perform the work frequently as a suite.

- "Sunology part 1 & 2" sound to these ears like take 1 & 2, with identical soloists and solo orders. Information regarding Sun Ra title-ing and album formatting is unreliable because of the self-released products and leasing of music to other

record labels. Also Sun Ra does not acknowledge two parts to "Sunology" in his description of the composition from *Super Sonic Jazz*.

- "Sunology is a pleasant philosophy in sound, it is actually a suite of which India is a part." from the original liner notes by Sun Ra for *Super Sonic Jazz*. This is the only specific reference to movements of the work.

Jimmy Giuffre, "The Train and the River", *The Jimmy Giuffre 3 - Short long form explain*

Jimmy Giuffre, "Crawdada suite", *The Jimmy Giuffre 3*

1957: (20)

Charlie Mariano, *The Gambit*

Charles Mingus, "The Clown", *Passions of a Man*

Art Blakey, "Cubano Chant", *Drum Suite*

- *The Drum Suite* is a trio of pieces one by Blakey, one by Oscar Pettiford and one by Ray Bryant. The titled a suite, this piece appears to be a medley of the 3 composers work, featuring a percussion ensemble which strengthens the sense of continuity between pieces.

Mose Allison, *Back Country Suite*

Charles Mingus, "Reincarnation of a Lovebird", *Passions of a Man*

Charles Mingus, "Passions of A Woman Loved", *Passions of a Man*

Duke Ellington, "The Star-Crossed Lovers" (bonus tracks), *Such Sweet Thunder*.

- One of two Ellington, Shakespeare tribute suites, including the unrecorded *Timon of Athens*.

Gil Evans/Miles Davis/various composers, "The Maids of Cadiz", *Miles Ahead*

- **George Russell**, *All About Rosie*, [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=G63g5KX1948)

[v=G63g5KX1948](https://www.youtube.com/watch?v=G63g5KX1948)

- Links to entire *Birth of the Third Stream* album (3rd main section of album)

Charles Mingus, *Revelations*, from the album *West Coast Ghost*

- This recording was originally part of Gunther Schuller's *Birth of the Third Stream* album & performances.

The Prestige Jazz Quartet, *Take Three Parts Jazz*

Charles Mingus, *West Coast Ghost*

Charles Mingus, "Conversation", from the album *West Coast Ghost*

Charles Mingus, "Celia", from the album *West Coast Ghost*

Modern Jazz Quartet, *Three Windows*, [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=V16eShf2cbU)

[v=V16eShf2cbU](https://www.youtube.com/watch?v=V16eShf2cbU)

Duke Ellington, "Part 1", *Royal Ancestry: Portrait of Ella Fitzgerald*, [https://](https://www.youtube.com/watch?v=dqN2dEw_AHk)

[www.youtube.com/watch?v=dqN2dEw_](https://www.youtube.com/watch?v=dqN2dEw_AHk)

[AHk](https://www.youtube.com/watch?v=dqN2dEw_AHk)

Freddie Redd, *San Francisco Suite*

Charles Mingus, "Scenes in the City",

- From the album *A Modern Jazz Symposium of Music & Poetry with Charles Mingus*

Charles Mingus, "Nouroog",

- From the album *A Modern Jazz Symposium of Music & Poetry with Charles Mingus*

- "Duke's choice" was conceived by Mingus as part of a suite with "Nouroog" & "Slippers", but the 3 items were issued separately (Source : Clarence Gene Shaw Discography by Bob Weir). "Nouroog", "Duke's Choice" and "Slippers" form the basis of the suite "Open Letter to Duke" on "Mingus Ah Um". (Open Letter to Duke). Then Becomes "I X Love" (subtitle "Hearts' beat and shades in physical embrace") recorded at the "Black Saint and the Sinner Lady" session and released on "Mingus Mingus Mingus Mingus" - Tom Lord Jazz Discography

Charles Mingus, *N.Y. Sketchbook*

- From the album *A Modern Jazz Symposium of Music & Poetry with Charles Mingus*

Charles Mingus, "untitled Percussion improvisation", *Shadows*

- Mingus never completed initial recording of soundtrack, but this recording documents the direction he was heading.

1958: (11)

Bill Russo/Lee Konitz, "Part 3", *Music for Alto Saxophone and Strings*

Bill Russo/Lee Konitz, *An Image of Man*

Sonny Rollins, *Freedom Suite*

Langston Hughes/Charles Mingus, *Blues Montage*, <https://www.youtube.com/watch?v=aq2z98YAajg>

Langston Hughes/Charles Mingus, *Consider Me*, https://www.youtube.com/watch?v=t3K6soWo_No

John Benson Brooks, "The Loop, (Return)", *Alabama Concerto*, https://www.youtube.com/watch?v=_GvR8cs7uh8

Miles Davis/Gil Evans, "Prayer", *Porgy And Bess*

Duke Ellington, "Toot Suite", *Jazz Party*

Chico Hamilton, "Azure", *The Original Ellington Suite*

- This work is a medley of Ellington material, yet Hamilton titles it a suite, has specific arrangements and recorded it with two different ensembles one with Eric Dolphy and also with Paul Horn.

Dave Brubeck, *Jazz Impressions of Eurasia*, <https://www.youtube.com/playlist?list=PLZrCdEf6enTWewffyw5Fyl-90y07dbXtZ>

Jimmy Giuffre, "Western Suite", *The Complete Capitol & Atlantic Recordings Of Jimmy Giuffre*.

1959: (16)

Buddy Collette, *Japanese Suite*

Buddy Collette, *Polynesian Suite*, https://www.youtube.com/watch?v=DBnVYJU_q0

Duke Ellington, "The Sunset & the Mockingbird", *The Queens Suite, The Ellington Suites*

Duke Ellington, "Part I", *Idiom '59*

Duke Ellington, "Part II", *Duael Fuel*

Jimmy Giuffre, "5th Movement", *Piece For Clarinet and Orchestra*

Jimmy Giuffre, "8th Movement", *Mobiles*

Mal Waldron, "Champs Elysees", <https://www.youtube.com/watch?v=7JvgjdmTWf8>, *Overseas Suite*

Bob Brookmeyer, "Introduction & First Movement", *Blues Suite*

Charles Mingus, "Open letter to Duke", *Mingus Ah Um*

Charles Mingus, "Fables of Faubus", *Mingus Ah Um*

Charles Mingus, "Far Wells, Mill Valley", From the album *The Shoes of the Fisherman's Wife*

Charles Mingus, "Song with Orange", From the album *The Shoes of the Fisherman's Wife*

Art Farmer/Chico O'Farrill, "Aztec Suite", *Brass Shout*

Miles Davis/Gil Evans, "Concierto De Aranguez", *Sketches of Spain*

- Though the compositions are a collection of works by composers Joaquin Rodrigo, Manuel de Falla and traditional pieces from the Smithsonian/Folkways album *Spain: Flamenco Music of Andalusia*, Various Artists FW04437 / FE 4437, as well as Heitor Villa-Lobos on unreleased material, the overall cohesion, uniqueness of Evans's arrangement and the ensemble and the approach featuring Miles Davis, to my ears, transforms this work into a concerto for trumpet and achieves a transformation of the disparate origin material.

George Russell, "Chromatic Universe", *Jazz in the Space Age*

1960: (13) (111 decade)

Ornette Coleman, *Free Jazz*

- Ornette Coleman recorded two versions that have noticeable similarities of this abstract work. In addition the scope of this recording, as well as other seminal, large scale, avant garde jazz recordings by Cecil Taylor and John Coltrane, suggest both direction and magnitude that other improvisation based composing often doesn't. In comparison, there is a notable difference in the scope of *Free Jazz* or *Ascension* to other improvised works in the composer's own discography.

Gunther Schuller, *Variations on a theme Thelonious Monk*, <https://www.youtube.com/watch?v=sOu7RdnMxpw>

- from the album *Jazz Abstractions*

Gunther Schuller, *Variations on a theme by John Lewis*, <https://www.youtube.com/watch?v=faSD3g1ndHE>

- from the album *Jazz Abstractions*

Gil Evans, *La Nevada*, from the album *Into the Hot*

Randy Weston, "First Movement", *Uhuru Afrika*

Duke Ellington, "Misfit Blues", *Suite Thursday*

Benny Carter/Count Basie, "The Wiggle Walk", *Kansas City Suite*

- From Leonard Feather's original Down Beat album review (reprinted in the CD reissue liner notes):

"Despite the compendium title, in effect this is an album of Benny Carter originals not particularly related to one another."

- Though Feather goes on to suggest comparisons to other composer/arranger collaborations, from the same time period with the Basie band, and that it doesn't matter concerning the quality of the work, in general Feather is relating a common critical assessment of the jazz suite. The opinion that musically a works themes do not relate to each other appears constantly in criticism of jazz long forms, beginning with Ellington's *Black, Brown & Beige* and continuing over the years as "under-developed themes". When compared to Western Classical musical definitions the musical relationships are not integral to creating thematic continuity. However more directly, Benny Carter's *Kansas City Suite* could be considered a collection of works inspired by Carter's memories of Kansas City and Basie's sound from its Kansas City period. The CD issue includes several recordings of Frank Foster compositions from the same time period and they sound distinctly different than Carter's suite. Additionally, though Carter's arrangements offer a sound more reminiscent of an earlier base band.

Slide Hampton/Maynard Ferguson, *The Newport suite*, <https://www.youtube.com/watch?v=7ACVArLHzng>

Modern Jazz quartet, *The Little Comedy*,

Charles Mingus, *Half-mast inhibition*, <https://www.youtube.com/watch?v=DlZqXh7WVY0>

Max Roach, *Parisian Sketches*

Max Roach, "Driva Man", *We Insist! Freedom Now Suite*, "Freedom Now Suite" Belgian TV BTR2 1964 (Probably January), https://www.youtube.com/watch?v=DYLRusne_7o

Dave Brubeck/Leonard Bernstein, "Adagio Ballad", *Dialogues for jazz combo and orchestra*, <https://www.youtube.com/watch?v=lvA0rAfpNnQ>

1961: (10)

Dizzy Gillespie/J.J. Johnson, "The Sword of Orion", *Perceptions*,

Bill Barron, "Men at Work", *Modern Windows Suite*

Phil Woods, "Prelude & Part I", https://www.youtube.com/watch?v=8_IL-n8GDVts&list=PL55774CEA75D0E052, *Rights Of Swing*

Stan Getz/Eddie Sauter, "Her", *Focus*,

Dave Brubeck/Howard Brubeck, "Part 1", <https://www.youtube.com/watch?v=5L5zGfNII0A>, *Brandenburg Gate (Revisited)*

Duke Ellington, *The Girls Suite*

Oliver Nelson, "Theres a Yearnin'", *Afro-American Sketches*

Cecil Taylor, "Bulbs", *Into the Hot* (Gil Evans)

Cecil Taylor, "Mixed", *Into the Hot* (Gil Evans)

Charles Mingus, "Peggy's Blue Skylight", *Passions of a Man*

1962: (4)

Charles Mingus, "The Children's Hour of Dream", *Epitaph*,

- The initial attempt to perform *Epitaph* was the 10/12/1962 concert at the Town

Hall in New York City. Original scheduled for 11/15/1962 but moved earlier to Oc-

tober by the United Artists Record label. Mingus's career is marred with volatile incidents and one of the most famous, his physical altercation with Jimmy Knepper, occurred during the preparations for this concert. Mingus consistently struggled with deadlines and the magnitude of this project, over 30 musicians and the auto biographical nature of this work was too challenging to realize a complete recording in his lifetime.

- In 1989, Gunther Schuller attempted to recreate the scores, from damaged and confusing outlines. This "finished/complete" version bears many marks of Schuller's approach to composing (rather than Mingus's), and suffers a bit from not having Mingus driving the band. The collection of songs, feature many earlier individual works of Mingus, some which are long form compositions themselves. The writing is difficult and the musicians challenged even with the more successful results. However *Epitaph* on a final listen still feels incomplete, though the monument of Mingus's intent survives.

Johnny Richards/Stam Kenton, "Artemis", *Adventures in Time*

Martial Solal, *Suite Pour Une Frise*, <https://www.youtube.com/watch?v=M93D-H05Cop8>

Slide Hampton, *The Drum Suite*, <https://www.youtube.com/watch?v=xuqlcdi3xv8>

1963: (9)

Duke Ellington, "Tigress", *Afro Bossa*

Duke Ellington, *Non-violent integration*

Duke Ellington, *La Scala*

Charles Mingus, "Solo Dancer", *The Black Saint and the Sinner Lady*

Charles Mingus, "IX Love", from the album *Mingus Mingus Mingus Mingus Mingus*

Charles Mingus, "Myself when I'm real", from the album *Mingus Mingus Mingus Mingus Mingus***images*

Mary Lou Williams, "St. Martin De Pourdres", *Black Christ of the Andes*

Miles Davis/Gil Evans, *The Time of the Barracudas*

Dave Brubeck, *Elementals*, <https://www.youtube.com/watch?v=2Khld5deCUk>,

- 1993 Performance of Dave Brubeck's composition Elementals for Jazz Quartet and Symphony Orchestra featuring then UNC student Kurt Moorehead on Tenor Sax and the University of Northern Colorado Symphony Orchestra.

1964: (6)

Larry Austin/Leonard Bernstein, *Improvisations for orchestra and jazz soloists*,

<https://www.youtube.com/watch?v=nQx5Oixx44g>,

- Leonard Bernstein: Young People's Concerts I Jazz in the Concert Hall (Part 5 of 5); Plot: Bernstein discusses the blending of jazz and symphonic music, with performances and readings to illustrate. The program ends with Larry Austin's Improvisations for Orchestra and Jazz Soloists.

Bill Dixon, *Winter song*, 1964, <https://www.youtube.com/watch?v=6DZ4PbfzhNk>

Andrew Hill, "Spectrum", *The Complete Blue Note Andrew Hill Sessions*

Tony Williams, "Red", *Two Pieces of One*

John Coltrane, "Pursuance", *A Love Supreme*

Michael Mantler, "Communication #8", *Communication (1-10)*,

- from the album *Jazz Composers Orchestra*

- The titles of Communications are apparently a series, only a few of them are on the *Jazz Composers Orchestra*

1965: (10)

Duke Ellington, "The Virgin Jungle", *The Virgin Islands Suite*, <https://www.youtube.com/watch?v=Gtv9nWC65SQ>

Don Cherry, *Togetherness*, <https://www.youtube.com/watch?v=SIVC0fFR8K4&list=PL33A706DA9FCC109C>

John Coltrane, *Suite*, from the album *Transition*

John Coltrane, *Ascension*,

Ornette Coleman, "Part III, 1/2", *Chappaqua Suite*, <https://www.youtube.com/watch?v=3gGeZ7zQhdE>

George Russell, *Lydia & her Friends*

Sun Ra, *The Magic City*, <https://www.youtube.com/watch?v=JMEqzosjA-o>

Wayne Shorter, "The All Seeing Eye", *The All Seeing Eye*,

Don Cherry, *Complete Communion*

Don Cherry, *Elephantasy*, from the album *Complete Communion*

1966: (17)

Giorgio Gaslini, *Nuovi Sentimenti*

Duke Ellington, *La Plus Belle Africaine*, <https://www.youtube.com/watch?v=45m8lqg4lgl>

Duke Ellington, *The Sacred Concert*, <https://www.youtube.com/watch?v=r8T5-AxBUwI>,

- Premier concert, A Concert Of Sacred Music - Grace Cathedral (San Francisco, CA). September 16, 1965

(01:08 "Overture to Black, Brown and Beige": Come Sunday/Montage, 11:57 Tell Me It's The Truth, 15:59 In The Beginning God, 28:22 Ain't But The One, 31:28 New World A-Comin', 40:46 The Lord's Prayer, 43:56 Come Sunday, 49:49 David Danced Before The Lord With All His Might (Come Sunday))

Andrew Hill, "Violence", *Change/Involution*, *The Complete Blue Note Andrew Hill Sessions*

- From the liner notes to the Mosaic Records release *The Complete Blue Note Andrew Hill Sessions*:

"This date, with its titles (after the fact) based on human emotion and condition, is also freer than most of Andrew's music."

- Though the titles were posthumously decided on, (the multiple album titles relate to the re-issue release packaging ideas) and the music is primarily based on free improvisations (though there are several specific "heads" and written parts), Hill's decision to thematically connect the works seems to supplant the possibility that before the session Hill may not have viewed the work as a suite or long form composition.

Don Cherry/Albert Ayler, *Suite for Albert Ayler*

Don Cherry, *Suite*

J.J. Johnson, "Euro part#1", *Eurosuite*, from the album *J.J. Johnson and his Big Band*

- Apparently *Euro* is also performed/recorded as *Euro Suite* by JJ Johnson with the Fredrich Gulda.

Harold Vick, "The Dance of the Zombies", *The Caribbean Suite*, <https://www.youtube.com/watch?v=Dn44AWPnzLs>

Gerald Wilson, "The Feather", *Teotihuacan suite* (incomplete),

- from the album *The Golden Sword*, reissued on *The Complete Pacific Jazz Recordings of Gerald Wilson*

- From the liner notes to *The Complete Pacific Jazz Recordings of Gerald Wilson*:

"**The Serpent**, like **The Feather** was from Wilson's suite titled *Teotihuacan* after an ancient pyramid not far from Mexico City."

- It does not appear that the entire suite *Teotihuacan* was ever recorded. Occasionally it appears that the original record labels did not know, or care, that the works related to a suite. The original *Golden Sword* album was meant to have a Latin/Mexican theme.

Archie Shepp, *A Portrait of Robert Thompson*,

- from the album *Mama Too Tight*.

Don Cherry, "Movement 1", *Symphony For Improvisers*

Randy Weston, "African Cookbook", version from 1966.

- re-used, similar to Ellington's repurposing of earlier material, in Weston's *Spirit of our Ancestors* from 1992.

Cecil Taylor, "With [Exit]", from the album *Conquistador !*

Cecil Taylor, *Conquistador !*

Duke Ellington, "The Bluebird of Delhi", *The Far East Suite*

Don Ellis, *Concerto for trumpet*,

Gunter Hampel, *Assemblage*

1967: (9)

Sun Ra, *Atlantis*, <https://www.youtube.com/watch?v=uVWIA01u-7I>,

- *Atlantis* the piece, not the album itself, starts @ 21:05

Oliver Nelson, "The Artists Rightful Place", *The Kennedy Dream*

- The use of the recordings of JFK's speeches integrated within the suite is unusual, and very modern in its application.

Oliver Nelson, "The East Side/The West Side", *The Jazzhatten Suite*

Duke Ellington, *The Combo Suite*,

Pete LaRoca, "Majoun", *Turkish Women at the Bath*,

- The record producer Alan Douglas showed La Roca the painting by Jean Auguste Dominique Ingres and asked if he could create a record based on it. "After contemplating the painting's rich, harmonious rhythms and listening to various music from Asia Minor and beyond, he fashioned this suite of songs, representing an imaginary visit to the enticing and delightful place Ingres had portrayed."

From the CD liner notes for the 32 Jazz reissue of the album, written by Todd Capp.

George Gruntz, *Maghreb Cantata*

Kenny Clarke/Francey Boland/Johnny Griffin, *All Blues Suite*

George Russell, *Othello Ballet Suite*

Gary Burton/Carla Bley, "Fanfare/Mother of the Deadman", *Artists Choice*, *A Genuine Tong Funeral*

1968: (18)

George Russell, *Concerto for Self-Accompanied Guitar*

Duke Ellington, "Freedom", <https://www.youtube.com/watch?v=Y8vE9ypGaXU>,
The Second Sacred Concert

John Dankworth/Kenny Wheeler, "Don the Dreamer", *Windmill Tilter*, [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=l_eqVJuT-ws)

[v=l_eqVJuT-ws](https://www.youtube.com/watch?v=l_eqVJuT-ws)

Gunter Hampel, *The Four Elements*

Sonny Criss/Horace Tapscott, "Sonny's Dream", *Sonny's Dream*,

Rahsaan Roland Kirk, *Expansions*

Don Cherry, *Brotherhood Suite*

Kenny Clarke/Francey Boland, "Pt. 1", [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=BO2hwnr5tKc)
[v=BO2hwnr5tKc](https://www.youtube.com/watch?v=BO2hwnr5tKc), *Faces*

Kenny Clarke/Francy Boland, *Latin Kaleidoscope*, <https://www.youtube.com/watch?v=Vz-SJxKfuxo>

Kenny Clarke/Francy Boland, *Cuban Fire*

Don Cherry, *ABF Suite*, <https://www.youtube.com/watch?v=QfY3ezGLhWM>

George Russell, *Electronic Organ Sonata #1*, <https://www.youtube.com/watch?v=zqz62jPSdKw>

Joe McPhee, *Birmingham Sunday*

Carla Bley/Paul Haines/ Michael Mantler/J.C.O., "Hotel Overture", *The Escalator Over the Hill*, <https://www.youtube.com/watch?v=PjlgwwEevzQ&list=PL4587FC0B422E40F5>

Duke Ellington, "Oclupaca", *The Latin American Suite*

Duke Ellington, *The Degas Suite*,

Don Cherry, "Pt. 1", <https://www.youtube.com/watch?v=rtZQCdYTYSY>, *The Eternal Rhythm*

Kenny Clarke/Francy Boland, "Villa Radieuse", <https://www.youtube.com/watch?v=KH3bg5pYH4w>, *Fellini 712*

1969: (15)

Kalaparush Maurice McIntyre, "Suite: Ensemble Fate", *Humility In The Light Of The Creator*

Yusef Lateef, "Bishop School", *Detroit*, https://www.youtube.com/watch?v=NFcbYulQpK8&index=1&list=PLe2dmIF4oz5cWqYzvLty-D8s0JxPck_Y7

Charlie Haden/Carla Bley, "El Quinto Regimiento; Los Quatro Generales; Viva La Quince Brigada", *Liberation Music Orchestra*

George Russell, "Part 1, II, II", *Electronic Sonata For Souls Loved By Nature* - 1968, <https://www.youtube.com/watch?v=PyAZOb6x2cE>,

- There is a second Russell recording *Electronic Sonata For Souls Loved By Nature* - 1980

Dollar Brand (Abdullah Ibrahim), *The Aloe and the Wild Rose*

Jacques Coursil, "Pt 2", <https://www.youtube.com/watch?v=c9sxt3PRT24>, *Black Suite*

John Tchicai, *Afrodisiaca*, [tps://www.youtube.com/watch?v=N_VdSCIA3Gs](https://www.youtube.com/watch?v=N_VdSCIA3Gs)

Don Cherry, *Brotherhood Suite*

Andrew Hill, *Fragments*

Bobby Hutcherson/Joe Chambers, "Medina", *Medina/Spiral*

Grachan Moncur, III, *New Africa*, version from 2004, From the album *Exploration*

Mary Lou Williams, "Willis (1971)", *Mary Lou's Mass*

Dave Brubeck, *The Gates Of Justice*, <https://www.youtube.com/watch?v=cN-wN1DJmOXY>

- TV promo/interview: About this Video: "The Gates of Justice was composed during the tense atmosphere of the post-Civil Rights Era to help ease the enmity between Jewish and African Americans, but for Dave Brubeck the work's message is much more universal. As he notes in this video, "this world could really disappear on us unless we really get down to believing in the original meaning of all the great religions and the brotherhood of man."

Includes commentary by Dave and Lola Brubeck, Rabbi Charles Mintz, Cantor

Alberto Mizrahi, baritone Kevin Deas, and video footage from the 2001

Milken Archive recording session, conducted by Russell Gloyd. Narrated by

Johnny Cho.

Albert "Tootie" Heath/Mtume, *Kawaida*, [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=dppgtC4IT2g)

[v=dppgtC4IT2g](https://www.youtube.com/watch?v=dppgtC4IT2g)

- This work is primarily Mtume's, though it was released under Albert Heath's name in different reissues. The material relates to an spiritual philosophy, Kawaida, that Mtume and the other musicians were following at the time.

Dave Burrell/Puccini, "First Act", [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=Lh7HxWYDb8Y)

[v=Lh7HxWYDb8Y](https://www.youtube.com/watch?v=Lh7HxWYDb8Y), *La Vie De Boheme*

1970: (10) (115 decade)

Charles Lloyd, *Hejira [Flight from Mecca]*

Duke Ellington, "Blues for New Orleans", *New Orleans Suite*

Rahsaan Roland Kirk, *The Seeker*, [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=eby73AHIGcE)

[v=eby73AHIGcE](https://www.youtube.com/watch?v=eby73AHIGcE)

Duke Ellington, *The River: a ballet suite*

Yusef Lateef, "Folia", <https://www.youtube.com/watch?v=SKBc4sce6uk>, *Symphonic Blues Suite*

Dreams, *Dream Suite*, <https://www.youtube.com/watch?v=IFUGQ6dyql8>

- (excerpt)

Hank Mobley, *Thinking Of Home*

Steve Lacy, *The Precipitation Suite*

Sun Ra/Amira Baraka, "Part 1", *Black Myth*

Alan Silva, *Seasons*, <https://www.youtube.com/watch?v=hoMwVrNT2Cs>,

1971-1990

1971: (17)

Buddy Terry, *Awareness*, <https://www.youtube.com/watch?v=WeyL-QnTvCs>

Julius Hemphill/K Curtis Lyle, "Lemon's At The Shore Of The World Blues",
The Collected Poem For Blind Lemon Jefferson

Duke Ellington, "Chinoiserie", *The Afro-Eurasian Eclipse*

Duke Ellington, "Goutelas", *The Goutelas Suite*

Duke Ellington, "Pt. 1 & 2", *The Toga Brava Suite*

Mary Lou Williams, *Nite Life Variations*

Oliver Nelson, *Swiss Suite*, <https://www.youtube.com/watch?v=leU-gSN7yWA>

George Russell, "Event IV", *Listen to the Silence*, <https://www.youtube.com/watch?v=6ytGxBiSESg>

Todd Cochran/Bobby Hutcherson, *At The Source*,

- from the album *Head On*

Mal Waldron, *Blues - Suite in Three movements*

Dave Brubeck, *Truth Is Fallen*, <https://www.youtube.com/watch?v=2lTouaNrDF0>

Steve Lacy, "The Breath" *, *Three pieces from Tao*

- *Tao Suite* (1975 band version)

- * recording - 1991 *The Tao Cycle*, solo saxophone version from the album *Remains*

- It is unclear if these are conceptually different or simply different realizations of a consistent core work.

Charles Mingus, *The shoes of the fisherman's wife are some jive ass slippers*

- From the album *Let My Children Hear Music*

Charles Mingus, *Don't Be Afraid the Clowns Afraid Too*,

- From the album *Let My Children Hear Music*

Charles Mingus, *Adagio Ma Non Troppo*

- From the album *Let My Children Hear Music*

Charles Mingus, *The Chill of Death*

- From the album *Let My Children Hear Music*

Don Cherry, *Humus - the life exploring force*, [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=6loGkWqZtwl)

[v=6loGkWqZtwl](https://www.youtube.com/watch?v=6loGkWqZtwl)

- From the album *The New Eternal Rhythm Orchestra*

1972: (14)

Charles Lloyd, *Rishiksha*

Nat Adderley, "Aries", *Soul Zodiac*, [https://www.youtube.com/watch?v=e_eT-](https://www.youtube.com/watch?v=e_eT-D8lwL28&list=PL7WsTI89w-zb_Bsm)

[D8lwL28&list=PL7WsTI89w-zb_Bsm](https://www.youtube.com/watch?v=e_eT-D8lwL28&list=PL7WsTI89w-zb_Bsm)

[AHwGmce7xhm5vhL10](https://www.youtube.com/watch?v=e_eT-D8lwL28&list=PL7WsTI89w-zb_Bsm)

Sy Johnson/Charles Mingus, *Little Royal Suite*,

- From the album *Charles Mingus & Friends In Concert [Live]*

Ornette Coleman, "Place in Space", *Skies Of America*

Chick Corea, *Where are you now ?*

Barry Guy, *Ode For Jazz Orchestra*

Anthony Braxton, *Composition 25*

Duke Ellington, "Uwis", *Uwis Suite*

- dedicated to Wisconsin

Don Cherry/JCOA, "Part 1", <https://www.youtube.com/watch?v=j45CXPZOboo>,
Relativity Suite

Mal Waldron, *Reminiscent Suite*, <https://www.youtube.com/watch?v=KpgNG0FNFCI>

Eric Kloss, *One, Two, Free*, https://www.youtube.com/watch?v=_G7kjbTPSFM

Jimmy McGriff, "Part 1", <https://www.youtube.com/watch?v=jBNT5fG3Etw&list=RDjBNT5fG3Etw#t=0>, *Freedom Suite*

Stanley Cowell, "Maimoun", <https://www.youtube.com/watch?v=ly8qDsFAtOg>,
Illusion Suite

Duke Ellington, *The Fragmented Suite*, <https://www.youtube.com/watch?v=CVP2Zd5E7p8>,

- For Bass and Piano with Ray Brown

1973: (11)

Charles Lloyd, *Geeta*, <https://www.youtube.com/watch?v=M8NMKYSHlpg>

Don Ellis, "Mirror Pond of Stars", *Haiku*, <https://www.youtube.com/watch?v=KB2vfa5CzaU>

Hannibal Marvin Peterson, "The Bombing", *Children of the Sun (Fire)**, <https://www.youtube.com/watch?v=UDtMS0TwulQ>

* The Lord listing appears incorrectly titled as *Children of the Sun*.

- The correct title appears to be: Hannibal And His Sunrise Orchestra - Song Of Life, from the album *Children Of The Fire*

- This is based on the link, with this discographical information: "Ripped From the Mississippi Records Cassette Series (Mc 019 - Fables Of Faubus Mythic & Political Jazz), conducted by David Amram"

Steve Lacy, *The Woe Suite*

Jimmy Smith, "First Movement", *Portuguese Soul*, <https://www.youtube.com/watch?v=82YroFzxIV8>

Randy Weston, *Tanjah*

John McLaughlin, *Trilogy*, <https://www.youtube.com/watch?v=twPnpbo5b2Q>

Thad Jones, *First jazz suite*

- This is a Thad Jones Mel Lewis Band recording.

Joe Henderson, "Fire", *The Elements*, *Joe Henderson & Alice Coltrane*

Gato Barbieri, *La China Leoncia*, <https://www.youtube.com/watch?v=mcqbgVB-U5o>

Arif Marden, *Street Scene*

1974: (9)

Billy Cobham, "Solarization/Second Phase/Crescent Sun/Voyage/Solarization-Recapitulation", *Solarization*

Stanley Clarke, "parts 1 & 2", *Life Suite*, <https://www.youtube.com/watch?v=TF-f7o4uZjPM>

Mtume, *Rebirth Cycle*, <https://www.youtube.com/watch?v=MyBxMcD9-Ns>

Arif Marden, *Journey*, <https://www.youtube.com/watch?v=wHnSQOLmcB8>

Joe McPhee, *Pieces Of Light*

Jack DeJohnette, *The reverend King suite*

Grachan Moncur, III/J.C.O.A., *Echoes Of Prayer*

Globe Unity Orchestra, *Hamburg 1974*

Charles Mingus, *Sue's Changes*

1975: (10)

Chick Corea, "The Imp's Welcome", *The Leprechaun*, https://www.youtube.com/watch?v=Wx_XUgBoL3A

&list=PL7779A4ECC447D055

Chick Corea, *Celebration suite*, <https://www.youtube.com/watch?v=LBawRSufD-IU>

- From the Return to Forever album *No Mystery*

Catalyst, "pt. 1", *The Demon*,

From the Album *The Complete Recordings, vol. 2*

Catalyst, *Suite for Albeniz*,

From the Album *The Complete Recordings, vol. 2*

Chico O'Farrill/Dizzy Gillespie, *Oro, incienso y Mirra*,

- From the album *Afro-Cuban Jazz Moods*

Chico O'Farrill/Dizzy Gillespie, "Calidoscopico", *Three Afro-Cuban Jazz Moods*,

- From the album *Afro-Cuban Jazz Moods*

Horace Silver, "Keep on Getting Up", *The Tranquilizer Suite*, <https://www.youtube.com/watch?v=sNbiRijGb3Y>

- From the album *Silver n' Wood*

Horace Silver, "Pt. 1", *The Process of Creation Suite*, <https://www.youtube.com/watch?v=RzhYyDvIHWY>

- From the album *Silver n' Wood*

Michael Mantler/Edward Gorey, *The Hapless Child And Other Inscrutable Stories*

Frank Foster, *Japan Suite*

1976: (11)

Anthony Braxton, *Composition 51*, https://www.youtube.com/watch?v=A7x5Q_vmlnl

- Recording of the 1978 Creative Music Orchestra version

Anthony Braxton, *Composition 55*, <https://www.youtube.com/watch?v=51kG-SxZZ2U>

- Recording of the 1978 Creative Music Orchestra version

Anthony Braxton, *Composition 56*

Anthony Braxton, *Composition 57*

Anthony Braxton, *Composition 58*, <https://www.youtube.com/watch?v=bzINjx-IL8QA>

- Recording of the 1978 Creative Music Orchestra (Köln) version

Anthony Braxton, *Composition 59*

Beaver Harris, *In : Sanity*

Steve Lacy, *The 4 Edges*

Keith Jarrett, "Beginning", *The Survivors Suite*, <https://www.youtube.com/watch?v=0SCzP3l99Oc>

Paul Bley, *Japan Suite*, <https://www.youtube.com/watch?v=st4jAlA3Flk>

Sam Rivers, *Essence*

1977: (9)

Don Ellis, "Orion's Sword", *Music From Other Galaxies And Planets*, <https://www.youtube.com/watch?v=RVjlshMAR7g>

- *The album also includes themes from Star Wars*

Collin Walcott, *Changeless Faith*

Pat Metheny, "II: Legend of the Fountain", *Suite*, https://www.youtube.com/watch?v=_sc_qydGwgw

- From the album *Watercolors*

George Russell, "Event II", *Vertical Form VI*, <https://www.youtube.com/watch?v=Ry4cDPiqHCK>

Charles Mingus, *Cumbia and Jazz Fusion*, https://www.youtube.com/watch?v=P61ayfHIm_I

Steve Lacy, *Touchstones*

Henry Threadgill, *Keep right on playing thru the mirror over the water*

- From the album *Airtime*

Henry Threadgill, *Subtraction*

- From the album *Airtime*

Horace Silver, "The Gods of Yoruba", *African Ascension*, <https://www.youtube.com/watch?v=UGivttfAGIU>

- From the album *Silver n' Percussion*

1978: (15)

Woody Herman/Chick Corea, *Suite for a Hot Band*, <https://www.youtube.com/watch?v=ZH76GYvbIZ0>

- From the album *Chick, Donald, Walter and Woodrow*

Steve Lacy, *Three Points suite*

Gerry Hemingway, "First Part", *1st Landscape (a suite in three parts)*, <https://www.youtube.com/watch?v=J7LVUWWIEVo>

WWIEVo

- From the album *Kwambe*

Henry Threadgill, "Card Two: The Jack or the Mandrill's Cosmic Ass", *Open Air Suit*

- Titles refer both to suits of cards, suits that are worn, and is also a suite.

Wadada Leo Smith, *The Mass On The World*, <https://www.youtube.com/watch?v=gessNFd2l5w>

Anthony Braxton, *Composition no. 45*, <https://www.youtube.com/watch?v=IHDzSIUa7dA>

Anthony Braxton, *Composition 82*, [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=ZO8A1oNcSmk)

[v=ZO8A1oNcSmk](https://www.youtube.com/watch?v=ZO8A1oNcSmk),

- Video - Mosaic Records, Anthony Braxton Interview - Composition 82 for 4 Orchestras, (Great account of his interests in Classical, the view of importance of big works and personal pride)

Dollar Brand, *The Wedding Suit*

Johnny Mbizo Dyani, *Lonely Flower in a Village*

Anthony Davis, *Suite for Another World*

Codona, "a) race face b) Sortie c) Sir Duke", *Colemanwonder*, <https://www.youtube.com/watch?v=0cxcW7re5dl>

Leroy Jenkins, *Space Minds, New Worlds, Survival Of America*

George Lewis/Douglas Ewart, *The Imaginary Suite*

Horace Silver, "The Search for Direction", *The Music Of The Spheres*, [https://www.youtube.com/watch?v=gE](https://www.youtube.com/watch?v=gEWcodz7ei4&list=PLFABBCD770B215B5F)

[Wcodz7ei4&list=PLFABBCD770B215B5F](https://www.youtube.com/watch?v=gEWcodz7ei4&list=PLFABBCD770B215B5F)

Louie Bellson, *The Matterhorn Suite for Drums*, <https://www.youtube.com/watch?v=wyNA6cXLTDU>, *Matterhorn*

1979: (8)

Charles Lloyd, *Big Sur Tapestry*

George Lewis, *Homage To Charles Parker*

Woody Shaw, "Woody I", *Woody I - III*

Clark Terry, *A Jazz Symphony*

Joe McPhee, *Land Dance*

John Carter, "Fast Fannie's Cake Walk", *A Suite Of Early American Folk Pieces For Solo Clarinet*,

Dave Burrell, "Overture: Windward Passages", *Windward Passages*

Betty Carter, Sounds [Movin' on],

- From the album *The Audience with Betty Carter*

1980: (12) (79 decade)

James Newton, *The Wake (In Memory Of Dr. Howard Swanson)*;

- Most likely the dedication is for the African American Composer, who was known for composing, "The Negro Speaks of Rivers (1942), set to a text by Langston Hughes, became Swanson's breakthrough piece when famed contralto Marian Anderson sang it at a recital in New York in January of 1950. "

(<http://www.npr.org/programs/specials/mlk/composers.html#swanson>, *Composers: A King Celebration*, NPR: online, copyright 1999)

Claude Bolling, "I: Rococo", *Picnic Suite* , [https://www.youtube.com/watch?v=SK5WeUzs9Qs&list=PLC1A000](https://www.youtube.com/watch?v=SK5WeUzs9Qs&list=PLC1A000E42B58A4BB)

E42B58A4BB

World Saxophone Quartet, *Suite Music*

Keith Jarrett, "First Movement", *The Celestial Hawk*, <https://www.youtube.com/watch?v=DEBs9EN91fA>

Barry Guy, *Stringer*

Anthony Braxton, *Composition 94*

Julius Hemphill, "Heart", *Flat-out Jump Suite* , <https://www.youtube.com/watch?v=rSqebAPH4eU>

Bill Dixon, *For Cecil Taylor*

Bill Dixon, *Dance Piece*

Saheb Sarbib, *Concerto for Rashaan*

John Carter, "Night Fire", *Night fire - an American folk suite*

Steve Lacy, *Hedges*

1981: (5)

Anthony Davis, *Wayang*

- It appears that Anthony Davis has composed many works titled *Wayang*, the name of the shadow puppet theater of Indonesia. He has numbered at least 10 different works, but not all appear to be recorded. In general these are likely all long forms and it is unclear if this work is a collection of several or his first piece using *Wayang* in the title. Anthony Davis has many long form compositions and deserves a little more thorough research into his difficult to find recordings and his dual jazz and classical approaches.

Tony Scott, "extract", *African Bird*, <https://www.youtube.com/watch?v=uEbe-F9rmn7g>

Steve Lacy/Brion Gysin, *Permutations*

Anthony Braxton, *Composition 96*, <https://www.youtube.com/watch?v=wdGZy5Vk0PE>,

- Unclear if Braxton's "ensemble" compositions are numbered differently because of different performing groups, which would create multiple comp. 96s, this recording is from 1992.

Bill Dixon, *Llaattiinnoo Suite*

1982: (12)

Anthony Davis, *Enemy of light*

Doug Hammond, *Spaces & Things*

Weather Report, *N.Y.C. Suite*, https://www.youtube.com/watch?v=_1cTdKyA4i8

- From the album *Weather Report* * link is to entire album, 3rd track (11:24)

John Carter, *Roots and Folklore: Episodes in the Development of American Folk Music*

- "Ode to the Flower Maiden", *Dauwhe*, 2/25/1982, <https://www.youtube.com/watch?v=jdKRblEtt2g>

- "Castles of Ghana", *Castles Of Ghana*; 2/1985,

- "Moon Waltz", *Dance Of The Love Ghosts*; 11/1986,

- "Juba's Run", *Fields*, 3/1988,

- "Sippi Strutt", *Shadows On A Wall*, 4/1989

ICP (Instant Composers Pool), "Kwela: Boodschappen", <https://www.youtube.com/watch?v=j8P-NGDq0Fk>, *Kwela*

Dollar Brand (Abdullah Ibrahim), *Liberation suite*

Sam Rivers, *Roses (From flower suite)*

- Confusing listing, it seems like this movement was recorded only as an excerpt, on an album titled *Hues* but not the same as *Hues of Melanin* from an earlier Impulse release.

Sam Rivers, *Evocation Suite*

George Russell, "Time Spiral", *Live in an American Time Spiral*

Chick Corea, Part 1: Overture", *Lyric Suite For Sextet*, <https://www.youtube.com/watch?v=YSmYsojgqd0>

Dave Holland, *Life Cycle*, <https://www.youtube.com/watch?v=7qnnRMyIA04>

Charlie Haden/Carla Bley, "El Segadors", *The Ballad Of The Fallen*

1983: (7)

Francois Jeanneau, *Terrains Vagues*

Wadada Leo Smith, "Blues: Jah Jah is the Perfect Love", *Procession Of The Great Ancestry*, <https://www.youtube.com/watch?v=q6SLJ3oTNaI>

Didier Levallet, *Azimuts*

Henry Threadgill, *No. 1*

- From the album *Live At Montreal International Jazz Festival*

George Russell, "Event I Organic Life On Earth Begins", *The African Game*

Anthony Davis, "Clonetics", *Hemispheres*, https://www.youtube.com/watch?v=_aB_S4tnmnw

John Lindberg, *The East Side Suite*

1984: (3)

David Baker, *Concerto for flute, string quartet and jazz band*

John Lindberg, *Trilogy Of Works For Eleven Instrumentalists*

Chick Corea, *Septet*, <https://www.youtube.com/watch?v=apNCdoVfLnU>

1985: (10)

David Liebman, *The Ethnic Suite*

Miles Davis/Palle Mikkelborg, "Intro", *Colors (Aura)*

Lawrence "Butch" Morris, "Part One", *Current Trends In Racism In Modern America*

- This differs from other Morris "conductions" being nearly 40 minutes long and seems to have a conceptual approach towards creating an expansive work. Future "conductions" often appear to be more about the process and less about the compositional format.

Horace Silver, *Message from the maestro*

Horace Silver, *In tribute*

Fred Ho(un), *Tomorrow Is Now !*

Bill Dixon, *For Nelson and Winnie*

Richie Beirach, *Antarctica*

Steve Lacy/Robert Creeley, *Futurities*

David Liebman, *The Loneliness Of A Long Distance Runner*

1986: (7)

Billy Cobham, *Summit Afrique*, (excerpts from ...), <https://www.youtube.com/watch?v=Lmu5okktgJQ>,

Henri Texier, *Grillage*

Andrew Hill, *Verona Rag*

James Baldwin/David Linx/Pierre Van Dormael, "Part 1", , *A Lover's Question*, <https://www.youtube.com/watch?v=j7m7Pn1KNdo>

Bob Moses, *The Story Of Moses*

Henry Threadgill, *Theme from Thomas Cole*,

- From the album *You Know the Number*

Peter Erskine, *Suite music for Shakespeare's King Richard II*

1987: (6)

Wynton Marsalis, *Soul Gestures In Southern Blue: vol. 1-3*

- "Harriet Tubman", *Thick In The South: vol. 1*, https://www.youtube.com/watch?v=YNn-c8K3vrE&list=PLKNSWG-ZO37hlmN7svzkHaw17UCn_8nWc

https://www.youtube.com/watch?v=YNn-c8K3vrE&list=PLKNSWG-ZO37hlmN7svzkHaw17UCn_8nWc

- "Psalm 26", *Uptown Ruler : Vol. 2* (1989-1990), <https://www.youtube.com/watch?v=d2BDvKxPw1k&list=PLKNSWG-ZO37hhNkqhpP-9M6kw-C41pi3Kx>

<https://www.youtube.com/watch?v=d2BDvKxPw1k&list=PLKNSWG-ZO37hhNkqhpP-9M6kw-C41pi3Kx>

C41pi3Kx

- "Levee Low Moan", *Levee Low Moan : Vol. 3* (1989-1990) [https://www.youtube.com/watch?v=qz7fuJHt1Uw&list=](https://www.youtube.com/watch?v=qz7fuJHt1Uw&list=PLKNSWG-ZO37hwtOnJF4lmP2bOVU-b-HFuBenny+Carter+Central+City+Blues)

[https://www.youtube.com/watch?v=qz7fuJHt1Uw&list=](https://www.youtube.com/watch?v=qz7fuJHt1Uw&list=PLKNSWG-ZO37hwtOnJF4lmP2bOVU-b-HFuBenny+Carter+Central+City+Blues)

PLKNSWG-ZO37hwtOnJF4lmP2bOVU-b-HFuBenny Carter, "Central City

Blues", *Central City Sketches*

Modern Jazz Quartet, *A Day in Dubrovnik*, <https://www.youtube.com/watch?v=jR8vqTY2YQE>

- live version, no date, with The "Quatuor Morency" Denise Lupien, Olga Ranzenhofen (violin), Francine Lupien (chief, alto), Christopher Best (cello)

Tchangodei, *Les Venins D'Afrique*

Fred Ho, *Never broken always outspoken the people*

Fred Ho, *The Unity! - Suite*

1988: (11)

Anthony Braxton/London Jazz Composers Orchestra, *Composition 135* [+41, 63, 96], <https://www.youtube.com/watch?v=oOipkuMUORw>

- Recording includes *Composition 134* [+96] & *Composition 108B* [+86, 96]

Anthony Braxton/London Jazz Composers Orchestra, *Composition 134* [+96]

Anthony Braxton/London Jazz Composers, *Composition 108B* [+86, 96]

Anthony Braxton/London Jazz Composers Orchestra, *Composition 136* [+96]

Duke Ellington/American Composers Orchestra, *Les Trois Rois Noirs*, <https://www.youtube.com/watch?v=Ihr1ZQ7vPeY>

- Orchestrated by Luther Henderson, "Three Black Kings" was a work that was commissioned by the Dance

Theatre of Harlem, and written for jazz band and symphony orchestra. In 1973, Duke Ellington began giving

Luther Henderson a short score from which he was to prepare a ballet (symphonic) orchestration. Somehow

the project foundered; but after the composer's death in 1974, his son Mercer, who had continued to direct Ellington's projects, completed the work and asked Henderson to score it up for jazz band and symphony orchestra. This has been revised for symphony with jazz soloist---on this recording, the wonderful Jimmy Heath on tenor and soprano saxophones.

- The piece is written in three movements: King of the Maji, Balthazzar; King Solomon, son of King David and Beersheba. Martin Luther King, represented by a rare Ellingtonian treatment in Gospel style
- This is the American Composers Orchestra, conducted by Maurice Peress (from the liner notes by Maurice Peress)

Cecil Taylor, *Involution evolution*

Cecil Taylor, *Weight - breath - sounding trees*

Wynton Marsalis, "The Death of Jazz", *The New Orleans Function*, [https://](https://www.youtube.com/watch?v=gKHM53iv2VI)

[www.youtube.com/watch?v=gKHM](https://www.youtube.com/watch?v=gKHM53iv2VI)

[53iv2VI](https://www.youtube.com/watch?v=gKHM53iv2VI)

- Wynton Marsalis Septet at Dizzy's Club 2013.

Carla Bley, *The Girl Who Cried Champagne Tears (parts 1-2-3)*,

- From the album *Fleur Carnivore*

Henry Threadgill, "Sweet Holy Rag",

- From the album *Rag, Bush & All*

Horace Silver, "Not Enough Mama, part 1", *The Mama Suite*, [https://www.y-](https://www.youtube.com/watch?v=HElom6UZI6s)

[outube.com/watch?v=HElom6UZI6s](https://www.youtube.com/watch?v=HElom6UZI6s)

1989: (5)

James Newton, *Invisible island*,

Mahal Richard Abrams, *The Hearinga Suite*

Other Dimensions in Music, *Tradition's Transitional Omissions Suite*,

Bob Belden, "The Treasure", *Treasure Island*, <https://www.youtube.com/watch?v=EmcfuYwV2Es>

Jon Jang, *Reparations now !*

1990: (9) (103 decade)

Chick Corea, "Chapter 1", *Tale of Daring*, <https://www.youtube.com/watch?v=SARnwqow360>

Kenny Wheeler, "Opening", *The Sweet Time Suite*, <https://www.youtube.com/watch?v=EcECrHxbhDw>

- From the album *Music for Large and Small Ensembles*

Joe McPhee, *Woman's mysteries*

Joe McPhee, *Little Pieces*

Martial Solal, *Triptyque*

Charlie Haden/Carla Bley, *Dream Keeper*, <https://www.youtube.com/watch?v=lkudQrnQFHc>

- Excerpt, Live in Montreal, 1992,

David Liebman, *The Tree*

Per Husby, *Notes For Nature*

Jan Garbarek, *Molde Canticle*, <https://www.youtube.com/watch?v=Zmlo2nttex8>

- Live, 1991, no info

1991 - Now

1991: (10)

London Jazz Composers Orchestra, *Theoria*

Anthony Braxton, *Composition 151*

Karl Berger, "La sélection naturelle", *Crystal Fire*, https://www.youtube.com/watch?v=e_bBgWht1zg

Max Roach, "Part 1", *Ghost Dance*, https://www.youtube.com/watch?v=e_Bsa-jaB5Pk

- From the album *To the Max!*

Randy Weston, "The Healers", *The Spirits Of Our Ancestors*

Jon Jang, *Concerto for jazz ensemble and taiko*

Charles Lloyd, "Pilgrimage To The Mountain (Part 1 Persevere)", *Notes From Big Sur*

Tony Williams, "Neptune: Overture", *The Story Of Neptune*,

Fred Ho, *The Underground Railroad To My Heart*, <https://www.youtube.com/watch?v=egodhFM9cLU>

- Fred Ho tribute: "Underground Rail Road to My Heart" Afro Asian Music Ensemble.

Fred Ho, *Socialism Comes*

1992: (18)

John Patitucci, "Miniature #5 Vision", *Miniatures for solo bass, piano*, <https://www.youtube.com/watch?v=4zgcCi2gZbA>

- These recordings are live versions of Miniatures, but with Orchestra, it is unclear if they are the same material or if Patitucci has written multiple works of miniatures.

Ray Lema, *Euro African Suite*

Wynton Marsalis, *The jubilee suite*

Anthony Braxton, *Composition 165*

Benny Carter, "Sugar Hill Slow Drag", *Harlem Renaissance suite*

Benny Carter, "Samurai Song", *Tales of the Rising Sun Suite*,

- From the album *Harlem Renaissance*

Paul Bley, *Caravan Suite*

Gonzalo Rubalcaba, "Our Spanish Love Song", *Suite 4 Y 20*, <https://www.youtube.com/watch?v=JGkSqRHu5ow>

Wynton Marsalis, "Soul for Sale", *Blood On The Fields*, <https://www.youtube.com/watch?v=4oxAlz9nGfA>

- Live at the Lincoln Center, 1997, feat. Jon Hendricks.

Wynton Marsalis, "Devotional", *In This House, On This Morning*

Ray Drummond, *Excursion*

Hal Russell, "Intro And Fanfare / Toy Parade / Trumpet March / Riverside Jump", *The Hal Russell Story*

Wynton Marsalis, *Citi Movement (Griot New York)*, *Live at the Village Vanguard*, 1999, <https://www.youtube.com/watch?v=jS7KkOpFis8>

David Baker, *Suite For Cello And Jazz Trio*,

Charlie Mariano, *New Horizon (Dedicated To A Changing Europe)*

David Murray, "Introduction" part 1, *Picasso*, <https://www.youtube.com/watch?v=4u4QuyPCaZA>

Louie Bellson, "Portrait of Billy Strayhorn", *Ellington-Strayhorn suite*, <https://www.youtube.com/watch?v=EGcGOXMVoIU>

Terence Blanchard, *The Malcolm X Jazz Suite*,

- This work uses a different set of titles than Blanchard's score to the Spike Lee movie *Malcolm X*. However it was recorded directly after the score, in Blanchard's discography. It is unclear if any of the same material is used in both works.

David Liebman, *The Seasons*

1993: (13)

Henry Threadgill, "Little Pocket Size Demons",

- From the album *Too Much Sugar for a Dime*

Henry Threadgill, "Better wrapped/Better unwrapped",

- From the album *Too Much Sugar for a Dime*

Henry Threadgill, "In Touch",

- From the album *Too Much Sugar for a Dime*

Henry Threadgill, "Try Some Ammonia",

- From the album *Too Much Sugar for a Dime*

Henri Texier, "Azur", *An Indian's Week*, <https://www.youtube.com/watch?v=JEO-Jgz-vSIU>

David Baker, *Concerto For Cello And Jazz Band*, <http://www.prx.org/pieces/78085-off-the-chart>

- WFIU: Horizons in Music Program - Produced 4/3/2012, by David Wood, David Baker, Indiana University Jazz Ensemble, Edward Laut cello, from *CelloFire*, 1998

"Piece Description: For nearly as long as there has been jazz, there have been composers melding it with their own compositional styles to create something that bridges the nightclub and the concert hall. In the twentieth century there were the likes of George Gershwin, Igor Stravinsky, Dmitri Shostakovich, Leroy Anderson, and Leonard Bernstein. Jazz artists have "crossed over" as well. Edward Kennedy Ellington, better known as "Duke," periodically had works appear on programs alongside the great composers of the past. hear how modern jazz musicians and classical composers are blurring the lines."

Barry Guy, *Portraits*

L.A. Underground, *The ancient Rome suite*

Steve Coleman, *Collective meditations I*,

- From the album *Tao of Mad Phat*

Steve Lacy, "If We Come Close", *Vespers*, <https://www.youtube.com/watch?v=12Ub9jXwAtU>

Tomasz Stanko, *Suite Talk*

Henry Threadgill, "Grief", *Song Out of My Trees*

Odean Pope, *Epitome*

1994: (9)

Henry Threadgill, *Come Carry the Day*

Henry Threadgill, "Vivjanrondirski",

- From the album *Come Carry the Day*

Henry Threadgill, "Jenkins boys again, wish somebody die, it's hot"

- From the album *Come Carry the Day*

Roswell Rudd, *Concentration suite*

Myra Melford, *La mezquita suite*

James Newton, "Frida", *Suite For Frida Kahlo*

Yusef Lateef, *Suite Life*

Dave Douglas, *Four miniatures after Booker Little*

Anthony Braxton, *Composition No. 173*, [https://www.youtube.com/watch?](https://www.youtube.com/watch?v=NYDQsCK4m98)

[v=NYDQsCK4m98](https://www.youtube.com/watch?v=NYDQsCK4m98)

1995: (12)

Hannibal Locumbe (Marvin Peterson), *African Portraits*, [https://www.youtube.-](https://www.youtube.com/watch?v=Jkg-6LB9jRc)

[com/watch?v=Jkg-6LB9jRc](https://www.youtube.com/watch?v=Jkg-6LB9jRc)

Henry Threadgill, *Official Silence*

- From the album *Make A Move*

Henry Threadgill, *Dirty in the Right Places*

- From the album *Make A Move*

Henry Threadgill, *The Mockingbird Sin*

- From the album *Make A Move*

Junko Onishi, *Piano Quintet Suite*

Jon Jang, "First Interlude & Yellow Woman", *Island : Immigrant Suite No. 1*

George Russell, *It's About Time/Living time*

Joe Zawinul, "Gypsy", *Stories Of The Danube*, https://www.youtube.com/watch?v=U3HIUYRf_8c

- Recording & interviews.

Tony Williams, *Wilderness*

Barry Guy, *Three Pieces For Orchestra*

Barry Guy, "Part 1", *Double Trouble Two*, [https://www.youtube.com/watch?v=13OMzlrozR4&list=PLZTgpM](https://www.youtube.com/watch?v=13OMzlrozR4&list=PLZTgpM8qJgBBNa3IMMhfSWDQa_o39deYT)

[8qJgBBNa3IMMhfSWDQa_o39deYT](https://www.youtube.com/watch?v=13OMzlrozR4&list=PLZTgpM8qJgBBNa3IMMhfSWDQa_o39deYT)

Ehran Elisha, *Suite Empathy*

1996: (12)

Fred Ho, *Monkey: Pt. 1 & 2*

Thomas Chapin, "Eidolon" (Live), *The Devil's Hopyard*

Tommy Smith, *Beasts Of Scotland*

Anthony Braxton, *Composition No. 102*

Joe McPhee, *Haiku*

Joe McPhee, *The Garden*

Joe McPhee, *Conference with the birds*

Wynton Marsalis, "Church Renewing Vows", *Sweet Release*, <https://www.youtube.com/watch?v=r2CwRPxPcQQ>

Marc Ribot, *Aelita suite*

Wynton Marsalis, "What Have You Done?", *Unforgiveable Blackness*, <https://www.youtube.com/watch?v=fGfaXbbP68w&list=ALBTKoXRg38BBHCyo0CZhrn-JG6Yktk2u8s>

Steve Coleman, "Day One", *Genesis*

Steve Coleman, "Law of Balance", *The Opening Of The Way*

1997: (5)

John Zorn, "Duchamp", <https://www.youtube.com/watch?v=pOWalOc5r2o>,
Duras

Yusef Lateef, *Sonata Quasi Una Fantasia*

Marcus Shelby, *Arriving at the space*

Kevin Norton, "Three Lives (For Ikue, Jim and Davey)", *3 movements for solo clarinet and ensemble*

Joe McPhee, *The Brass City*

1998: (8)

Fred Ho, *Warrior Sisters: The New Adventures Of African And Asian Womyn Warriors*

Dave Douglas, "The Elaboration", *Border stories*

Wynton Marsalis, "The Fiddler's March", *A Fiddler's Tale*, <https://www.youtube.com/watch?v=TOqKwubcAdE>

Steve Coleman, "Precession", *The Sonic Language Of Myth*

Trio-X., *The Watermelon Suite*

William Parker, *Mass For The Healing Of The World*

Wynton Marsalis, *Ghost story*

Wynton Marsalis, *Big Train*, <https://www.youtube.com/watch?v=AECZ-b0Lipc>

1999: (7)

Dave Douglas, *El Trilogy*

Wynton Marsalis, "Loose Duck", *The Marciac Suite*, <https://www.youtube.com/watch?v=dKb-x6OKGwE>

- "Loose Duck" rehearsal.

Ehran Elisha, *The Lowdown : A kinetic music suite*

George Lewis, *The Shadowgraph Series*, <https://www.youtube.com/watch?v=dAMbzRBImXQ>

Nicole Mitchell, *Afrika Rising Trilogy*, <https://www.youtube.com/watch?v=U0N5VGJdLDQ>

- Live at TrentinoInJazz.

Bill Cole, *Freedom 1863 : a fable*

Fred Ho, *Once Upon A Time In Chinese America...*

2000: (9) (56 decade)

Joe Zawinul, "Samstagnacht im Lager" - "Saturday Night in the Camp", <https://www.youtube.com/watch?v=CNILfAMdC7c>, *Mauthausen*

Dave Douglas, *(The branches :) (for Dave Tarras)*

Dave Douglas, "Ecstatic (I)", *(In so many worlds :) (for Jaki Byard)*

John Lindberg, *Thanksgiving suite*

Taylor Ho Bynum, *Supo eno*

Nicole Mitchell, "Time for Change", *Vision Quest: Hope, Future and Destiny*,
<https://www.youtube.com/watch?v=-J1QGF7WwAE>

Nicole Mitchell, *Episodes on an Obscure Life*

Wadada Leo Smith/Thomas Mapfumo, *Dreams and Secrets*

Dave Douglas, "Ruckus", *Witness*

2001: (13)

Charles Lloyd, *Which Way Is East*

Kevin Norton, *Suite in 3 parts*,

William Parker, *Five rivers into one teardrop*

Marcus Shelby, *The Lights Suite*,

Billy Bang, "Yo! Ho Chi Minh Is in the House", *Vietnam : The Aftermath*

String Trio Of New York, *In So Many Worlds*

Alan Silva, "Amplitude I", Amplitude I-IV , <https://www.youtube.com/watch?v=iX-GiVGPIGP4>

Wadada Leo Smith, *The medicine wheel*

Wadada Leo Smith, *A fmie*

Joe McPhee, *Let Paul Robeson Sing*

Wynton Marsalis, "All Rise: Movement 2: A Hundred and a Hundred, a Hundred and Twelve", *All Rise*, <https://www.youtube.com/watch?v=9ep5UxidC1k>

Oliver Lake/Promusica Chamber Orchestra, *Rahsaan and stuff*

Irvin Mayfield, *Half Past Autumn Suite*

2002: (5)

Andrew Hill, "Bellezza",

- From the album *A Brand New Day*,

- <http://www.chamber-music.org/programs/grants-awards/recipients/731>, "Bellezza Appasionada" was commissioned as a suite for Chamber Music America's New Works grants in 2000.

- Marty Erlich recollects in the included interview that Andrew sometimes performed the song "Bellezza" as a larger work.

Happy Apple, *Youth Oriented*,

- The song is from an album of the same name, there is no direct information concerning whether this recording is meant to be a continuous work or song cycle, but the liner cover is a comic book with the titles in each panel following a clear story line.

Wadada Leo Smith, "Miles Star in 3 parts", *The Year of the Elephant*

Wadada Leo Smith, *Luminous Axis - The Caravans of Winter and Summer*

Dave Holland, "1st Movement", *The Monterey suite*, <https://www.youtube.com/watch?v=ZogkhieIDi0>

- Dave Holland Big Band - Monterey Suite (1st Movement) - 8/15/2005 - JVC
Jazz Festival (Official)

2003: (2)

Brooklyn Sax Quartet, *The black nation suite*

Dennis Gonzalez, *Nile River Suite*

2004: (3)

Billy Bang, "Reflection", *Vietn*m:Reflections*,

- This is a second work in a series of musical reflections about Bang's experiences fighting in the Vietnam War. *The first is Vietnam : The Aftermath* , from 2001, many of the musicians who performed on these recordings are also veterans of the Vietnam War.

Fred Ho, *Very, very baaad!*

Fred Ho, *Take the Zen Train*

2005: (4)

Eberhard Weber, *Birthday suite*

William Parker, *For Percy Heath*

Dafnis Prieto, *One day suite*

Dave Douglas, *Fatty and Mabel Adrift suite*

2006: (6)

John Zorn, "Moonchild", *Astronome*, https://www.youtube.com/watch?v=cRVuFtP2u_s

Steve Swell, *Declaration of interdependence*

Wynton Marsalis, "Adjeseke (part): What A Swing!", *Conga Square*, https://www.youtube.com/watch?v=cRVuFtP2u_s

Robert Mazurek, *Sting ray and the beginning of time*

Robert Mazurek, *Cosmic tomes for sleep walking lovers*

Wynton Marsalis, *From the Plantation to the Penitentiary*, <https://www.youtube.com/watch?v=yQAgrzc8hXw>

2007: (9)

John Zorn, "Litany II", *Six Litanies for Heliogabalus*, https://www.youtube.com/watch?v=QFzFSx_L1e8

Gerald Wilson, "1: Allegro", *Monterey Moods Suite*

Steve Coleman, "Fire Ogbe", *Odu Ifa Suite*

Roy Campbell, "Part 2", *Akhenaten Suite*, <https://www.youtube.com/watch?v=QpLmu3YuvUw>

Bill Dixon, *17 Musicians in Search of a Sound: Darfur*,

Nicole Mitchell, "Wonder", *Xenogenesis Suite: A Tribute To Octavia Butler*,

Wynton Marsalis, "School Boy", *He and She*, <https://www.youtube.com/watch?v=jywQ4zqCm9w&list=ALNb4maWNoT6SdeKnL1xVvkk-i43cJckjN>,

Ted Nash, "Polluck", *Portrait in Seven Shades*, <https://www.youtube.com/watch?v=mJMfjEt4prg>

- From a series at Lincoln Center.

Marcus Shelby, "Ashanti Stomp", *Harriet Tubman*,

2008: (2)

John Escreet, *The Suite of Consequences*,

Taylor Ho Bynum, *Madelaine Dreams*,

2009: (3)

Gerald Wilson, "Before Motown", *Detroit*, https://www.youtube.com/watch?v=-3vD3VI_C6k

https://www.youtube.com/watch?v=-3vD3VI_C6k

- "The Gerald Wilson Orchestra 'in the studio' recording 'Before Motown', from the new CD DETROIT".

Michael Formanek, *Tonal Suite*, https://www.youtube.com/watch?v=SHJqNs-DGv_c

- Recorded on February 9, 2011; Brooklyn Jazz Wide Open at Littlefield (Brooklyn, NY)

Wynton Marsalis, "pt. 1/2", *Vittoria Suite*, https://www.youtube.com/watch?v=m9-NMU_Tz38

https://www.youtube.com/watch?v=m9-NMU_Tz38

- Concert, Wynton Marsalis' Vitoria Suite @ North Sea Jazz 2009.

2010: (6) (12 decade)

Joseph Daly, "Invidia-Envy", *Seven Deadly Sins*, <https://www.youtube.com/watch?v=w1qT8Dqrxno>

Bill Dixon, "Envoi: Section II (excerpt)", *Envoi*, https://www.youtube.com/watch?v=oqyB8An2b_w

Charles Lloyd, "Part I", *Greek Suite*, <https://www.youtube.com/watch?v=q7SFi-AnqsO0>,

- Maria Farantouri; Charles Lloyd: *Greek Suite*

Benny Carter, *Glasgow Suite*, <https://www.youtube.com/watch?v=D0fJpC7e1pA>

- This recording by Ken Mathieson's Classic Jazz Orchestra, Released on: 2011-08-22

Wayne Shorter, *Pegasus*, https://www.youtube.com/watch?v=IJTX_08GOXY

- From the album *Without a Net*

Wadada Leo Smith, *Hearts Reflection*,

2011: (2)

Joe Chambers, "Prelude: 1st Movement", *Moving Pictures Suite*

Wadada Leo Smith, "Dred Scott, 1857", *Ten Freedom Summers*,

2012: (2)

Charles Lloyd, *Hagar Suite*,

Cal Massey/Fred Ho, "Part Six: The Damned Don't Cry (for Huey P. Newton)

and Part Seven: Reminiscing About Dear John (for John Coltrane) at the Red

Rooster in Harlem, NYC.", *Black Liberation Movement Suite*, <https://www.youtube.com/watch?v=zv0PwVuW760>

- "The BLM Suite is also a work of considerable socio-political significance, commissioned by the Black Panther Party and musically and ideologically expressing the revolutionary upsurge of the Black Liberation struggle in the U.S. during the late-1960s." Mutable Music Website, <http://mutablemusic.com/mm/masseyinfo>

2013: (2)

Joseph Daley, "Patience",

Joseph Daley, "Wispercussion 4th mvmnt"

- From the album *Seven Heavenly Virtues*.

Mindnode Timelines:

A timeline with album covers was included here in the original thesis, but has been removed here due to copyright issues.