

## 1. ICONOCLAST

**No Wave Bitte (1:50)**

**Julie Joslyn, alto saxophone; Leo Ciesa, drums**

*No Wave Bitte* is a track from ICONOCLAST'S CD *The Body Never Lies* (Fang Records, 2006). It is a composition based on an additive rhythmic structure where the drums and saxophone are both playing the drum score.

Notes on ICONOCLAST can be found on Disc A, Track 10.

>www.iconoclastnyc.com

Recorded June 18-21, 2004 at Water Music, Hoboken, NJ. Recorded, mixed and mastered by Christopher Howard. Produced by ICONOCLAST

## 2. Rudresh Mahanthappa

**Are There Clouds in India?**

**(from the "Black Water Suite") (6:56)**

**Rudresh Mahanthappa, alto saxophone; Vijay Iyer, piano; François Moutin, bass; Elliot Humberto Kavec, drums**

*Black Water* is a musical attempt at describing my hybrid identity as an Indian-American. "Are there clouds in India?" was an actual question posed to my father soon after he came to the USA. The piece itself is a subtle tribute to the victims of 9/11, in the use of a bass line that consists of 9 pitches laid over an 11 beat cycle.

Guggenheim Fellow and 2009 Downbeat International Critics Poll Winner ("Rising Star-Jazz

Artist" and "Rising Star-Alto Saxophone") Rudresh Mahanthappa is one of the most innovative young musicians and composers in jazz today. Named Alto Saxophonist of the Year for 2009 by the Jazz Journalist Association, Rudresh has incorporated the culture of his Indian ancestry and has fused myriad influences to create a truly groundbreaking artistic vision. As a performer, he leads/co-leads seven groups, to critical acclaim. His release for Pi Recordings, *Kinsmen*, featuring Carnatic saxophone legend Kadri Gopalnath, was named one of the Top Jazz CDs of 2008 by over 20 news sources including the New York Times, NPR, BBC, Boston Globe, slate.com, JazzTimes, and the Village Voice. His innova CD, *Apti*, with the Indo-Pak Coalition, received similar acclaim.

Mahanthappa holds a Bachelors of Music Degree in jazz performance from Berklee College of Music and a Masters of Music degree in jazz composition from Chicago's DePaul University. He lives in New York where he is widely regarded as an important and influential voice in the jazz world. Rudresh K. Mahanthappa uses Vandoren reeds exclusively. Mahanthappa is also a NYFA Fellow.  
>www.rudreshm.com

Recorded by John Rosenberg at The Studio, New York, New York on April 8, 2002. The creation of "Black Water" was underwritten by the American Composers Forum with funds provided by the Jerome Foundation, and was a sponsored project of NYFA with funding provided by NYSCA.

## Fred Ho

**3: I Wor Kuen (3:00)**

**4: No Home to Return to (11:11)**

**Afro Asian Music Ensemble: Rudresh Mahanthappa, alto sax; David Bindman, tenor sax; Fred Ho, baritone sax; Richard Harper, piano; Wes Brown, bass; royal hartigan, drums and chinese percussion**

*I Wor Kuen* is the Cantonese name for the Society of Harmonious Righteous Fists, who were the militant rebels also known as "The Boxers." During the early 1970s, the merger of two revolutionary Asian American organizations on the east and west coasts formed a revolutionary nationalist nationwide organization called I Wor Kuen (which also happened to be the name of the east coast group). This important historical accounting is provided in the book *LEGACY TO LIBERATION: POLITICS AND CULTURE OF REVOLUTIONARY ASIAN PACIFIC AMERICA* (AK Press).

*No Home to Return to* is dedicated to the newly arrived working-class immigrants who form part of the human trafficking of forced labor from "the third world" to the U.S. and other affluent countries. It was originally composed in the early 1990s to call attention to the vile "snakeheads" (smugglers) and the maltreatment of their "cargo" (the Chinese who were smuggled via cargo ships) when the ship, The Golden Venture, grounded ashore off New York City. I have extended the dedication to indict all human trafficking globally and to support

the struggles of the smuggled (or so-called "illegal" or "undocumented") workers.

The old Fred Ho died August 4, 2006 of advanced (stage 3b) colo-rectal cancer. The new Fred Ho was born August 5, 2006 and is a revolutionary, matriarchal and aspiring luddite socialist who composes music, writes epic stage narratives, plays the baritone saxophone, and leads musical and performance ensembles.

He leads the Afro Asian Music Ensemble (a sextet), the Green Monster Big Band (a 21-piece chamber orchestra), the Monkey Orchestra (the world's most unusual chamber ensemble/big band comprised of traditional Chinese and western instrumentation and Chinese language vocals), Caliente! Circle Around the Sun duet with poet Magdalena Gomez, the Afro Asian Scientific Soul Duo with tenor saxophonist-scholar-revolutionary activist Dr. Salim Washington, and the Saxophone Liberation Front (a saxophone quartet).

He has received numerous commissions and awards. Of recent note, he is the 2009 Harvard Arts Medalist, of which there have only been 16 recipients. He is the youngest and first Asian American recipient of the Duke Ellington Distinguished Artist Lifetime Achievement Award from the Black Musicians Conference (in 1988, Ho was 30 years old). He is also the first artist to ever receive twice the Peter Ivers Fellowship from Harvard University. Ho is a 1979 graduate of Harvard University, a sociology major. He is a self-taught musician and composer. In 2010, he received the American Music Center's

Letter of Distinction.

Fred Ho has created over a dozen revolutionary operas, including *MONKEY: JOURNEY BEYOND THE WEST*, *DEADLY SHE-WOLF ASSASSIN AT ARMAGEDDON!* (with Ruth Margraff), *VOICE OF THE DRAGON TRILOGY (VOD 1: ONCE UPON A TIME IN CHINESE AMERICA...THE MARTIAL ARTS EPIC, VOD 2: SHAOLIN SECRET STORIES, VOD 3: DRAGON VS. EAGLE: ENTER THE WHITE BARBARIANS*, all with Ruth Margraff); *A CHINAMAN'S CHANCE, BAMBOO THAT SNAPS BACK TRILOGY; WARRIOR SISTERS: THE NEW ADVENTURES OF AFRICAN AND ASIAN WOMYN WARRIORS* (with librettist Ann T. Greene), and *NIGHTVISION: A THIRD TO FIRST WORLD VAMPIRE OPERA* (with librettist Ruth Margraff).

>www.bigredmediainc.com

Recorded July 5, 2004 at Systems Two, Brooklyn, NY. Engineered by Jon Rosenberg. All compositions by Fred Ho and © Fred Ho/Transformation Art Publisher, ASCAP. All rights reserved.

## 5. BLOB

**Robust Bog (1:44)**

**BLOB: John Lindberg, double bass and effects devices; Ted Orr, electric guitar and Axon MIDI guitar; Harvey Sorgen, drums. With Special Guest Ralph Carney on clarinets, bass saxophone, tuba, bass trombone, flute**

Vague and indefinite forms that embed themselves in your soul. A boisterous romp on wet, spongy ground. BLOB is all about the moment,

and those moments are eclectic, honest, and heart pounding. It is full-out instrumental playing, utilizing live electronics, within a stream of consciousness mindset that speaks to a world in desperate need of this level of immediate expressionism.

NYFA Fellow John Lindberg has been a seminal figure as a composer/bassist in the world of creative music for well over thirty years. He has toured worldwide performing his own work leading a variety of ensembles, with the String Trio of New York, and as featured bassist with the Human Arts Ensemble, Anthony Braxton, and Wadada Leo Smith.

Ted Orr is a renowned guitar virtuoso and an innovator in the arena of MIDI guitar performance. He has recorded and/or performed with a wide span of artists including Sly Stone, George Clinton & P-Funk, Karl Berger, and Nana Vasconcelos. Ted maintains a parallel career as an audio engineer; a talent that has given BLOB its public voice.

Harvey Sorgen has developed a unique and broad-based drumming vocabulary that has added vitality to the works of artists ranging from Hot Tuna, Dave Douglas, David Torn, Bill Frisell, Greg Allman, and Garth Hudson, among many others. He maintains an active presence as an international touring and recording artist in high demand.

Special guest multi-instrumentalist Ralph Carney brings his astounding musical empathy to this recording, adding yet another spice to the BLOB mix.

>www.blobmusic.com

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Produced by Lindberg/Orr/Sorgen. Engineered, edited and mixed by Ted Orr at Sertso Studio, Woodstock, NY, June, 2009. "Robust Bog" by Lindberg/Orr/Sorgen, Lindy Publishing Co. (ASCAP/SACEM)

#### 6. Sidiki Conde **Moriba Djassa (4:12)** **Sidiki Conde, drums; Sekou Dembele, banjo**

Mandingo to English translation:

*Uptown people don't lend to me*

*Downtown people don't lend to me*

*But if anyone wants to enjoy my happiness*

*I let you enjoy because my happiness comes*

*with my music*

*The music called Moriba Djassa.*

Sidiki Conde is a musician and dancer from Guinea, West Africa, who, despite losing the use of his legs at the age of fourteen, followed his dream of music. His music derives from the traditional rhythms of his homeland. Harmony is created by a series of melodic rhythms that are played by each of the instruments. In keeping with the West African griot traditions of his homeland the lyrics are his own compositions within which he chronicles his life's journey. In cultures where very few can read or write; histories are passed by word of mouth from generation to generation. African traditional music is a living art form; it speaks of present conditions. Music is never a solitary action for Conde. Music has always been about bringing

people together and creating communities. In 2007 Conde received the NEA "National Heritage Fellowship" for his artistic contributions to the people of America.

>www.sidikiconde.com

Sekou Dembele was a lead djembe drummer in Koteba, Ivory Coast's premier traditional music and dance ensemble under the direction of Soulyman Koli. He has toured the world – including Japan, Madagascar, Kenya and Europe – for 11 years. Dembele is from a long line of griot musicians. The banjo has its origin to the n'goni instrument of Mali. Djassa's music evolved late nights at Conde's New York apartment when Sekou and Sidiki sang and played instruments together.

#### 7. John Lindberg **Skip (8:13)** **TriPolar: John Lindberg, composer and double bass; Don Davis, soprano saxophone; Kevin Norton, drums and vibraphone**

This piece is dedicated to Karl Wallenda, Sr. Well-known as the patriarchal figure of The Flying Wallendas, Karl was quoted as having remarked, "Life is on the wire. Everything else is just waiting." The sentiment expressed here is one I relate to deeply, and is the essential inspiration for this composition. One definition of the word 'skip' is: To bounce along a surface. TriPolar creates just such an effect with this rendition of **Skip**; in its own TriPolar fashion, of course.

Composer/bassist John Lindberg embarked on

his professional career in 1975 at the age of sixteen in New York, where he pursued private bass studies with Dr. David Izenzon, who became his mentor. In 1977 he co-founded the String Trio of New York – a composers collective performance unit that has produced nineteen recordings, presented hundreds of concerts worldwide, and is currently active in its 33rd season. In 1979, he formed his first ensemble dedicated entirely to the performance of his compositions, and has recorded over sixty albums that feature his works. This same year he founded Lindy Publishing Company, the exclusive publisher of his works. He has performed thousands of concerts throughout Europe, North and South America, East Asia, and the Middle East. As a bassist he has appeared on over eighty discs, including landmark recordings with Anthony Braxton, Jimmy Lyons, Steve Lacy, Albert Mangelsdorff, and Wadada Leo Smith, among others. He recently founded LindyEditions, where he serves as a producer of music, film, and literary productions and co-productions. He has received numerous commissions of his work while equally being granted several fellowships and awards.

>www.johnlindberg.com

Produced by John Lindberg. Engineered, edited and mixed by Ted Orr at Sertso Studio, Woodstock, NY August, 2009, **Skip**, John Lindberg, Lindy Publishing Co. (ASCAP/SACEM)

Newman Taylor Baker began composing as an undergraduate at Virginia State College where he composed for the drum section of the marching band, and for the jazz band. Since 1989, he has

#### 8. Howard Prince **Pipe Dream (5:12)** **John Stubblefield, tenor sax; Howard Prince, trombone; Claudio Roditi, trumpet; Jon Davis, piano; Dennis Irwin, bass; Marvin "Smitty" Smith, drums; Bashiri Johnson, percussion**

Teo Macero writes: "After listening to H.P.'s new CD, I find the future in jazz a whole lot better. The new young players like Howard are showing that there's still room for experimentation, gentle swing, African, Caribbean, and modal music."

**Pipe Dream** (1994) appears on **Double Take** (Cats Paw Records, 6401). Executive Producers: George Petersen and Howard Prince; Producer: Chris Hajian; Engineer: Bob Brockman.

#### 9. Newman Taylor Baker **Bosom Of Abraham (7:45)** **Newman Taylor Baker, drums**

**Bosom of Abraham** comes from a suite for drum set, **Drum – Suite – Life**, which honors the drum of U. S. African culture. It expresses my memories – as young boy – of football games and the cheers of the students on the campus of Virginia State College – my home – with the rhythmic feel of New Orleans and its famous second line, and the melody inspired by the Negro Spiritual, **Rock-A-My Soul**.

Newman Taylor Baker began composing as an undergraduate at Virginia State College where he composed for the drum section of the marching band, and for the jazz band. Since 1989, he has

been composer for the Avodah Dance Ensemble, which featured his music in **Mayim, A Ritual of Transformation; Newman's Blanket; Balancing Act;** and **The Forgiveness Project**. He received a 2000 NYFA Fellowship for Music Composition for his solo project **Singin' Drums and Drum-Suite-Life** [innova 238] – Baker's first step in developing a repertoire for the instrument. He studied composition with Undine Smith Moore at Virginia State College and Gregory Kosteck at East Carolina University.

Baker received his first drum at two years old and, at age five, played in the Children's band formed by Dr. F. Nathaniel Gatlin, Virginia State College. He played in the college concert band from nine until twelve years old. Baker has performed in 48 countries with world-class musicians and ensembles such as Billy Bang, Henry Grimes, Billy Harper, Joe Henderson, Sam Rivers, Reggie Workman, McCoy Tyner, Ahmed Jamal, Leroy Jenkins, Jeanne Lee, Lou Donaldson, Abdullah Ibrahim, Henry Threadgill, Kenny Baron, Kevin Eubanks, Delaware Symphony, Richmond Symphony, Aaron Copland, and others. Recent CD credits include: David Schnitter, **The Spirit Of Things** (CIMP); Kali Z. Pasteau, **Live at Kerava** (Flying Note); Henry Grimes, **Live at Edgefest** (HenryGrimes.com); Bobby Few/Avram Fefer Quartet, **Sanctuary** (CIMP); Judi Silvano, **Let Yourself Go** (Zoho); Francesca Tanksley, **Journey** (DreamCaller); Billy Harper, **Soul of an Angel** (Metropolitan).

>www.ntbsingindrums.blogspot.com

Engineer: John Vanore; Producer: Jeanette Vuocolo, Acoustic Concepts, Chester, PA; August 2000.

Funded by NYFA. Special thanks to T. Nelson Baker, III, Cullen Knight, and Gerry Eastman.

#### 10. Laura Kahle **Daize (5:17)** **Laura Kahle, pocket trumpet; Yosvany Terry, alto saxophone; JD Allen, tenor saxophone; Orlando le Fleming, bass; Jeff Watts, drums**

A 2008 NYFA Fellow in music composition, Laura Kahle studied music at the Queensland Conservatorium of Music in Brisbane Australia, earning a B.Mus in Jazz Trumpet and M.Mus in Composition. Since moving to New York in 2004 to participate in the BMI Jazz Composers Workshop, Laura has arranged music for Jeff "Tain" Watts, performed by the Lincoln Center Jazz Orchestra and the Danish Radio Big Band. Laura has also arranged music for the Branford Marsalis Septet, Eric Revis, Orrin Evans, and has been commissioned to compose music for Jazz QLD, Pinnacles Festival, Women's Work Festival and Encore Music Forum. In 2006, Laura scored and conducted the short film **A Little Silence** directed by Nathan Milford.

>www.laurakahle.com

>www.yosvanyterry.com

>www.myspace.com/jdallen11

>www.myspace.com/orlandolefleming

>www.tainish.com

Recorded at Skyline Studios, NYC on April 18, 2008 for Dark Key Music. Thank you to the musicians for your dedication, energy and positive support.

#### 11. BLOB **Mire (3:25)** **BLOB: John Lindberg, double bass and effects devices; Ted Orr, electric guitar and Axon MIDI guitar; Harvey Sorgen, drums. With Special Guest Ralph Carney on clarinets, bass saxophone, tuba, bass trombone, flute**

Spots and splashes of color that enlighten your brain. To be involved and entangled in slimy soil of some considerable depth.

Ensemble info: see Track 5. Produced by Lindberg/Orr/Sorgen. Engineered, edited, and mixed by Ted Orr at Sertso Studio, Woodstock, NY June, 2009. "Mire" by Lindberg/Orr/Sorgen, Lindy Publishing Co. (ASCAP/SACEM).

#### 12. Augusta Read Thomas **Love Twitters (3:07)** **Nicola Melville, piano**

When Nicola Melville asked me to compose a piece for solo piano that was musically recognizable as an American-style work, the result was my **Love Twitters**, which uses Irving Berlin's **They Say it's Wonderful** as its basis.

**Love Twitters** is a jittery, twittering, energized, fun, spirited work. The pianist is asked to accentuate the jittery rhythms throughout making a clear difference between different rhythmic blocks (2s, 3s, 4s, 5s, 6s, 7s, etc.). The fermatas are meant to add to the "stop/start" changeable moods; likewise, the grace notes are meant to throw the beat off,

making the pulse less stable. **Love Twitters** should be played as fast as possible.

Augusta Read Thomas (b. 1964) is one of America's leading composers, her works having been performed to acclaim throughout the world. In 2007, her **Astral Canticle** was one of the two finalists for the Pulitzer Prize in Music.  
>www.augustareadthomas.com

Nicola Melville, "a marvelous pianist who plays with splashy color but also exquisite tone and nuance" (American Record Guide), appears regularly in solo and collaborative recital, and has been involved in numerous interdisciplinary projects with dancers and filmmakers. She has won many awards for the commissioning, performing, and recording of new music, and has recorded for the innova and Equilibrium labels; her live performances and recordings have been broadcast around the world. Nicola is on the faculty of Carleton College, Minnesota.

**Love Twitters** appears on "Melville's Dozen" (innova 691). Recorded in the Carleton College Concert Hall, November 20 and 21, 2007. Recording and editing engineer: John Scherf.

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