



TRIADÉ

VISITS

innova 249

The three of us met onstage in concert with no rehearsal or prior preparation whatever as a trio. Carei and Gary had been playing together since 1979 in various jazz and avant-garde ensembles, and with Ancestor Energy Poetry Jazz. The two frequently played duo, sharing a remarkable musical language like brothers. In spring 1986 they were to do a duo concert at Andrew-Riverside Church's TOAD HALL, but as usual for Carei, he had invited a guest, a young cellist named Michelle Kinney. Soon after the first pieces, Michelle joined in. Up till then, the duo had mostly done the usual jazz thing, premieres of his compositional events which, one way or another, he stage managed and directed. In 1987, we performed at Macalester College's Janet Wallace Auditorium – accompanied by musicians in the rafters and balconies – and at Walker Community Church. Between 1988 and 1990, we did "TRYPTICH: Three Brief Realities", at the Minneapolis Institute of Arts; performed in a show called "THE AIR" as part of the American Composer Forums Concert Series; premiered Carei's "CAR-TON VI: Kwitchurbelikin"; on Minnesota Public Radio; and presented "The Reconstruction of Light", with poet Louis Almayehu also joined us, rounding out the This improvised piano trio would not have happened without Carei pulling us together, and without his completely fresh musical ideas and powerful expression. At the same time, we each contributed our musical ideas spontaneously to create these compositions. Some came out of material specifically written by Carei, but many were not written in any usual sense but rather created by all three of us in performance.

As Carei remembers: "The evening was bespeckled with a compositional concept I call 'Brief Realities'. They are gifts to the audience, the environment, and the unseen spirit/energy that connects us to the past, present and future. Brief Realities became a foundational concept of much that has followed in Triade's existence. They are an ever-changing series of purely invented music often spiced with cells or fragments of written material acting as connective tissue. I feel this improvisational concept gives performers a structure that defines and focuses their preparation, and with Ancestor Energy content while offering a broad choice of source material. Within this tonal order, invention/improvisation ignites the developmental process that creates the true composition and allows it to remain everchangingly fresh."

Even as Triade is a collaborative effort, Carei always has an overarching vision, and many of our concerts were premieres of his compositional events which, one way or another, he stage managed and directed. In 1987, we performed at Macalester College's Janet Wallace Auditorium – accompanied by musicians in the rafters and balconies – and at Walker Community Church. Between 1988 and 1990, we did "TRYPTICH: Three Brief Realities", at the Minneapolis Institute of Arts; performed in a show called "THE AIR" as part of the American Composer Forums Concert Series; premiered Carei's "CAR-TON VI: Kwitchurbelikin"; on Minnesota Public Radio; and presented "The Reconstruction of Light", with poet John Minzeski, at Town Square Park in downtown St. Paul.

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TRIADÉ IMPROVISATIONAL TRIO:
Carei Thomas: Compositions, Piano, Piano Harp, Bamboo Flutes, Prayer Bell
Gary Schulte: Violin, Voice, Feet
Michelle Kinney: Violoncello

- 1: **PERTAINING TO MESOPOTAMIA** – Gary/Triadé 3:52
 - 2: **BIRD STUFF** – Carei/Triadé 1:11
 - 3: **GHETTO PASTORALITY** – Carei/Triadé 5:15
 - 4: **SLAVIC PONDERANCE IN THE BRIEF FACE OF DIXIE** – Michelle/Triadé 6:22
 - 5: **BAROQUEING** – Gary/ Triadé 6:14
 - 6: **ADD-END (CODA)** – Carei/ Triadé 0:59
 - 7: **MADAME CHANTEL DELILLIE BROWN OF SAVANNAH, GEORGIA** – Michelle/Triadé 2:32
 - 8: **WITH JOAN MIRÓ IN MIND (PAUL AND CARLA, TOO)** – Carei 9:43
 - 9: **AN EARLY FRAGRANCE: SYMPHAASIUM/CHOOSE CHOICE** - Carei 8:02
 - 10: **NOIR IN PURPLE** – Carei 11:24
 - 11: **POIGNANT FRUITS OF MEMORY** – Gary/Triadé 10:53
 - 12: **KWITCHURBELIAKIN (CARTOON VI)** – Carei 2:32
- 55:38—

CAREI THOMAS has been associated for a number of years with the music, literary, visual arts, dance, religion, neighborhood and Buddhist communities of the Twin Cities. He is known throughout the arts community for his spiritual energy, interdisciplinary vision and creativity. In the words of Carlton Macy, Emeritus Professor of Music, Macalester College: "Carei brings with him an infectious sense of community and unity of purpose which is likewise communicated in his music." Carei's awards include grants and commissions from The Bush Foundation, The McKnight Foundation, Minnesota State Arts Board. He is co-founder of Ancestor Energy Poetry-jazz with Louis Almayehu and David Wright III, as well as MotherChild Poetry-Music Ensemble with John Minzeski, and has been commissioned by Zeitgeist New Music Ensemble and maintains an ongoing collaborative connection with them. Carei published a book entitled "Compositions and Concepts" and is on the Board of the High School for Recording Arts in St. Paul, Minnesota. He continues to seek venues of varying size and design to explore experimental music performances which he calls "Unusual Designs, Atypical Settings – UDA" to build up avenues of family-iatization that allow for historic connections to happen through music involvement.

A veteran of A PRAIRIE HOME COMPANION, GARY SCHULTE is a violinist and performance composer to whom Stephane Grappelli gave his most sincere blessing. Schulte is considered a master of improvisation in all genres, and has done everything from classical improvisation with harpsichord virtuoso Layton James to the avant-garde with David Byrne, and extensive collaborative work with groups such as Ancestor Energy and Theatre de la Jeune Lune. Sought after as a jazz violin-poetry-jazz with Louis Almayehu, Ballet of the Dolls, Lam & Shi-Zheng Chen.

A passionate and genre-hopping cellist, **MICHELLE KINNEY** has long pursued non-traditional contexts for the cello. As Musician in Residence at the U of MN's Dance Program, accompanying class with her cello, Michelle's daily work with dance mines improvisational impulses, gesture and gut response, rhythm and wave energy. Also an active participant in the current Twin Cities music scene, Michelle performs her own compositions with the cello/drum quartet Jelloslave, the Pipa, Vena and Cello trio Buttery!, and the new large instrumental performing ensemble Cherry Spoon Collective. Michelle also enjoys guesting as a player in several musical collaborations with various projects including the spoken word free improvising band Coloring Time, and with her husband, composer and guitarist Chris Cunningham.

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Paganini master Ruggero Ricci, and Josef Gingold.



There are so many things in VISITS that I want to talk about. I want to talk about the boundary between composition and improvisation that is so thin that the two worlds merge, and I don't care which side of that fence I end up on. I want to talk about the coherent pitch language, not quite tonal, not atonal, that has a consistency that makes sense to my ear and makes me care about pitches. I could talk about its style, part Monk, part Ligeti, part Miles Davis (if he had studied with Stravinsky). But when it comes down to it, it's just about the music. Carei Thomas has chosen to write for piano trio (violin, cello, piano), the quintessential classical and intellectual genre. Knowing this, I am already primed to listen for pitches, rhythms, phrases and articulations, even before I hear the first notes. Although each movement has been given a poetic title, the music is essentially abstract.

Thomas toys with our preconceptions about musical styles. Is he a jazz composer working in the world of classical music? Is he a classical composer working with some jazz content. It's not that simple. And there is certainly no crass attempt at "fusion." Rather Thomas is a musical alchemist searching for a way to make gold out of the basic elements of music.

— Jeffrey Brooks, composer

People don't realize that we created these well-defined compositions spontaneously in the moment of performance, three players completing each other's musical sentences. And this is not rebellious music, but lyrical, flowing effortlessly from Ravel or Scriabin-like ideas to Eastern European folk idiom, jazz and blues, all in the space of a few minutes. Playing in Triadé for us has been truly a once-in-many-lifetimes experience. I defy anyone to find anything like it anywhere.

— Gary Schulte, violinist, Triadé.

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Also by Carei Thomas: SOUNDWINDOW(S) V: PINNACLES (innova 632)

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