

# Dave Burrell, Pianist Composer Arranger Recordings as Leader From 1966 to present

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## ***HIGH***

Dave Burrell, leader, piano

Norris Jones, bass

Bobby Kapp, drums, side 1 and 2: b

Sunny Murray, drums, side 2: a

Pharoah Sanders, tambourine, side .

Recording dates: February 6, 1968 and September 6, 1968, New York City, New York.

Produced By: Alan Douglas.

Douglas, USA #SD798, 1968-LP

Side 1: West Side Story (L. Bernstein) 19:35

Side 2: a. East Side Colors (D. Burrell) 15:15

b. Margy Pargy (D. Burrell) 2:58

## ***HIGH TWO***

Dave Burrell, leader, arranger, piano

Norris Jones, bass

Sunny Murray, drums, side 1

Bobby Kapp, drums side 2.

Recording Dates: February 6 and September 9, 1968, New York City, New York.

Produced By: Alan Douglas. Additional production: Michael Cuscuna.

Trio Freedom, Japan #PA6077 1969-LP.

Side: 1: East Side Colors (D. Burrell) 15:15

Side: 2: Theme Stream Medley (D.Burrell)

15:23

a. Dave Blue

b. Bittersweet Reminiscence

c. Bobby and Si

d. Margie Pargie (A.M. Rag)

e. Oozi Oozi

f. Inside Ouch

Re-issues:

***High Two -***

Freedom, Japan TKCB-70327 CD

***Lions Abroad -***

Black Lion, UK Vol. 2: Piano Trios.  
# BLCD 7621-2 2-1996CD

## ***HIGH WON HIGH TWO***

Dave Burrell, leader, arranger, piano

Sirone (Norris Jones) bass

Bobby Kapp, drums, side 1, 2 and 4

Sunny Murray, drums, side 3

Pharoah Sanders, tambourine, side 1, 2, 4.

Recording dates: February 6, 1968 and September 6, 1968, New York City, New York.

Arista/Freedom, USA #AL1906,  
1976-2LP

Liner Notes: Stanley Crouch:

*When this record first came out rock was rearing its rolling head and one was hard put to find something interesting to listen to. Dave Burrell's name was in the circles of those who were following the new developments in African-American art music, or black music or jazz. He had turned up on some records with people who were considered important and one read his name in "Down Beat" amongst the others who were putting on radical concerts, performances, that, again, were changing the musical image of the black American - or extending it. Besides, at that time (as now) an appearance by Sonny Murray on any record was considered a major event, as he was the heavyweight champion of the new drum direction, that which was liberated from the maintenance of a meter. The record proved to be a major event, and stands up these eight years later.*

*What makes this record important now is that it openly embraces more than one discipline of black music and effectively handles each of them. Committed to the avant garde, Burrell himself was reluctant to record things other than the form of music one hears on the trio track with Murray and Sirone. He did, however, go into the studio and make a recording that showed off what many musicians since then show off night after night: a wide open affection for the entire tradition and an awareness of the fact that, with the deaths of so many of the originators of a music no more than seventy years old, the men who will have to maintain the various traditions are now the young, either in spirit or specific technique. This record does both.*

*In order to make an important record, however, one must have important players or players who can be coerced, cajoled or challenged into making important statements. Fortunately, in Sonny Murray and Sirone, Dave Burrell had the kind of men he needed, players who were busy extending the expressive and aesthetic possibilities of their instruments and the tradition as well, for each artist in this musical discipline since he improvises **must** find ways to make the accumulation of aesthetic victories work for him as it has never worked in exactly the same way for anyone else.*

*Dave Burrell was, at the time, busy working out an identity for himself on the instrument that was looked at most scornfully by the makers of what was known as "the new music", or "new black music", or "free jazz". After the arrival of Ornette Coleman in 1959, the piano was given its walking papers by most leaders and began to symbolize the totality of the European tradition that was being challenged and rejected by new black systems of music that were making use of sounds beyond the capabilities of the unprepared piano. But, following the lead of Cecil Taylor, Dave Burrell, like Don Pullen (who was inspired by Muhal Richard Abrams), was finding a place for the piano in a music dominated by saxophonists like Coleman, Coltrane, Dolphy, Ayler, Shepp, Sanders, etc. "I realized", he says, "That the problem wasn't the piano itself, it was the way it was played. I would sit down and just play the line, not set up any chords, and move from there. I was excited about it because I was learning all kinds of things from Cecil, Sonny, Albert Ayler and others that were different from the things I was learning at the Conservatory in Boston. I couldn't wait to get to New York. It made me hear the piano as a new instrument. A note wasn't just what it was on the keyboard, it was what you made it, with your touch, your rhythm and the stuff you put around it or where you placed it in the other sounds around you. Playing like that also let you liberate the notes to mean something in themselves in terms of the structure of the moment, what you were hearing, rather than how that note fit in a particular chord which took its meaning some else."*

*Dave Burrell, as all the medleys shows, is strongly rooted in the Blues and black gospel music, as much by*

touch of notes. His sound is dark and big, the result of big fingers thickly attacking the keys, and part of an approach that makes the touch part of the message, as with Monk, whose dark whimsy is up in there, as is the lush and romantic wisdom of Ellington or the heated, high-speed lyricism of Cecil Taylor; that which shows recognition of the singing of the drum. I hear no other influences, and none of those literal in the sense of lick-stealing, which means we have a man here who is more interested in **conceptions** than borrowed phrases. This allows him a freedom, the kind one hears in the affectionate, homemade rag of **"Margie Pargie"** or the reluctantly dancing rent party piano of **"Inside Ouch"**, which has the humor and love of Monk peeping out of the corners of the notes and the rhythms or the rolling and sensuous nobility **"Dave Blue"**, which summons what seems a thousand August Sundays in wool suits, sweating behind the life savers of funeral homes fans, timidly waiting for the Holy Ghost to make His appearance, shouting through the mouths of the possessed and throwing the bodies of huge black women around. Then there is **"East Side Colors"**: with Murray and Sirone.

"If you say, 'breaking the bar lines', that sound corny," Burrell says of Sonny Murray. "If you say", he continues, "'not keeping time', that sounds corny. Actually, he would play more as a soloist than a drummer; he would leap out of the drummers traditional role and molest the melody, then he would opt for a new phrase or color or direction. Sonny Murray, of course, was not very popular amongst other drummers in those days his approach was the the first total and consistent break with time-keeping. There had been occasions in the history of music before when certain drummers had not kept time, but there had never been one before Sonny Murray who based his whole style on that approach. He performs brilliantly on **"East Side Colors"** setting up, as some French critics have pointed out, an undulating series of pulsations form the cymbals. Murray achieves this be a rapid striking of the cymbal that allows the reverberation to dissolve the specific strokes into layers of sound that change color and duration in reference to the statements of the piano and the drums. Periodically he will play warped rolls or staccato accents that are a-metric and organized by phrase lengths rather than bar lines. What this brings about is a feeling of unpredictable rhythmic activity as opposed to the superimpositions on a particular time signature that were just as popular then as they are now. It is interesting and exciting to notice, though, that there are sections in which an extremely fast four is suggested on the cymbals, is sustained, but is never specifically metric, only creates a pulse but one very different from the kind one heard from Elvin Jones or Tony Williams. This allows for the tension and spirit of swing, though liberated from traditional techniques, obviously one of the great drummers.

Sirone (ne Norris Jones) has since become, as writer calls, "the most **powerful** bassist in New York. "He was, at the time, very important, too. What he shows on the record, whether thumping along in a charming and country two-beat fashion on **"Margie Pargie"** or setting up an area for himself with Burrell and Murray, is an exceptional intelligence and sensitivity. Rather than clutter up things with a lot of notes, he creates an area of spareness on **"Eastside"**, abstracting the phrases of Burrell and Murray, assuming a renovated bebop posture by letting the other instruments play many notes while he supports with a few, each well-chosen and properly heated. His solo on that is a fine structure that works from an orchestral approach that build on ideas that are carried all over the instrument, spaced by cunning rests and propelled by a complex fusion of melancholy and joy.

With his own playing and the playing of those he chose to use, Dave Burrell should be very happy with this record, as ot shows how wide his musical sensibility is and how ell he controls various disciplines, **"Eastside Colors"** for instance, is more than frantic scrambling, which is what it may appear to be on the surface. It is an extended rhythmic and percussive exploration of what is basically a fast riff with left hand punctuations. The riff appears immediately following Sirone's bass solo, which sets it up by paraphrase and allusion. Throughout, Burrell twists the phrase until it is absolutely absorbed by the whole keyboard, never leaving it, only taking its development to a variety of unusual places, opening and closing it, giving it greater density or strumming it across the keyboard, turning it into a series of blazing and contrapuntal lines that thicken into clusters before opening up again. It is a very disciplined performance and proves, once more, the artistry so many take for ineptitude or deception. But it also better details an aspect of the career of one of the triumvirate of piano players who were getting right up inside the music with horns, only one of which, Cecil Taylor, has **begun** to get the recognition he deserves. Dave Burrell, like Pullen, is still left out there unrecognized for the major voice he is. You can have no doubt, that you will be hearing from him for a long, long time, and the music will be more beautiful with each successive occasion.

Stanley Crouch (March 22, 1976)

Side 1: West Side Story Medley (L. Bernstein) 19:35

Side 2: a. Oozi, Oozi (D. Burrell) 3:07

b. Bittersweet Reminiscence (D. Burrell) 2:10  
c. Bobby and Si (D. Burrell) 2:10  
d. Dave Blue (D. Burrell) 2:35  
e. Margie Pargie (A.M. Rag) (D. Burrell) 2:58  
Side 3: East Side Colors (D. Burrell) 15:15  
Side 4: Theme Stream Medley (D. Burrell) 15:23

a. Dave Blue  
b. Bittersweet Reminiscence  
c. Bobby and Si  
d. Margie Pargie (A.M. Rag)  
e. Oozi Oozi  
f. Inside Ouch

Re-issues:

***High Won High Two -***

Black Lion, UK #BLCD760206, 1995-CD

***Lions Abroad -***

Black Lion, UK Vol. 2: "Lions On The Keys". BLCD 7621-2 2-1996CD

***ECHO***

Dave Burrell, leader, piano

Clifford Thornton, cornet

Arthur Jones, alto saxophone

Archie Shepp, tenor saxophone

Alan Silva, bass

Sunny Murray, drums.

Recording Date: Aug. 13th, 1969, Paris, France.

Produced By: Jean Georgakarakos and Jean Luc Young.

BYG, France, #529.320 Actuel Vol. 20, 1969-LP

Liner Notes: Dave Burrell.

Side 1. Echo (D. Burrell) 20:21

Side 2. Peace (D. Burrell) 22:04

Re-issues:

***Echo -***

Affinity, UK, # 36, 07/2001- LP.

Liner notes by: Alun Morgan

*In July, 1969 the first Pan-African Cultural Festival to feature jazz took place in Algiers. It meant that several American jazzmen made the trip to North America where they impressed audiences, and, in turn, were impressed by the surroundings. The following month many of them were in Paris and it was there that producers Jean Georgakarakos and Jean-Luc Young virtually gave them the freedom of the BYG studios. Brass players Clifford Thornton, Lester Bowie and Grachan Moncur, III saxophonists Arthur Jones, Archie Shepp, Roscoe Mitchell and Joseph Jarman, bass players Alan Silva, Malachi Favors and Earl Freeman plus drummer Ed Blackwell, Andrew Cyrille and Sunny Murray (to say nothing of semiresidents Hank Mobley, Art Taylor, Philly Joe Jones etc.) made several albums for BYG, some of a kind which, at the time, no American company would have risked recording.*

*It says a great deal for the courage and forethought of the French company executives that we now have such a library of LPs from this period by this particular group of young, dedicated Americans, fresh from*

their first brush with a different culture. Africa had had a profound effect on some of the visitors amongst whom the talented pianist Dave Burrell was perhaps one of the most receptive to new sensations. Born on September 10, 1940 in Middletown, Ohio, Herman Davis Burrell II is firstly, no relation to the Detroit-born guitarist Kenny Burrell. He comes from a musical family, his mother combining the roles of singer, pianist, choir director and organist at the local Baptist church. Dave's earliest memories were of his mother singing spirituals; the family's antecedents go back to Mississippi and Louisiana. But Dave had a more sophisticated upbringing; he studied at the University of Hawaii then moved on to Boston Conservatory of Music where he majored in 1965. A much travelled man, he claims to have experienced the ghettos of Harlem and Cleveland as well as the paradise of Hawaii and Tahiti. He has lectured and performed for prisoners, college students and Rastafarian musicians (In Kingston, Jamaica); he has received grants to adapt Haitian music to jazz and out in the Sahara Desert he wrote music for a French film. He says he has been influenced by the widest possible range of writers and soloists, from Morton to Monk and from Bud Powell to Prokofiev.

With such background, and with the evidence of his orthodox rhythm section work on a number of albums, it is not possible to dismiss an album such as this. Frankly, **Echo** is an album for the deeply committed listener who is prepared to move some distance towards the musicians in his appreciation, the title track is an unbroken study in intensity, pivoting around two basic notes and with the seven-man ensemble sounding considerably larger than life at times. There are no solos in the accepted, traditional sense of the term but occasionally one or other instrumentalist emerges to assume a more prominent role. Burrell himself leads the music to climax upon climax with his hard, percussive piano playing, hammering out notes and chords as if he is trying to compete with Sunny Murray in three percussion department. Although it would be easy to belittle a performance as this, it is nevertheless a clear indication of the men's sustained belief in an ideal.

**Peace**, by comparison, moves through more pastoral scenery with Burrell very much in control and Grachan Moncur's distinctive sound evident above the rest. It is some measure of the sheer instrumental control of the seven men that the pitch of excitement is maintained for over twenty minutes. It is an environment such as this that Archie Shepp, in particular, shows how strong a player he is, pitching his sound into and above the vital, raw, surging ensemble. Both works reflect the emotions of a group of young Americans who have just experienced life on a different Continent, across in North Africa. Nineteen-sixty-nine was a period of awakening, of protest and of searching for many black Americans and the jazzmen who attended the Pan-African festival knew how to attract attention to their causes. **Echo** is an album perhaps best described by Leroy Ostransky in his book "Understanding Jazz" (Prentice Hall Inc. Englewood Cliffs) 'bringing the listener's emotional intensity to a high pitch can frequently be accomplished by the simple act of repetition plus that old musical standby, crescendo. (Ravel's **Bolero** is a good example of what can be done with repetition and crescendo.) These techniques, though old-hat to experienced listeners, apparently were not old hat to a 'new-thing' jazzmen, and we must not leave this question without noting that the repetition of musical ideas with simultaneous increase in volume also served to heighten the emotional intensity of the performer. And in this sense the performance was as much for the performer himself as it was for anyone who happened to be listening'.

Alun Morgan

### **Echo -**

Get Back, Italy #GET 320 LP

***A Collection of Avant Garde/Free Jazz/Psychedelia from the BYG/Actuel Catalogue of 1969-1971 -***

Jazz Actuel part 1 -

Charly, UK #707 3CD

Liner Notes: Thurston Moore.

Echo (D. Burrell) 20:21

***A Collection of Avant Garde/Free Jazz/Psychedelia from the BYG/Actuel Catalogue of 1969-1971 -***

Jazz Actuel part 1 -

Get Back, Italy, #GET300 6LP

Liner Notes: Thurston Moore and Byron Coley.

To high energy enthusiasts and noise music cognoscenti **Echo**, alongside moments of Alan Silva's **Seasons**

*triple LP, is considered the ultimate free jazz experience , it is the track to throw on when you want to demonstrate how dangerous the BYG/Actuel series really is - a humongous, infinitely-dense blur of highaction free-blown group dynamics, pianist Dave Burrell came out of Ohio as a music-loving child and attended Berklee School of Music. There, he developed potent skills as a pianist and composer. In Mr. Burrell's music one can hear a syncretic blend that encompasses the history of black classical piano - from Ferdinand "Jelly Roll" Morton to Duke Ellington to Thelonius Monk to Cecil Taylor - creating a distinctly original voice in the process. He made his recording debut on Pharoah Sanders' magnificent '66 date for Impulse, **Tauhid**, then lent his furious and sophisticated pianistics to Patty Waters, Giuseppe Logan, Noah Howard, Archie Shepp, and many others*

Track: Echo (D. Burrell) 20:21

### ***Echo -***

Sunspots, Italy Actuel vol. 20 #SPOT525 2002 CD

**ECHO**, Number One of "Top Ten From the Free Jazz Underground" by Thurston

*Moore: In the fall of 1969 Free jazz was reaching a kind of nadir/nexus. Within the industry it was controversial. Classic traditionalists (beboppers included) were outraged by men in dashikis and sandals jumping on stage and just BLOWING their guts out creating screaming torrents of action. Most musicians involved with this crying anarchy could get no bookings beyond the New York loft set. The French lovers of the avant-garde embraced this African-American scene wholly. This recording is one of many in a series of LP's with consistent design. BYG released classic Free jazz documents by Archie Shepp (his wildest), Clifford Thornton, Art Ensemble of Chicago, Grachan Moncur, III, Sunny Murray, Alan Silva, Arthur Jones, Dewey Redman and many others. A lot of these cats are present on this recording where from the first groove it sound like an acoustic tidal wave exploding into shards of dynamite. (Thurston Moore)*

***A Collection of Avant Garde/Free Jazz/Psychedelia from the BYG/Actuel Catalogue of 1969-1971 -***

Track: Echo (D. Burrell) CD I

Charly Schallplatten, Germany

CDNew 137-3

## ***LA VIE DE BOHEME***

Dave Burrell, leader, arranger, piano, harp

Ric Colbeck, trumpet, piano harp

Grachan Moncur, III, trombone, chimes

Kenneth Terroade, tenor saxophone, flute

Beb Guerin, bass

Claude Delcloo, drums, tympani, chimes

Eleanor Burrell, voice.

Recording Date: December 21, 1969, Studio Saravah, Paris, France

Recording Engineer: Daniel Vallencien.

Produced By: Jean Georgakarakos and Jean Luc Young.

BYG, France #529.330 Actuel Vol. 30 1969-LP

Liner Notes: Dave Burrell and Jean-Max Michel (in French).

Side 1: a. First Act (G. Puccini) 20:00

b. Second Act (first part) (G. Puccini)

5:00

Side 2: a. Second Act (second part) (G. Puccini)

12:00

b. Third Act (G. Puccini) 5:15

c. Fourth Act (G. Puccini) 7:45

Re-issue:

***La Vie de Boheme***

(bootleg CD-R 2006)

### ***AFTER LOVE***

Dave Burrell, leader, piano

Alan Silva, amplified cello, violin

Ron Miller, mandolin, bass, side 1

Don Moye, drums

Bertrand Gauthier, drums, side 1

Roscoe Mitchell, reeds

Michel Gladieux, bass, side 2.

Recording Date: 1970, Paris, France.

Produced By: Pierre Berjot.

America, France # 30 AM 6115 1970-LP

Liner Notes: Robert Levin.

*The profound and sweeping innovations of Cecil Taylor, Ornette Coleman, John Coltrane and Sun Ra in the early 1960s made a virtual infinity of creative possibilities available to the jazz musician. By rejecting what had traditionally been an obligatory allegiance to chord changes, the fixed beat, the song form, the separation of soloist and rhythm section, etc., Taylor Coleman, Coltrane and Sun Ra liberated jazz from the 'groove-dunk-soul' dead end into which these increasingly constricting disciplines and formats had ultimately led it. Through their introduction of, among other things, collective improvisations, atonality and the notion that no sound or combination of sounds can necessarily be considered unmusical, they gave the jazzmen an opportunity to explore and express a whole new galaxy of ideas and emotion.*

*Of the great number of remarkable young musicians who have emerged in the last decade to take advantage of the new 'free' tradition, and to create exciting new ways of organizing and structuring sound, pianist-composer Dave Burrell is certainly among the boldest and most imaginative.*

*Burrell, who was born in Middletown, Ohio September 10, 1940, was into music almost from infancy - an uncle played saxophone in Lionel Hampton's band and his mother was a pianist in a Baptist church. Moving to the south at an early age, Burrell spent much of his adolescence playing with rhythm and blues groups before returning to the Midwest to attend University of Ohio. Later he went to the Berklee School of Music in Boston where he spent four years becoming thoroughly acquainted with the work of the European masters as well as the entire spectrum of the black musical tradition. When he graduated in 1965 he journeyed immediately to New York where he has since gigged and/or recorded with nearly everyone associated with the New Music, notable Archie Shepp, Pharoah Sanders, Sunny Murray, Marion brown, Grachan Moncur, Guiseppi Logan, and Alan Silva.*

*As both a pianist and a composer (in the former capacity he belongs to the line which runs from Jelly Roll Morton through Duke Ellington, Thelonius Monk and Cecil Taylor) Burrell is a musician possessed of extra-ordinary resources - technical, emotional and intellectual. His music makes use of a great variety of materials, energies and devices, and it is also a music that is in a continual state of flux.*

*Burrell has now recorded four albums under his own leadership and each one has explored a different avenue of expression and a different way of using conventional and unconventional instruments in the context of the small ensemble. In this album, for example, he has, with the use of two drummers on the title track **After Love**, set about examining the possibilities of an especially heavy and steady drum line beneath the improvising string and woodwind instruments. (On an earlier date featuring Sunny Murray, he was into the completely opposite approach of a totally integrated drum expression). Burrell also wanted to achieve, in this set, a kind of questions and answer interplay among the musicians by fashioning a structure that was conducive to acute*

responsiveness and rapport. Still more, he wanted to experiment with using strings - the cello and mandolin - as horns, and to accompany them as he might a horn. In **My March** he goes further, allowing each of the musicians the option of choosing his own key while searching out all the possibilities of a 'march feeling'.

That Burrell's 'experiments' on this album are fully realized and successful is due in a small measure to the assistance he has received from some exceptionally strong American and European players, particularly Chicago reedman Roscoe Mitchell and cellist Alan Silva. Burrell was working with these men in Paris at the time of the recording date and together they have produced a record that contains startling and moving music; music that is full of heat, tension, wit and surprise and which at once re-affirms the richness of his new esthetic and extends it.

(Robert Levin)

Side 1: After Love (D. Burrell) 21:39

Side 2: My March (D. Burrell) 22:05

Re-issue:

**After Love -**

Piccadilly, UK #PIC-3519 1980-LP

**After Love -**

Free America, EU #067 867 -2, 2005-CD

After Love Part I "Questions and Answers" (D. Burrell) 21:42

After Love Part 2 "Random" (D. Burrell) 7:03

My March (D. Burrell) 22:03

Liner Notes: Phillippe Carles

*When, in 1969, a young journalist named Paul Alessandrini proposed a series of "express Portraits" to Jean-Louis Ginibre, Chief Editor of "Jazz Magazine", to be published under the title "The New Heads of the New Music", Dave Burrell, aged 29, was probably the most discreet and apparently the most "serious" (no doubt because he wore glasses!) of the eleven musicians chosen. Musically - he'd already produced some phonographic evidence - this pianist was neither the least 'turbulent' nor, literally, the least iconoclastic. This was reason enough for him to have been selected among the whole 'bunch' of freejazzmen who'd just landed in Paris from New York and Chicago, and who immediately scattered throughout the capital's studios and jazz clubs (not to mention other spaces, sometimes institutions, which had never heard as much...). A few jazz fans, and also professionals who were novices where 'new jazz' was concerned, but were excited by the scent of surprise inherent in this music, undertook the financial risks; after all, wasn't their aim to sell this music that seemed to turn its back on most of the commercial criteria reigning over the music business? As for Burrell (no relation to guitarist Kenny Burrell, nor the New Orleans pianist Duke Burrell), if his biography remains extremely concise (are lucky musicians those without a story?), at least Alessandrini informed us that he 'was born on September 10th, 1940 in Middletown, Ohio of parents originating in Mississippi and Louisiana. When he was still a child he lived in a musical atmosphere: his mother played piano and organ, and sang spirituals in a Baptist Church (Note: Baptist religious services were the most propitious in terms of musical paroxysms and collective trance phenomenal. His father, a union man, defended black workers rights. For four years he studied music at Berklee School of Music*

*and at the Boston Conservatory, then for two years at the University of Hawaii. He lived in the heart of the Black ghetto, in Cleveland and Harlem, while making frequent trips to the 'paradise' of Hawaii. He recorded with Giuseppe Logan, Marion Brown (Juba-Lee, Three for Shepp). Pharoah Sanders (still spelt 'Pharaoh' at the time), (Tauhid), then under his own name for Douglas (High). Deeply marked by his recent stay in Algiers, he's just recorded two compositions conceived over there, under the general title of 'Echo': with himself leading, there are Archie Shepp, Grachan Moncur, III, Sunny Murray, etc' (In 'Jazz magazine' No. 171, October 1969). We would later learn that his name was actually Herman Davis Burrell III: that is was his mother who initiated him to jazz: that in Boston he sometimes played with the very young drummer Tony Williams and saxophonist Sam Rivers (two indispensable pioneers who later appeared in the Blue Note catalogue and then alongside Miles Davis); that in 1965, in New York, he'd formed the Untraditional Jazz Improvisational Team with Byard Lancaster (reeds), Sirone (bass), and Bobby Kapp (drums); that three years later with Moncur (trombone) and drummer Beaver Harris, he'd created a musical variable-geometry collective, the 360 Degree Music Experience, with the motto: 'from*



*ragtime to no time at all." Such a stance of absolute openness is something that would cross the pianist composer's entire output, from prime percussion to Giacomo Puccini (he was indeed to tackle a rereading of some of the great arias from 'La Vie De Boheme') with amongst other decisive moments, his sole physical contact with the African continent during the Algiers Pan-African festival. Like other pianistcomposers, notably Sun Ra and Jaki Byard, Dave Burrell invented an approach for himself which might be superficially qualified as 'plural', indeed 'schizophrenic. Classical, traditional here, and unbridled, 'free' there... Like a kind of Dr. Jekyll & Mr. Hyde. In fact, here as there (and as in Stevenson's novel), it's a question of one and the same being, the same 'soul', ensuring the indisputable continuity of this apparent stylistic patchwork. The continuum of which saxophonist Archie Shepp spoke not long ago, that Great Black Music returning to the words of the musicians in Chicago's A.A.C.M. (Association for the Advancement of Creative Musicians), or again in all the music that exists, in the phrase of the Philadelphian Byard Lancaster; between 'Sex machine (James brown) and 'A Love Supreme' (John Coltrane): such is the profound unity of the Burrell universe with, obviously, a whole range of singularities, 'distinctive features' with a juxtaposition and mingling of his taste for classical forms and virtuosities, notably with the piano's African-American pioneers (ragtime, stride, boogie...), or, as in this 'After Love' for a March tempo that's distended and distorted to anamorphosis and verbal explosions. This reminds us that these were joyous militant years, and that forbidding was still forbidden - even to mix the sounds of an electric cello, or a violin and a mandolin, to associate a multi-blower from Chicago (and The Art Ensemble' Of...) Roscoe Mitchell, the Art Ensemble's percussionist (Don Moye), a former partner of Cecil Taylor and Sun Ra (Alan Silva) with young Parisian rhythmicians (Michel Gladieux, who was part of the Dharma quintet, and Bertrand Gauthier, who dropped his sticks in favour of a camera), and therefore to play-enjoy without hindrance. Who mentioned nostalgia? It's just a moment in history.*

***After Love*** –

Universal Records, USA

#067 867 -2 CD

***ONLY ME***

Dave Burrell, solo piano, arranger.

Recording Date(s): October 12, 1973. Iino Hall, Tokyo, Japan.

Recording Engineer: Kunio Arai.

Produced by: Kuniya Inaoko and Kazuo Harada.

Trio Records, Japan. #PAP-9025 LP

Side 1: a. Margy Pargy (D. Burrell) 4:40

b. Lush Life (B. Strayhorn) 15:52

Side 2: a. 8<sup>th</sup> Ave. Rendez-vous Blues (D.

Burrell) 22:21

***DREAMS***

*Dave Burrell Duo*

Dave Burrell, leader, piano, percussion

Motoharu Yoshizawa, bass.

Recording date: November 30, 1973. Iino Hall, Tokyo, Japan.

Recording Engineer: Kunio Arai.

Produced By: Kuniya Inaoko and Kazuo Harada.

Trio, Japan #PAP-9010 LP

Liner Notes: Dave Burrell.

Side 1: Red-Black (D. Burrell) 19:18

Side 2: Green/Day Dream (D. Burrell/D.

Ellington-B. Strayhorn) 19:46  
Re-issue:  
Polystar Jazz Library, Japan  
#MTCJ-551 10/10-2003 (CD)

### ***BLACK SPRING***

Dave Burrell, leader, arranger, piano  
Hart LeRoy Bibbs, poet.  
Recording date: March 8, 1977.  
Studio Sysmo, Paris, France.  
Produced By: Gerard Terrones and Jacques Bisceglia  
Marge, France #06 LP  
Liner Notes: Hart LeRoy Bibbs's poem "Black Spring".  
Side 1: a. Black Robert (D. Burrell) 2:10  
b. Teardrops for Jimmy (D. Burrell) 9:45  
c. Lovedance (D. Burrell) 8:30  
Side 2: a. Black Spring (D. Burrell/H.L. Bibbs)  
8:15  
b. Willow Weep For Me ((Ronnell) 6:50  
c. Booking In My Dreams (D. Burrell) 5:15

### ***TEARDROPS FOR JIMMY***

Dave Burrell, solo piano.  
Recording date: September 27, 1977.  
National Recording Studios, New York, NY.  
Recording Engineer: Jim McCurdy.  
Produced By: Yoshio Ozawa.  
Denon/Nippon Columbia, Japan XY -7574 1978-LP  
Side 1: a. Love Dance (D. Burrell) 10:43  
b. Cat Food Blues (D. Burrell) 5:13  
c. Teardrops for Jimmy (D. Burrell) 5:48  
Side 2: a. Hypnosis (G. Moncur, III) 12:25  
b. Sophisticated Lady (D. Ellington) 7:42  
Re-issue: ***Dave Burrell Plays Ellington and Monk -***  
Denon/Nippon Columbia, Japan.  
#DC-8550 CD-1989

### ***ROUND MIDNIGHT***

*Dave Burrell Duo*  
Dave Burrell, leader, piano  
Takashi Mizuhashi, bass.  
Recording Date: April 2<sup>nd</sup> and 3<sup>rd</sup>, 1978. Nippon Columbia's 1<sup>st</sup> Studio, Tokyo, Japan.  
Produced By: Yoshio Ozawa.

Denon/Nippon Columbia, Japan #YX-7451-ND 1/1979-LP

Liner Notes: Hideo Eguchi.

Side 1: a. Straight, No Chaser (T. Monk) 8:30

b. 'Round Midnight (Hanighen/

Williams/T. Monk) 8:30

c. Blue Monk (T. Monk) 4:27

Side 2: a. Black Robert (D. Burrell) 5:20

b. No Games (D. Burrell) 6:33

d. New York (D. Burrell) 9:27

Re-issue:

***Dave Burrell Plays Ellington and Monk -***

Denon/Nippon Columbia, Japan #DC-8550 1989-CD

## ***LUSH LIFE***

*Dave Burrell Duo*

Dave Burrell, leader, piano

Takashi Mizuhashi, bass.

Recording Dates: April 2<sup>nd</sup> and 3<sup>rd</sup>, 1978.

Nippon Columbia's 1<sup>st</sup> Studio, Tokyo, Japan

Produced By: Yoshio Ozawa.

Denon/Nippon Columbia, Japan #YX-7533-ND 3/1979-LP

Liner Notes: Hideo Eguchi.

*This PCM album, recorded at Nippon Columbia's 1st Studio in Tokyo, in April 1978, introduces Dave Burrell as an active member of a new generation of jazz piano soloists. And as a composer of world stature in the new generation of jazz.*

*Accompanied by Japan's own Takashi Mizuhashi on bass, Dave Burrell plays four piano solos of compositions associated with the Duke Ellington orchestra, namely **In A Sentimental Mood**, **Lush Life**, **Come Sunday**, and **A Flower Is A Lonesome Thing**. Dave's style of playing suits every change in mood and every note is captured for your hi-fi listening pleasure through the medium of PCM recording.*

*Following his new interpretations of the four jazz compositions, two each alternatively by Duke Ellington and Billy Strayhorn, he takes time out to introduce four compositions of his own. And you will be amazed at the contrast between the old and the new. In the generation of jazz, as pioneered by Dave Burrell, the piano solo is a complete orchestral work, played with a vitality and a vivacity for all music lovers throughout this depressed world to enjoy.*

*Indeed, all of the new jazz numbers composed by Dave Burrell, namely **Mexico City**, **Trade Winds**, **Crucificado**, and **Budapest Conclusion**, are worldly titles which under-rate the immortal music that you will hear via this PCM recording. In addition, the accompaniment by Takashi Mizuhashi on bass enhances Dave Burrell's solo work to an exciting pitch of international jazz stature. And this PCM album was produced by Yoshio Ozawa for Nippon Columbia., Ltd. When the cherry blossoms were about to bloom in Japan. Maybe it's just a coincidence, but the new generation of jazz started to bloom when Dave Burrell recorded his four new compositions on Tokyo for world posterity.*

(Hideo Eguchi 11/20/78)

Side 1: a. In A Sentimental Mood (D. Ellington)

5:20

b. Lush Life (B. Strayhorn) 6:58

c. Come Sunday (D. Ellington) 4:47

d. A Flower Is A Lonesome Thing (B. Strayhorn) 2:04

Side 2: a. Mexico City (D. Burrell) 3:05

- b. Tradewinds (D. Burrell) 7:02
- c. Crucificado (D. Burrell) 4:54
- d. Budapest Conclusion (D. Burrell)  
3:42

Re-issue: ***Dave Burrell Plays Ellington and Monk -***

Denon/Nippon Columbia, Japan.

#DC-8550 CD-1989

***The Most Relaxing Jazz Music in the Universe-***

Denon, Japan

#795041724120 06/17/2003 CD

- 1. In A Sentimental Mood (D. Ellington)
- 2. Lush Life (B. Strayhorn)

### ***DAVE BURRELL PLAYS ELLINGTON AND MONK***

*Dave Burrell Duo*

Dave Burrell, leader, piano

Takashi Mizuhashi, bass

Recording Dates:

Track 7 recorded September 27, 1977, National Recording Studios, New York City, New York.

All other tracks: April 2<sup>nd</sup> and 3<sup>rd</sup>, 1978. Nippon Columbia's 1<sup>st</sup> Studio, Tokyo, Japan

Produced By: Yoshio Ozawa.

Denon/Nippon Columbia, Japan #DC-8550 CD-1989

Tracks:

- 1. In A Sentimental Mood (D. Ellington)
- 2. Lush Life (B. Strayhorn)
- 3. Come Sunday (D. Ellington)
- 4. Straight, No Chaser (T. Monk)
- 5. 'Round Midnight (D. Ellington)
- 6. Blue Monk (T. Monk)
- 7. Sophisticated Lady (D. Ellington)
- 8. A Flower Is A Lovesome Thing (B. Strayhorn)

*Dave Burrell Plays Ellington and Monk* is a re-issue of *Teardrops for Jimmy*: track #7;

*Lush Life*: tracks #1, 2, 3 and 8, *Round Midnight*.

Re-issue:

***The Most Relaxing Jazz Music in the Universe-***

Denon, Japan CD-06/17/2003

- 1. In A Sentimental Mood (D. Ellington)
- 2. Lush Life (B. Strayhorn)

### ***WINDWARD PASSAGES***

Dave Burrell, solo piano

Recording Date: September 13, 1979. Live at the Foyer Stadttheater, Basel, Switzerland.

Produced By: Pia and Werner Uehlinger.

Hat Hut, Switzerland #2R05 1980-2LPs

Liner Notes: Monika Larsson "Menehune Messages" from WINDWARD PASSAGES

Side 1: a. Overture: Windward Passages (D.

Burrell) 5:32

b. Punaluu Peter (D. Burrell/M. Larsson) 7:12

c. Stepping Out (or, Monday Night Death Rehearsal) (D. Burrell/M. Larsson)

4:00

Side 2: a. On A Saturday Night (D. Burrell/M.

Larsson) 5:55

b. Sarah's Lament (D. Burrell/M. Larsson) 5:35

c. Menehune Messages/Heritage Carnival (D. Burrell/M. Larsson) 4:49

Side 3: a. Teardrops for Jimmy (D. Burrell)

5:16

b. I Want To See You Everyday Of Your Life (D. Burrell/M. Larsson) 5:11

c. Black Robert (D. Burrell) 5:19

Side 4: a. My Dog Has Fleas/Polynesian

Dream/Popolo Paniolo (D. Burrell/M. Larsson)/Embraceable You (G.

Gershwin) 13:20

b. Am Rag (D. Burrell) 4:55

Re-issues:

### ***Windward Passages -***

Hat Art, Switzerland #2025 Box set 1986-2LPs

Liner Notes By: Lee Jeske:

*In the summer of 1978, Dave Burrell began work on a jazz opera called **Windward Passages**. With libretto by Dave's wife, Monika Larsson, **Windward Passages** was to be an account of a black youth, a pianist, coming of age in, of all places, Hawaii, at about the same time that Hawaii was becoming the 50th United State. The story is basically Dave's own - his father moved the family from Cleveland to Hawaii in the late -'40s, when Dave was about six or seven - and it was intended as a genuine jazz opera; that is to say, the music was definitely jazz, and the themes and the presentation were definitely, well, operatic.*

*As of this writing, in early 1986, **Windward Passages** is complete. As Dave sums up the libretto:*

*"It's just a black family moves into the valley and the son and several other children in the valley form a rhythm and blues group. They play for the statehood celebration and then they get into an argument about how everybody got to the islands; how the Chinese boy's ancestors came, and so on and so forth. There's a few murders in there, and the black kid falls in love with a Japanese war-baby girl. Then the land developer - he is the villain - comes in in the third act and takes everybody's land away. Basically".*

*The music contained herein, recorded just over a year after **Windward Passages** was first conceived, contains many of the seeds of the opera; after numerous revisions - done in New York, Hawaii and Sweden - **Stepping Out**, **Heritage Carnival**, **Teardrops for Jimmy**, and **Black Robert** have been dropped, and **Polynesian Dreams** have become a motif in a section called **It's Not A Night For Celebration**. The rest of the double LP - with the exceptions of **Embraceable you**, of course, and Dave's earlier **AM Rag** - are included in the final three act version of **Windward Passages**.*

*I have to admit here that I am worried about all this talk about opera; worried that you, the reader, will look at this and think, "This is the score for an opera? Gee, I thought it was a solo jazz piano record".*

*The reason I am worried is because this is a solo jazz piano record of uncommon freshness, wit, and swing. Dave Burrell is, to my mind, one of the most delightful, most original, and most enjoyable pianists and composers in jazz. This double LP - chock full of Dave's unique ragtime/stride/bebop/free jazz style (I called it 'rag-bop' some years ago) - is one of my favorite solo jazz piano LP's in recent years: not only is the playing scintillating and full of joy, but the compositions are memorable and durable. One listen and they stick in your musical crow - an unbelievably rare quality in jazz composition these days. Having read*

the libretto of **Windward Passages**, I am equally enthusiastic about its status as a true jazz opera. But what we have here is not an opera - it's this wonderful LP's.

For the life of me, I can't imagine why Dave Burrell is not more widely known. The son of musical parents - in fact, his mother, Eleanor, sang quite a bit in Hawaii, and was a popular radio personality there - Dave Burrell left the islands in 1960 and went to Berklee. It was there - during the time that avant garde jazz was making its first splash - the unique Dave Burrell style began to gel.

"I have always wanted to play some stride and some ragtime" he told me a few years ago. "I felt at that point that I wanted to have a style and I listened for a long time during those years to Horace Silver and Thelonius Monk and Bill Evans. I felt that the only pianist who was using any amount of left hand who was popular with the students was Monk. When we looked back to the '20s, '30s, and '40s, it was real hazy. As a community of students, the accent wasn't on anything like that, and I knew I would secretly like to explore that some more - boogie woogie and left hand stride as well as free improvisation and so forth. There was always a real feeling that I was a little different in Boston, because I would employ the ragtime with the free jazz, sometimes in the same gig and sometimes in the same composition".

When Dave moved to New York - during the mid-'60s - he made associations that caused him to temper the more traditional aspects of his style in favor of the more avant-garde. In the '70s, when everybody started looking backwards and 'in the tradition' became something of a catch phrase, Dave Burrell's rag-bop style was right in the vanguard. Yet after 15 albums as a leader - including this one - some 40 albums as a sideman, including 19 with Archie Shepp, and two albums with the 360 Degree Music Experience, which Dave co-led, and, as of this writing, again co-leads, with Beaver Harris, Dave Burrell is still not a household jazz name. And part of the reason is because for the past eight years Dave Burrell has been concentrating on **Windward Passages**. For a number of those years, he and Monika Larsson lived in Sweden, where they had the opportunity to run through the second act, the **Overture**, and **Punaluu Peter** with Swedish student musicians. But now Dave is back in the States, and concentrating on bringing **Windward Passages** to fruition.

"Every time I take a look at the opera in Lincoln Center", that told me a few years aback, "I feel that I'd like to see my opera placed there, or somewhere with that kind of atmosphere. As I look at the Metropolitan Opera rehearsals I realize that it's very seldom that they do a contemporary opera and I've never seen them doing any opera with improvisation, or a jazz opera. So I took that as a goal, though some other aggregation would probably be more realistic. But I definitely want to have the most professional treatment that is possible".

(Interestingly, in 1969, Dave Burrell recorded a jazz version of Puccini's **La Boheme**, called **La Vie de Boheme**, for BYG - a record that included the vocals of Eleanor Burrell.)

**Windward Passages** is an important work - both in this early solo piano version and as a full scale opera. And Dave Burrell's time has come - the wind is bound to blow in that direction.

In 1967, an article in the Honolulu Advertiser had this to say about Dave Burrell: 'Hawaii has a new musical star on the horizon. He doesn't play slack key guitar or strum a uke. He speaks Hawaiian like a native'. Hawaii can claim him, even though he's playing the 'new music' of jazz and not 'Lovely Hula Hands or Lahianaluna'.

But forget all of that; forget the stuff about the opera and the talk about librettos, forget the Hawaiian aspect of this, forget everything. I'm confident that **Windward Passages** will see life as a groundbreaking American opera, but forget that for now. The bottom line here is this: this is one hell of an album, a tour de force of solo piano, and it is jam-packed with pleasure. See you at the opera house!

(Lee Jeske, January 1986)

Windward Passages - -

Hat Art, Switzerland #6138 1994-CD

Liner Notes By: Lee Jeske and Monika Larsson "Sarah's Lament" and "I Want To See You Everyday Of Your Life" from WINDWARD PASSAGES.

## **DAYBREAK**

*Dave Burrell Duo*

Dave Burrell, leader, arranger, piano

David Murray, tenor saxophone, bass clarinet.

Recording Date: March 30, 1989.

Morning Star Studio, Springhouse, PA.

Recording Engineer: Glenn Barratt.

Produced By: Sam Charters.

Gazell, USA #GJCD 4002

Liner Notes: Sam Charters.

*It would be less than honest to deny that today's jazz is difficult music. Jazz now is post-Louis, post-Bird, post-Trane, post-Ornette, and post-Ayler, and that's a complex and demanding musical background to deal with. The changes in jazz have come with such bewildering speed that it would also be less than honest to deny that the jazz audience has had a lot of difficulty keeping up with what has happened. Jazz is going through one of its most vital periods of change and growths, but the audience is so limited for what the new musicians are doing that sometimes they seem to be doing it for themselves.*

*Some names, however, have already begun to emerge as distinct personalities in the new style, and it's these musicians who will give this moment in jazz its own definition. Dave Burrell is the kind of multitalented performer who characterizes the new idiom. When he's out on the road he works with Archie Shepp's Quintet or David Murray's Octet, and he often works with fellow Philadelphia musicians Sunny Murray and Khan Jamal. When he's at home in Philadelphia he is Artist-in-Residence for the Pennsylvania State Council on the Arts, working with a grant to complete his jazz opera, 'Windward Passages'.*

*Dave has worked and recorded as a soloist and as a leader of his own groups, and when I ask him who he'd like to work with on a duet album his first suggestion was David Murray. 'We think a lot alike about things when we play'. Seeing them together you wouldn't think of them as alike. Dave is tall and thin, quiet and self-absorbed, almost ascetic in his appearance. David is shorter and chunkier, and there's an immediate physicality in the way he moves and plays his horn. Their backgrounds are also different. Dave was born in Ohio, but he was raised in Hawaii and began his studies at the University of Hawaii in Honolulu, while David was born in Berkeley and did his first playing in the Bay Area, working with all kinds of music and styles.*

*Musically, however they do think alike. They have played together for many years, and they have an almost distinctive sense of what the other one is going to do. They are each uncompromising individualists, but when they worked together in the studio recording these duets they had an uncanny ability to step in and out of each other's musical idiom. David's horn line would pick up a figure from Dave's percussive bursts on the piano, and Dave's piano figures would build from a suggestion in David's melody. In the ensemble sections they would immediately find the emotional equivalent of what the other was doing. They were working from sketch arrangements, and when they developed the ideas beyond the basic sketch arrangements, and when they developed the ideas beyond the basic sketch they could follow each other's shifts in phrasing and melody without having to plan what they each other would play next. The music was tightly structured, and at the same time it had a freely roaming spontaneity.*

*Three of the pieces are Dave's, one of them, **Blue Hour**,*

*Based on a long poem by his wife, Monika Larsson. David's piece is the duet for bass clarinet and piano, **Sketch #1**. Each of the pieces is complex, absorbing, and intensely musical. It is the new jazz, and for listeners whose ears are adjusted to jazz, of an earlier era it may be difficult to absorb, but it is jazz that has grown out of the world today, and it is as unique and as exciting as anything that jazz yet produced.*

(Sam Charters)

Track 1: Daybreak (D. Burrell) 12:03

2: Sketch #1 (D. Murray) 9:49

3: Blue Hour (D. Burrell/M. Larsson)  
13:45

4. Qasbah Rendezvous (D. Burrell) 8:21

## ***THE JELLY ROLL JOYS***

Dave Burrell, solo piano

Recording Date: June 5-6, 1991.

Morning Star Recording Studio, Springhouse, PA.

Recording Engineer: Glenn Barratt.

Produced By: Sam Charters.

Gazell, USA #GJCD4003

Liner Notes: Sam Charters

*Jazz, certainly has had its share of characters, but it's hard to think of any musician in jazz who was as colorful as complex as Ferdinand La menthe - as he liked to call himself - or Jelly Roll Morton, as the world got to know him. He started as a teenage bordello pianist in New Orleans at the turn of the century, then for the next ten years or so he worked out of Los Angeles on the black vaudeville circuit as a so-so comedian and eccentric dancer, and during World War I years he ran a series of night clubs and gambling rooms in the Watts district.*

*At the same time he spent most nights on a piano stool, playing, singing, and working on a new kind of jazz piano compositions. One afternoon in 1923 he showed up at the offices of Melrose Music in Chicago wearing a red bandana and a Stetson hat so they'd know he was from out west. He announced to anyone who was listening that he was the world's greatest jazz pianist - and sat down at the office piano and proved it. Since the Melrose Brothers had just published one of his pieces, and it was beginning to sell, they listened, and his recording career began a few weeks later. Over the next year he managed to record most of the compositions he'd been working on all those years, including a session on July 9, 1924 when he recorded nine of his greatest, and most complex pieces, in a single afternoon.*

*For Dave Burrell, who has a rich and varied jazz career himself, his recent discography of Jelly Roll's music was a delightful revelation. As he said in a recent interview for an NPR documentary on Jelly Roll, 'He is the most important American jazz composer to date. Morton seems to be the embryo of the jazz piano'.*

*What drew Dave to the music was its complexity, and its richness. As he said, the music is like an orchestra - which is exactly how Jelly Roll described his playing himself. For Dave, '...Jelly Roll's music I've found to be among the richest, most pure music in the world. Nothing in the jazz repertoire is more challenging, and nothing really that I've ever played on the piano - period - is more difficult'.*

*Jelly Roll said somewhere that everybody ought to write some "Joys" to get away from all those blues, so here are two of his 'joys', **The Pearls**, a fascinating composition from the late 'teens named for a waitress in Tijuana, and **Freakish**, a harmonically complex piece from the late 1920s. And here are **New Orleans Blues**, **The Crave**, and **Spanish Swat**, three of the pieces he wrote with what he called the 'Spanish Tinge'. He thought that all of jazz could do well to add a little flavor - the habanera and tango beats he learned from the Caribbean, and from the Mexican musicians he heard in his California years. In each of the pieces Dave has blended what Jelly Roll played with solo selections of his own, and the final performance is a brilliant insight into Jelly Roll's musician idiom.*

*Dave also, as part of his own repertoire, has for years been playing his own 'stride' versions of some Bop classics, and they have the feel of Jelly Roll's music so this seemed to be the place to get them on disc. Also here are two of Dave's own compositions that catch the same mood. **A,M, Rag**, a perky ragtime piece that sounds like the old Missouri folk ragtime of turn of the century, and **Popolo Paniolo**, a dance piece from the jazz opera he is composing with his wife Monika Larsson, 'Windward Passages'. Here are some of Dave Burrell's "joys", to go along with Jelly Roll's, and the result is a breathtaking display of some new - and old - facets of jazz composition.*

(Sam Charters)

- Track 1: The Pearls (J.R. Morton) 6:38
2. New Orleans Blues (J.R. Morton) 4:05
3. Billy's Bounce (C. Parker) 1:57
4. Spanish Swat (J.R. Morton) 6:42
5. Giant Steps (J. Coltrane) 2:04
6. Freakish (J. R. Morton) 6:42
7. A.M. Rag (D. Burrell) 3:00
8. Popolo Paniolo (D. Burrell/M. Larsson) 2:55
9. The Crave (J. R. Morton) 4:39
10. Moment's Notice (J. Coltrane) 2:29



## ***IN CONCERT***

*Dave Burrell Duo*

Dave Burrell, leader, arranger, piano

David Murray, tenor saxophone.

Recording Date: October 12, 1991. Live Radio SRC: Jazz Sur le VIF. 9<sup>th</sup> Festival International de Musique Actuelle de Victoriaville, Canada.

Produced by Michel Levasseur.

Victo, Canada # cd016 1992-CD

Liner Notes: Monika Larsson: "Intuitively"

Track 1. Punaluu Peter (D. Burrell) 12:41

2. Hope Scope (D. Murray) 11:13

3. Ballad for A Black Man (D. Murray) 10:35

4. Intuitively (D. Burrell/M. Larsson) 9:22

5. Teardrops for Jimmy (Dedicated to Jimmy Garrison) (D. Burrell) 7:10

## ***BROTHER TO BROTHER***

*Dave Burrell Duo*

Dave Burrell, leader, arranger, piano

David Murray, arranger track 2, bass clarinet.

Recording Date: December 3, 1992.

Morning Star Studio, Springhouse, Pennsylvania.

Recording Engineer: Glenn Barratt.

Produced By: Sam Charters.

Gazell, USA #GJCD4006 1993-CD

Liner Notes: Sam Charters, Monika Larsson "Brother to Brother", "Think What It Means To A Woman".

*At moment, like these, when jazz has won back a little of the noisy attention it had in the 1950s, there is the tendency to rush to turn it into some kind of pop music, and suddenly there's a lot of media excitement over the youngest and the newest of the tenors or the guitarists, and there is a nervous impatience to get everyone on record before they do something irreparable to their career, like turn 20.*

*Jazz, however, doesn't work that way. There has to be the young talent there, but it takes years for a great jazz artist to find his own idiom. If you don't believe it, just listen to the clumpy solos Coleman Hawkins recorded during his first three or four years with Fletcher Henderson, or even Bird's solos with Jay McShann. The obvious talent is there, but the original voice hasn't emerged.*

*Dave Burrell and David Murray have been through the hard years when they formed their styles, and today they are two of the most complete and richly accomplished musicians on the jazz scene. They are also close friends, and Dave has been touring for several years with David's various combinations of octets, big bands, and quartets. Their duo recording for Gazell in 1989, **Daybreak**, (GJCD 4002), was their first in this combination, but it was a brilliant achievement. Reviewers said, among other things: 'Burrell's touch is firm, his quirky rhythmic figures capture your ear, and his quicksilver solos often unfold with a radiant logic as Burrell stairsteps his way through harmonic progressions that lesser pianists only dream of being able to master. The title selection is especially moving in its evocation of day unfolding...Strongly recommended...' (Louisiana Weekly). 'Murray can sound sweet and academic at times, but only to provide contrast to more powerful fare, including altissimo, staccato tongue slaps and mock warbling..Together they pace the set so that supersonic piano-and-tenorline lead into ballad passages and back into a spirited electric sparkling' (Jazz Forum)*

*Since recording **Daybreak** they have appeared as a duo for several festivals, and the experience has added some great precedents, like King Oliver and Jelly Roll Morton's King Porter's Stomp or Louis Armstrong and Earl Hines Weatherbird Rag, hasn't become the widely exploited musical format that it will certainly*

be in the future, they've used the opportunities to explore the dimensions of what they can create together. This new recording shows a startling range, from the unique 'swing-composition **The Box** to the pounding free jazz sections of the title piece **Brother to Brother**. There is also a loving and romping tribute to Jelly Roll Morton, **New Orleans Blues**, which continues the exploration of Jelly Roll's music Dave began so promisingly in his Gazell album, **Jelly Roll Joys** (GJCD 4003)

Along with their enormous skills as instrumentalists both Dave and David also bring their compositional talent to the duo. David's composition on the album, **Icarus**, was performed (in a different arrangement) with the American Jazz Orchestra in 1992 and critic Peter Watrous described it as '... Gil Evans-like... (with) real heft.' Dave has contributed four new compositions, all of them recorded here for the first time. Two of the pieces were inspired by poems written by his wife Monika Larsson. Although they write songs together, their creative method here is different. Monika's poem comes first, and it becomes the emotional and structural inspiration for Dave's compositions. The text of the title poem gives the wrenching emotions of the music even more urgency.

(Sam Charters)

*Brother to Brother*

*To you, who*

*Puts a bullet thru an old man*

*With no shame,*

*Who maims your brother;*

*Any brother you can claim.*

*To you, who*

*Thinks your*

*Dreams will never last*

*To you, who*

*Will be nothing but the maker*

*Of your past:*

*In the ballad of your life,*

*That's been nurtured*

*By the threads of love*

*You must believe*

*That your future*

*Will be brighter*

*Then your past*

*May the spirit of God*

*lift you and bear you to*

*The reach of the peak*

*Of all that you are*

*Show you*

*To the other side of your dreams*

*And bring you home at last*

*To you, who*

*Puts a bullet through an old man*

*With no shame,*

*Who maims your brother;*

*Any brother you can claim*

(Monika Larsson)

Track 1: The Box (D. Burrell) 7:04

2. Icarus (D. Murray) 8:52

3. Dancing With Monika (D. Burrell) 6:48

4. New Orleans Blues (J. R. Morton) 5:11

5. Brother to Brother (D. Burrell/M. Larsson) 7:29

6. Think What It Means To A Woman (D. Burrell/M. Larsson) 10:39

**WINDWARD PASSAGES**

David Murray, Co-leader, tenor saxophone

Dave Burrell, co-leader, arranger, piano

Monika Larsson, voice.

Recording Date: December 8, 1993.

Mu Rec Studio, Milan, Italy.

Recording Engineer: Paolo Falascone.

Produced By: Giovanni Bonandrini.

Black Saint, Italy # 120165-2 1997-CD

Liner Notes: W. Royal Stokes and Monika Larsson "Cela Me Va".

Track 1. Sorrow Song (for W.E.B. DuBois) (D.

Murray) 8:29

2. It Hurts So Much To See (D. Burrell/M. Larsson) 8:00

3. Naima (Take 2) (J. Coltrane) 11:33

4. Cela Me Va (D. Burrell/M. Larsson) 5:26

5. The Crave (J. R. Morton) 6:04

6. Zanzibar Blue (D. Burrell) 9:22

7. Conversation With Our Mothers (D. Murray) 6:09

8. Naima (Take 1) (J. Coltrane) 13:59

### ***DAVE BURRELL JOYS: ESQUISSESS FOR A WALK***

Dave Burrell, leader, arranger, piano

Daniel Huck, alto saxophone, vocals

Carl Schlosser, tenor saxophone, flute

Ricky Ford, tenor saxophone

Bruno Rousselet, bass

Didier Levallet, bass

Chris Henderson, drums

Paco Sery, percussion

Francis Varis, accordion.

.

Recording Dates: March 10 and October 16, 1996. Studio Daniel Deshays, Paris, France.

Recording Engineer: Daniel Deshays.

Produced By: Jacques-Etienne Crouzet.

Nocturne, France #NTCD 319 CD

Liner Notes: Jacques-Etienne Crouzet.

*This CD is dedicated to Jacques Etienne and Marthe Crouzet and their family, Lola, Michel, Fanelie, and Bimus for their love of music and life. Special thanks to Daniel Deshays, Rene di Rollo, Suzanne Plasse and Muriel Berthelie. Thank You.*

(Dave Burrell and Monika Larsson)

*This CD is not perfect: it is alive. Fruit of meeting in which chance is not missing, this music is brought up on complicity springing from the temporary confluence of free man's life, jazzmen, in short!*

*Dave Burrell chisels his work with obstination and rigor, making a risky bet on transparency and simplicity. He obviously gives us a jazz which is nearly timeless., accessible at once, fully adventurous. Born to jazz at the same period (stirring times) as Dave, Daniel Huck, as for him, devotes his arrogant*

*talent almost exclusively to listening to, paying attention to jazzmen's sounds: an ability which nearly belongs to the Communion of Saints, a brief and incisive listening ability leading to an ample and tumultuous answer or a concise one, always pertinent.*

*When I asked him to come and play with Dave, he immediately agreed and explained to me why, I admired Dave so much: 'Dave ALWAYS make Music'.*

*Carl Schlosser, a Cupid joking and throwing darts too, or a Hermes carrying subtitle and light messages has, for his part, passionately contributed to the cohesion of the group.*

*I would like the pleasure you will get from this CD to be, behind immediate emotion, a way to discover Dave Burrell's musical garden (Without forgetting it is also his companion Monika Larsson's).*

(Jacques-Etienne Crouzet)

Track 1: Punaluu Peter (D. Burrell/M. Larsson)

8:45

2: Spanish Swat (J. R. Morton) 7:31

3: Think What It Means To A Woman

(D. Burrell/M. Larsson) 6:48

4. Tradewinds (D. Burrell) 3:49

5.Honeysuckle Rose (Waller/Razaf)

3:29

6.Valley Talk (D. Burrell/M. Larsson) 6:28

7.Cela Me Va (D. Burrell/M. Larsson) 5:20

8.Lush Life (D. Ellington) 6:34

9.You've Changed (Carry/Fisher) 8:50

## ***LIVE AT CARAMOOR***

Dave Burrell, arranger, solo piano.

Recording Date: August 9, 1996.

Live at Caramoor Jazz Festival, Caramoor, NY.

Recording Engineer: Leszek M. Wojcik.

Executive Producer: Angelika Saleh.

Sonoris, USA #SCD5161 2000-CD

Liner Notes: Jim Luce, Monika Larsson "Early On".

*I have always enjoyed the music of pianist Dave Burrell.*

*Although he arrived to New York in 1965 after four years at Berklee College of Music. I first discovered him in the mid-70s during his time with saxophonist Archie Shepp.*

*Who was this pianist? Burrell stood out in the recordings 'The Cry of My People' and 'Attica Blues' (Impulse) and 'Sea of Faces' (Black Saint). It was - to my way of thinking - a fruitful and important time in Shepp's career, and Dave played an important role in it.*

*Shortly after those recordings, I had the happy occasion to hire Dave Burrell for an entire summer at WPA in New York, and it was here that I learned of Dave's secret weapon - his approach to the solo piano.*

*Burrell uses a wide set of tools as he goes to work. Like a painter, he moves freely through all areas of his palette- using stride, swing, bop and free styles to tell his story at the piano. In each of these areas, he is beautifully expressive because he has drawn from all the masters, including - Scott Joplin, Jelly Roll Morton, Duke Ellington and Cecil Taylor.*

*It has been said that there is a true correlation between the worlds of art and music - that color and sound are just the same thing thousands of cycles apart. On a magic night on the stage at the Venetian Theatre at the Caramoor Jazz Festival in Katonah, New York, Dave Burrell painted a gorgeous masterpiece for 1700 stunned jazz fans*

*See you at the radio.*

(Jim Luce, WBGO FM, Newark/Producer, The Caramoor Jazz Festival).

Track 1: The Box (D. Burrell) 11:26

2. Punaluu Peter (D. Burrell/M. Larsson) 10:02
3. A Flower Is A Lovesome Thing (B. Strayhorn) 9:07
4. Early On (D. Burrell/M. Larsson) 6:28
5. Moments Notice (J. Coltrane) 6:17
6. Margy Pargy (D. Burrell) 5:00
7. Sweet Georgia Brown (Bernie/Pinkard/Casey)/Nature Boy (E. Ahbez) 5:29

### ***CHANGES AND CHANCES***

Odean Pope, co-leader, arranger, tenor saxophone

Dave Burrell, co-leader, arranger, piano.

Recording date: January 12, 1999. Widener University Studio, Chester, Pennsylvania.

Recording Engineer: Marc D. Rusch.

Produced By: Robert D. Rusch.

CIMP, USA #191 CD

Liner Notes: Robert D. Rusch, Artist's Statement: Odean Pope, Dave Burrell.

Track 1: Three Four vs. Four Four (O. Pope)

5:41

2: Full Moon In The Village (D. Burrell)

6:53

3: Opal (O. Pope) 4:30

4. Nea Politan Minor Pt. 2 (O. Pope) 6:30

5. Changes (O. Pope) 5:56

6. Early On (D. Burrell/Monika Larsson) Dedicated to Wanja 5:56

7. Me and You (O. Pope) 10:40

8. Tempo (O. Pope) 4:04

9. Chances (O. Pope)

Re-issue:

***CIMPosium - Volume 7***

CIMP, USA. #707 CD

Track 1. 1. Chances (O. Pope) 3:17

### ***RECITAL***

*Dave Burrell Duo*

Dave Burrell, leader, arranger, piano

Tyrone Brown, bass.

Recording Date: August 9, 2000.

Gilbert Hall, Canton, New York.

Recording Engineer: Marc D. Rusch.

Produced By: Robert D. Rusch.

CIMP, USA #230 CD

Liner Notes: Robert D. Rusch. Artist's Statement: Dave Burrell.

*Producer's Notes:*

*Dave Burrell (1940; Middletown, OH) and Tyrone Brown (1940; Philadelphia, PA) both began their*

recording careers in the mid '60s. Dave was first heard in 1965 as a leader on Douglas Records, but came to most people's attention as a regular for many years with Archie Shepp and then for his long-time association with David Murray. Paralleling this activity was his own solo and leadership role which showed an eclectic musical personality blessed with a Jaki Byard-like range that encompassed impressionism, rags, and free form music. Well documented up to the early 1990's, he then somewhat dropped off the recording scene with only a handful of releases since then.

Tyrone's first recording was in 1967 as part of tenor sax man Dave B. Shier's quartet. He then became a regular with Pat Martino and, by the mid '80s, as a regular with Max Roach's groups developed also an ongoing association with Odean Pope. While Tyrone is less known on the world scene, he is a formidable music master, and, like Dave, gifted with inventive lyricism.

It was about months after we recorded Dave in duo with Odean Pope (CIMP 191) that Dave, in his very formal, deliberate way, called me and suggested a project involving some (named) standards and some original music for piano and bass. Sounded good to me: a good reason to give Dave and Tyrone the space to open up, expand, and let the listeners luxuriate in their enveloping musical lines.

They arrived in the early evening on August 8 and, after supper, we discussed - what else?: the music business, food, and the pleasures and pitfalls of life at around 60-something.

Dave is very focused about the piano. We arrived at Gilbert Hall, pointed him toward the Steinway Grand and, before the rest of us were all present, he was sitting at it, hammering out exercises, absorbed in his own section of the space. Pronouncing the piano fit, he announced he was ready even before any sound check had been attempted; one was quickly accomplished. Even on sound checks he's fully focused and, while it's only a sound check to us, to Dave it's all music.

They led off with a meditative **Never Let Me Go** and then ambled into **Barbeque**, pedal-free and a bit funky. The second take issued here is full of the good time humor and strut which probably inspired 'Pops' to write it.

At this point, ideas began to outpace execution and the focus began to shift more into modifying and mapping new directions as the duo adjusted planned material to best utilize the - as Dave called it - 'big piano' and space. False starts and incomplete takes began to mount up, not as missed perfection as much as journeys of discovery. Dave's take in **You Go To My Head** is an interesting juxtaposition between Dave, a laconic sort of guy, being on or advancing the beat, and Tyrone's more dwelling approach. It's a lovely take and easy to get lost in Dave's solo.

**Dear Mr. Roach**, Tyrone's 'letter' to Max, followed a break and the persona of Max Roach was definitely on mind of the duo. A number of attempts were rejected as not fine enough to stand in tribute to an artist they obviously regard highly. For Tyrone, who writes some fine things, this has an uncharacteristic Monkian line.

At this point, for some reason the tune **Shortin' Bread** fell into my head. I asked Dave if he knew it. He said, 'you mean that tune I knew as a kid?' Then he asked Tyrone, 'you down for that?'. After some runthroughs,

they put down some rather interesting variations, an excursion which obviously moves into uncharted territory resolving itself nicely, Dave suggested the piece was written by him under his alias, 'Public Domain': Mister Public Domain to you, Harry Fox.

The final part of this recital involved **With A Little Time**, a quintessential Burrell composition. **Caravan**, a left-handed compliment of the highest order to Mr. Tizol and a bit of Ellington piano, also **The Crave**, about which Dave felt a heavy responsibility to both capture its lilt and respect the interests of the guardians of the tradition. Is it that far from **Samba Rondo** to **The Crave**?

This recital ends with **Giants Steps**, a jaunty nod to a wonderful tradition of many changes. **Blue Moon** was not originally planned but, although we had finished, I asked Dave to do a solo: 'Something brief, an aperitif, reflective', and after a brief discussion, he suggested **Blue Moon**. An encore of sorts to a killer recital.

(Robert D. Rusch 8/9/00)

Artist's Notes:

It's my wish to continue to interpret and document the music of great American composers for many decades to come. I enjoy arranging music for smaller ensembles, especially when the opportunity to work with such an excellent musician as bassist Tyrone Brown comes around. He brought so much of his own experience and excellence to this recording session.

(Dave Burrell)

Recording Engineer's Notes:

It seems that every on-location (as opposed to the Spirit Room) session takes place during remarkably hot and humid weather. This date was no exception. Not only is the venue we use not climate-controlled but it

*also lacks ventilation, save for the doors leading into the space. This can make for some warm conditions. Humidity can also pose problems with the overall sound and I was concerned that the overall sound would simply fall flat in space. I need not have worried as the sound checks went well and we were able to begin recording soon after Dave and Tyrone were ready.*

*In a world full of calculated facades it is truly a pleasure to be able to record two individuals who are honestly giving their souls to their music. No glitz here, just honest substance, This approach fits very well with the reason that we record the way we do: integrity. Listen and you will hear it.*

*Piano is left of center with the far end just touching right. Bass is right of center.*

(Marc D. Rusch)

Track 1: Never Let Me Go (Evans/Livingstone)

8:50

2.Struttin' With Some Barbeque (Armstrong/Hardin) 5:15

3.Samba Rondo (Imagine The Dancers) (D. Burrell) 5:32

4.You Go To My Head (Gillespie/Coots)

8:10

5.Dear Mr. Roach (T. Brown) 5:47

6.Shortnin' Bread (public domain) 6:48

7.With A Little Time (D. Burrell/M. Larsson) 5:38

8.Caravan (Ellington/Toots/Mills) 5:25

9.Blue Moon (Hart/Rodgers) 3:23

10.The Crave (J. R. Morton) 3:46

11.Lost Waltz (D. Burrell) 3:41

12.Giant Steps (J. Coltrane) 5:20

## ***VISION FEST VISION LIVE***

*Dave Burrell Duo*

Dave Burrell, leader, piano, arranger

Tyrone Brown, electric stand-up bass.

Recording Date: May 23, 2002. Recorded Live. The Seventh Annual Vision Festival, New York City, New York.

Thirsty Ear Records, New York

#thi-57131.2 2003- DVD-CD

Vision Festival Compilation

1.Existence (D. Burrell) 7: 54

## ***EXPANSION***

DAVE BURRELL FULL BLOWN TRIO

Dave Burrell, leader

William Parker, bass

Andrew Cyrille, drums

Recording Date: December 20, 2003

Brooklyn New York

Produced By: Daniel Piotrowski

HIGH TWO Recordings, USA

06/08-2004-CD

Expansion (D. Burrell)  
Double Heartbeat (D. Burrell)  
Cryin' Out Loud (D. Burrell)  
They Say It's Wonderful (I. Berlin)  
About Face (D. Burrell)  
In The Balance (D. Burrell)  
Coup D'Etat (D. Burrell)

Re-issues:

***JACZ Top Hits,***

JacZ #8 2005-CD

Track 7. They Say It's Wonderful (I. Berlin)

***MARGY PARGY***

Dave Burrell, solo piano

Recording Date: March 9, 2005

New Art Studio Recording, Uboldo, Italy.

Recording Engineer: Giuseppe Emmanuele and Paolo Conti

Produced By: Peppo Spagnoli

Splasc(H) Records, Italy

World Series #cdh874.2

1. I OnlyHave Eyes for You (Warren/Dubin)
2. Expansion (D. Burrell)
3. DB Blues (D. Burrell)
4. Prelude to Crucificado (D. Burrell)
5. Crucificado (D. Burrell)
6. Margy Pargy (D. Burrell)
7. Lush Life (B. Strayhorn)
8. My Foolish Heart (Washington/Young)
9. So in Love (C. Porter)

***CONSEQUENCES***

Dave Burrell/Billy Martin

Dave Burrell, piano, arr.

Billy Martin, percussion

Recording Date: October 10, 2005

Live at Houston Hall, University  
of Pennsylvania, Philadelphia, PA

Produced By: Mark Christman

Recording Engineer: Eugene Lew

Amulet Records, USA

Amt #022 2006-CD

1. Monsoon (D. Burrell) 18:36
2. New Species (B. Martin) 10:10



3. Moonbows (B. Martin) 9:21
4. Suspension (D. Burrell) 11:30
5. Kuliana (B. Martin) 9:06

### ***MOMENTUM***

Dave Burrell, leader, piano

Michael Formanek, bass

Guillermo Brown, drums

Recording Date: November, 2005

Systems Two Studio, Brooklyn, NY

Produced By: Daniel Piotrowski and Mark Christman

Recording Engineer: Jon Rosenberg

HIGH TWO Recordings, USA

HT #008 2006-CD

1. Downfall (D. Burrell)
2. Broken Promise (D. Burrell)
3. Fade to Black (D. Burrell)
4. 4:30 to Atlanta (D. Burrell)
5. Cool Reception (D. Burrell)
6. Momentum (D. Burrell)
7. Coup d'Etat (D. Burrell)

### ***DAVE BURRELL PLAYS HIS SONGS FEAT. LEENA CONQUEST***

Dave Burrell, composer, arr., pianist

Leena Conquest, vocals

Date of Recording: 12/04/08

Sala A. Centro di Produzione Radio Roma, Rome Italy

Rai Radiotre Suite Jazz

Executive Producer: Pino Saulo

Produced by: ExB Productions

Rai Trade, Rome, Italy

#RTPJ0018 (2009)

1. Teardrops for Jimmy (D. Burrell/Monika Larsson)
2. Intuitively (D. Burrell/Monika Larsson)
3. Crucificado (D. Burrell/Monika Larsson)
4. Downfall (D. Burrell/Monika Larsson)
5. So Spiritual (D. Burrell/Monika Larsson)
6. Fade to Black (D. Burrell/Monika Larsson)
7. Cela Me Va (D. Burrell/Monika Larsson)
8. With A Little Time (D. Burrell/Monika Larsson)
9. The Box (D. Burrell/Monika Larsson)
10. Expansion (D. Burrell/Monika Larsson)

Total Time: 49:19

## ***DARLINGTONIA***

SiSilke Eberhard, alto saxophone, composer, co-leader

Dave Burrell, piano, composer, co-leader

Date of Recording: November 6, 2010 live at Kunstfabrik Schlot, Berlin, Germany

Recorded by: Christian Feldgen

Executive Producer: Ulli Blobel

Jazzwerkstatt, Germany #112 CD-2012

1. Lytta Vesicatoria 12:14
2. Meloidae 6:56
3. Liloceris Lil II 7:56
4. Rhynocoris Iracundus 14:00
5. Harmonia Axyridis 7:00
6. Stephanitis Takeyai 8:23
7. Ensifera 4:53

## ***TURNING POINT***

Dave Burrell, composer, arranger, pianist

Steve Swell, trombone

Date of Video recording 01/22/13

Videographer: Toni Shapiro

At Rosenbach Museum and Library, Philadelphia, \\\

1. One Nation (D. Burrell)
2. Battle of Gettysburg (D. Burrell)
3. Church Picnic Celebration (D. Burrell)
4. Paradox of Freedom (D. Burrell)
5. Disease Hits Contraband Camp (D. Burrell)
6. Fancy Trade Nightmare (D. Burrell)
7. Battle of Vicksburg (D. Burrell)

DVD-April 2013

## ***DAVE BURRELL CONCEPTION***

Dave Burrell, Leader, composer, arranger, pianist

Joe Chonto, drums, David Tamura, tenor sax

Date of Recording: 2013

At Tedesco Studios, Paramus, New Jersey, USA

Ted Tedesco: engineer

Mastering By: Jeff Willens

somerealmusic, USA CD (2013)

- 
1. Paradox of Freedom (D. Burrell) 7:25
  2. Code Name Cheap Shot (D. Burrell) 9:05
  3. Silver Sword (D. Burrell) 19:21
  4. Mutiny (D. Burrell) 9:56
  5. Fancy Trade Nightmare (D. Burrell) 3:32
  6. Battle of Vicksburg (D. Burrell) 7:22
  7. Expansion (D. Burrell) 6:53
  8. Meditation On The Loss of a Mother (J. Chonto) 13:50

## ***TURNING POINT***

Dave Burrell, Leader, composer, arranger, piano  
Steve Swell, trombone  
Recorded live at Rosenbach Museum and Library, Philadelphia  
Date of recording: January 19, 2013  
Produced by: Danas Mikailionis and Ed Hazell

### **Dave Burrell and the Paradox of Freedom**

Dave Burrell's *Turning Point*, the third in a series of five suites commemorating the people and events of the American Civil War, is one of the crowning achievements in his career. A mature and passionate work, it weaves together 150 years of American history and music into a work that grapples with some of the most horrifying moments in American history and yet remains profoundly hopeful. Born after a nine-month gestation period of historical research and rehearsals, the music evokes the harrowing events of mid-nineteenth century America through a vivid mix of sound imagery, stylistic references, and improvisation in an attempt to come to terms with the Civil War and its legacy. It's an enormous undertaking, yet Burrell succeeds in portraying a vast landscape of war and social upheaval by working on a modest scale, with just trombonist Steve Swell as his partner. As Burrell points out, Swell has the tradition-informed creativity to make genuine contributions to Burrell's music. "Steve is inspired by Roswell Rudd and Grachan Moncur III, both of whom I worked with. He not only knows the avant-garde, but he played in Lionel Hampton's band. And we've been together on projects with William Parker, so I was very familiar with what he could do. I felt that having Steve was like having an entire brass section."

Their duo project was just one of many performances that Burrell has done as composer-in-residence at the Rosenbach Museum and Library of the Free Library of Philadelphia since 2006. With a collection of books and papers of writers such as Marianne Moore, James Joyce, and Lewis Carroll, the Rosenbach is one of the preeminent literary archives in the world. As composer-in-residence, Burrell had previously brought to life through music the Rosenbach's holdings of documents related to African American history, Moore's poetry, and the Lewis and Clark Expedition. By far the most ambitious of his Rosenbach projects is a multi-year series devoted to the American Civil War of which *Turning Point* is a part. The series began in 2011 on the 150<sup>th</sup> anniversary of the first shots fired at Fort Sumter and will end in 2015, the sesquicentennial of the Confederate surrender at Appomattox.

In many ways, Burrell's music follows in the footsteps of the jazz world's greatest imagist—Duke Ellington. Ellington could evoke the city of Delhi with a clarinet imitating a Mynah bird's song, or create a mental picture of a Harlem brownstone by capturing in music the sweet cacophony of voices rising up through an airshaft. Burrell also uses specific programmatic elements such as the trombone mimicking the whinny of a horse in battle. His liberal use of the blues, gospel, jazz, popular song, and free improvisation gives the music a historical sweep that connects past and present in an all-embracing American panorama.

Like Ellington, Burrell is a musical poet who celebrates African American culture. But *Turning Point* is something more nuanced and multidimensional than a simple celebration. Just as there were opposing sides in the war, opposing forces are at work in the music—joy is tempered by sorrow, historical myth weighed against historical reality. Even the title itself has two possible meanings. 1863 was a military turning point in the war, but it was also a turning point for our national culture with the issuing of the Emancipation Proclamation that freed African Americans held in bondage in the Confederate states. Any honest account of war—and Burrell's music is unstintingly honest—must necessarily consider both the bravery and determination of the African Americans caught up in the

great social transformation and the horrors and tragedy of battle endured by soldiers. “This was the year when the war became more clearly defined,” Burrell says, “when it became the war no one wanted to admit it was prior to that—a war to end slavery.”

### **One Nation?**

*Turning Point* opens with “One Nation,” which Burrell has used to introduce each suite since the second one. He writes a new composition with that title for each performance as a way of summarizing the progress of the war. It is a title that is actually at war with its content, a title that asserts unity as it pictures a deeply divided country, a paradox in a work that’s riddled with them.

In this version, Burrell imagines both Union and Confederate soldiers marching to the drill song “I Don’t Know But I’ve Been Told,” with each side shouting out what they don’t like about the other. He and Swell play a marching cadence motif a half step apart to generate a dissonance symbolic of the tensions between Northern and Southern world views, and then introduce the chant on top of it.

The back and forth between Northern and Southern viewpoints is indicative of Burrell’s own struggle to understand both sides of the war. “I knew that if I went in one direction politically, then I had to balance it out by honoring the other tradition,” he says. “I had to take myself out of it and look at both sides, so that I could understand why it was, in fact, a war, why there was a reason to fight for your way of life.”

### **Gettysburg and Vicksburg**

Commemorations of two military turning points in the war—the battles at Gettysburg and Vicksburg—frame the Emancipation Proclamation sections of the suite. The two conflicts ended within a day of each other and effectively turned the tide in favor of the Union forces.

A staggering 51,000 soldiers were killed, wounded, captured, or reported missing in the slaughter at Gettysburg. Burrell and Swell paint a suitably chaotic and tumultuous picture of those three bloodiest days in American history. “I asked Steve if he had a horse whinny, and he played one for me,” Burrell says. “In response, I play hoof beats, very percussive. Then I said to Steve, okay give me some gunshots and he went Pop! Pop! Pop! on the trombone. We used as many other kinds of cacophony as we could to depict the battle.” The Union siege of Vicksburg, a city on the Mississippi River that served as a strategically important Confederate supply center, ended the day after Gettysburg. During the siege the civilian population of the city sheltered in caves from Union artillery bombardments and were reduced to eating rats and mules as the city’s food supplies dwindled. Burrell focuses on the battle’s aftermath as both relief and sorrow overwhelm civilians and soldiers. “I drew from my experience singing ‘Ave Maria’ when I was a kid and that kind of bass line and religious reverence,” Burrell explains, “but I started making turns in it, changing the chords and moving out of tonality and so on. I asked Steve to imitate the sound of a bugle to put in along with that.”

### **Emancipation and the Paradoxes of Freedom**

“Church Picnic Celebration” begins the four-part meditation on the Emancipation Proclamation, as it should, in a joyful mood. “Slaves rarely had opportunities to celebrate,” Burrell observes, “Church gave them their chance to celebrate the Lord. So that’s the setting of ‘Church Picnic Celebration.’ I wanted the simplicity of a church hymn, this basic hymn style that I imagined would be going on if some one who was nearly illiterate was on the organ or the piano.”

The piano solo “The Paradox of Freedom” is the emotional counterweight to the preceding composition and the heart of the suite. Here Burrell attempts to capture the welter of contradictory thoughts and emotions overwhelming freed slaves as they faced the nearly insurmountable obstacles of the northward migration. “I use a boogie line that my mother

used to play; there was a dance that went with it called “Truckin’.” I decided to use that line and try to do something with my right hand that would give the idea of migration and maybe an overreaction to freedom. The paradox is what kind of freedom are we talking about?”

In our admiration of the moral force and the historical significance of the Emancipation Proclamation, the untenable situation of the newly freed African Americans is often lost. Burrell cannot and does not overlook their terrible dilemma. Yes, the Southern slaves were free, but what did that mean for them? As his research progressed, Burrell began to imagine “what it was like to have no money and nowhere to go but to the Union lines,” he says. “You would have no food, no water, and sometimes no family if they couldn’t keep up with you. So it was a paradox that, well you’re free, but you don’t have anything after you leave the South. You have to move on, and you’re scared to death because you don’t know what the future holds.

“It was very interesting to see how much it was like what I lived through in 1964 with the Civil Rights Act,” he continues. “An African American couldn’t just say, ‘Okay, well now that I can do more things, I have more freedom, I can call Molly and go have a soda.’ It didn’t work like that, it took years and years.” *Turning Point* is Burrell’s attempt to come to grips with the new struggles that were paradoxically ushered in by Emancipation Proclamation and in the process perhaps shed light on subsequent African American struggles for freedom and equality.

Burrell’s research also turned up the subjects for the next two sections of the suite. “Disease Hits Contraband Camp” is a headline from a Civil War era Virginia newspaper that leapt out at him as he worked in the Rosenbach collection. African Americans who fled the south in the wake of the Emancipation Proclamation could no longer be returned to their owners as they had been under the Fugitive Slave Law. After 1863, they were considered contraband—smuggled goods—after they crossed Union lines. “The women and children would go as far as they could and then they’d set up camp,” Burrell explains. Often the weak and exhausted migrants found little relief in these camps, which offered meager shelter, scant food, and unsanitary conditions. The immediate cost of freedom for these people was high indeed, and their suffering did not end as they moved north. Burrell found the story that inspired “Fancy Trade Nightmare” in documents housed at Temple University’s Charles L. Blockson Afro-American Collection. It’s a heartbreaking incident in which a slave woman with a beautiful baby daughter turns her child over to Union troops in the hope that she will escape the fancy trade—sexual slavery—in the south, where concubine slaves sold for six or seven times more than a working slave. “As I developed the piece, it started to have rhythms that are found in reggae,” Burrell explains. “As I heard when I was in Dakar, Senegal, those rhythms actually came from Africa to the New World. I tried to put the stride and reggae rhythms together.”

### **The Reality of Hope**

War, starvation, disease-ridden migrant camps, these are hardly uplifting topics. Yet in a very real way, hope rises out of this music inspired by so much hardship, death, and turmoil. The vibrancy and power of the musical culture developed by African Americans in the 1800s and early 1900s—music that informs every note of *Turning Point*—is lasting testimony to the people who invented it and who persevered and triumphed over adversity. Burrell’s music seems to tell us that perhaps their example and their music can inspire us with the hope that we can triumph over the challenges that history lays before us.

The very act of trying to understand the war is a hopeful act for Burrell. “I see hope in the discussions we have after each concert,” he says. “People, including historians from this area, would say they felt uplifted because their understanding of this war was clarified. Perhaps the more we try to understand war—including what is probably the most

significant war in American history—the more hopeful we can be that music like this will serve as an inspiration for peace during the next one. That is in itself uplifting.”

*Liner Notes by Ed Hazell*

NoBusiness CD 2014 #NBCD-70

1. One Nation (D. Burrell) 6:52
2. Battle of Gettysburg (D. Burrell) 3:39
3. Church Picnic Celebration (D. Burrell) 5:32
4. Paradox of Freedom (D. Burrell) 11:03
5. Disease Hits Contraband Camp (D. Burrell) 5:35
6. Fancy Trade Nightmare (D. Burrell) 3:52
7. Battle of Vicksburg (D. Burrell) 8:26

## ***NEW EARTH***

Dave Burrell, piano - Garrison Fewell, Guitar, prepared guitar, violin bow, sticks, slide

Date of Recording: December 8, 2013 at Third Life Studio, Somerville, MA

Recording Engineer: Alan Mattes

Editin and Mastering: Kevin Frenette

Produced by: Garrison Fewell

Liner Notes by: Ed Hazell

Creative Nation Music LP 2015

Side One:

Paradox of Freedom (Dave Burrell)

New Earth (Garrison Fewell)

Side Two:

The Universe (Garrison Fewell)

## ***THE OTHER SIDE OF MIDNITE***

Dave Burrell, composer, arranger, pianist

Date of Recording: December 6, 2015

Teatro Eliseo, Nuoro, Sardinia, Italy

Recording Engineers: Paulo Puggiono and Paolo Zucca

Editing and Mastering: Nannuccia Records Produced By: Guiseppo Giordano and Paolo Zucca

Intermezzo, Italy

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5. My Funny Valentine (Richard Rodgers/Lorenz Hart)
6. Crucificado (Dave Burrell/Monika Larsson)

## ***THE CRAVE- DAVE BURRELL AND BOB STEWART PLAY THE MUSIC OF JELLY ROLL MORTON AND DAVE BURRELL***

*Dave Burrell Duo*

Dave Burrell, leader, composer, arranger piano

Bob Stewart, tuba.

Recording Date: June 13, 1994.

Recorded live WDR broadcast from Kolner Stadtgarten, Cologne, Germany.

Produced By: German National Radio (WDR), Germany.

Mastered By: Arunas Zujus at MAMAstudios

Produced By: Danas Mikailonis and Ed Hazell

Co-producer: Valerij Anosov

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Side A

1. The Crave (J.R. Morton)
2. Popolo Paniolo (D. Burrell/M. Larsson)
3. I am His Brother (D. Burrell/M. Larsson)
4. Pua Mae' Ole (D. Burrell/M. Larsson)

Side B:

1. New Orleans Blues (J.R. Morton)
2. Spanish Swat (J. R. Morton)

Liner notes:

“Jazz music is to be played sweet, soft, with plenty rhythm.”  
– Jelly Roll Morton

Dave Burrell and Bob Stewart take Jelly Roll Morton's words very much to heart on this exceptionally warm and inventive duo performance of the music of Morton and Burrell. They not only connect with each other on a deep intuitive level, they reach out across eight decades to connect with some of the earliest jazz masterpieces we have. And without attempting a historical reenactment of Morton's finely crafted compositions, they do manage to discover something essential about them. They respect the past and use it as a source of inspiration and a liberating force for their own playing.

Give credit to scholar-producer Sam Charters, who first divined Burrell's affinity for pianist Jelly Roll Morton, the first great composer and arranger in jazz. After hearing Burrell live with David Murray, and noticing his strong connection to ragtime, stride, and the blues, Charters invited Burrell to be in a NPR tribute to the New Orleans jazz giant he was organizing. Burrell had never played Morton's music before, so he rushed out and bought a copy of James Dapogny's transcriptions of Morton's piano music and studied up.

“The first thing I noticed was my hands and shoulders started to ache,” Burrell says with a chuckle. “Other music was so much easier. It was like running with sandbags on your back. You had to really practice and practice the music.”

In June 1991, Charters brought Burrell into the studio to record an album of Morton classics, jazz standards, and Burrell originals, *Jelly Roll Joys* (Gazell). A month later, Burrell recorded Morton's “Freakish” for the NPR tribute. Morton's compositions became a regular part of Burrell's solo piano concerts in the following few years as he schooled himself in the intricacies of the music. Eventually he felt that he needed a partner in his Morton studies. Burrell was hearing a tuba in the music, for its connection to New Orleans jazz. He wanted someone who could not only play the compositions with an authentic feeling, but take the music in new directions. Based on a recommendation from Howard

Johnson, Burrell gave Bob Stewart a call and invited him to come to Philly and rehearse. “He immediately owned the music,” Burrell says. “He gets into the groove—it’s pure Bob Stewart—and he’s able to create his own adaptation of the music based on his knowledge of the second line phenomenon.”

For roughly the next three years, between 1993 and 1995, they rehearsed regularly but made only a few public appearances, mainly in Philadelphia and New York City. According to Burrell’s recollection and the extensive sessionography compiled by his wife, poet Monika Larsson, this concert from June 1994 is their public debut.

Jelly Roll Morton died in 1941 just a few months after Dave Burrell was born, so Morton exerted no *direct* influence on Burrell. At the time of his death, Morton was largely forgotten. Swing and then bebop had supplanted the New Orleans style that he had pioneered and his abrasive personality had alienated those who might have helped him enjoy a revival. But there *are* many deep connections between Burrell and Morton, notwithstanding Burrell’s association with the ’60s New York avant-garde, the loft movement, and other developments at the leading edge of improvised music.

Both Burrell and Morton share a love for classical music, opera in particular. As a “respectable” creole musician at the turn of the century New Orleans, Morton was schooled in classical music, and attended opera at the French Opera House. His appreciation for the formal unities of classical music carried over into his own compositions. He even recorded a jazzed up version of “Miserere” from Verdi’s *Il Trovatore* during his famous solo recordings for Alan Lomax at the Library of Congress in 1939. Burrell, for his part, has actually written music for an opera, *Windward Passages*, with a libretto by Larsson, and arias from it have been a regular part of his repertoire since the late ’70s. Earlier in his career in 1969, Burrell recorded his own version of operatic music, *La Vie de Bohème*, inspired by Puccini’s *La Bohème*.

Morton’s and Burrell’s music share little in common stylistically, but their basic approaches to opera share similarities. Both admired the compositional coherence and richness of form in their source material and opened it up to improvisation, melodic variation, and new rhythmic treatments.

Two arias from the second act of *Windward Passages* make their recorded debut on this album. Stewart plays the songs with a vocalist’s sensitivity and a lovely, almost French horn sonority. His ability to sing with his instrument lends the music a human quality; you can practically hear the words. “We tried to do the same thing with the opera music as with Morton—internalize it and open it up,” says Burrell.

A small drama unfolds in “I Am His Brother” as they take things well outside the changes. Burrell’s rippling accompaniment grows into thundering rumbles and Stewart’s early lyrical tenderness grows into growling passion; a story is told. They give the soulful “Pua Mae ‘Ole” a restrained, quietly exultant reading with improvisations that never stray far from the composition. The duo’s complete sincerity, their ability to inhabit the song’s bittersweet beauty, and their commitment to a unified, balanced performance, make this one of the album’s highlights.

For Morton, ragtime and the blues formed the foundation on which he built his innovations. Ragtime, a written form with no improvisation, provided Morton with a blueprint for developing phrases into architecturally satisfying structures. He took ragtime’s 2/4 syncopated beat and smoothed it out to the swinging flow of 4/4. The blues liberated his music with improvisation and it packed a stronger emotional punch than the polite strains of ragtime.



Burrell's ongoing preoccupation with ragtime is well documented, in fact the title of a 1975 album by the 360 Degree Music Experience, a band he co-lead with drummer Beaver Harris, could stand as a summary of Burrell's aesthetic, *From Ragtime to No Time*. The delightful "Popolo Paniolo," another piece from *Windward Passages*, has ragtime elements that Morton would surely recognize. It's a classic multi-strain composition, although studded with dissonances that would probably offend the opinionated Morton's sensibilities. As Burrell and Stewart improvise, they playfully interweave swing and stride, changes in tempo, and Morton's signature stomp time device into a variegated performance that's held together by closely developed melodic invention.

This stylistic playfulness, especially the stylistic variety, unusual bass patterns, novel textures, and modern harmonies, certainly isn't strictly "correct," but the willingness of Burrell and Stewart to think "beyond category" is what makes their interpretations of Morton's own music so thrilling and lends them integrity. "We were never interested in a repertory situation," Burrell emphasizes. "Our intention was always to get into it and then go beyond it."

The three Morton pieces presented here are all examples of Morton's use of the Spanish Tinge, the Afro-Caribbean rhythms, especially the habanera rhythm that forms the basis of the tango, that sailors and slaves would have brought with them into the port of New Orleans. "New Orleans Blues" is an early Morton composition, copyrighted in 1925, but probably written 20 years earlier, which Martin Williams described as a "12-bar blues-tango." Burrell describes it as "a simple blues meant to swing hard," and that's exactly what he and Stewart do. The blues lives in Burrell's fingers and it comes out in an elegant, totally unaffected way, with the grace and relaxed earthiness of a Charles Brown or Memphis Slim. Burrell's time is so perfectly judged that his solo introduction and the tune itself is funky without any sign of strain; there is just an unhurried flow of swinging phrases and soothing harmonies that are vivid and full of life. Stewart's bass lines are the perfect dance partner for Burrell's solos, and when he transitions from timekeeper to soloist the deep baritone sonorities of his tuba and the occasional rough-textured notes bring a modernist touch to the antique song.

"The Crave," which Burrell calls "Morton's masterpiece," is more closely aligned with the tango but the blues is still a strong presence; it's kind of a mirror image of "New Orleans Blues." The slink of the Spanish tinge, the tresillo rhythm of the habanera, propels every phrase of Burrell's introduction with a gentle funk and when Stewart glides in, a sensual Astaire-Rogers complementarity is established in which the movement of phrases echo but don't exactly imitate each other.

"Spanish Swat" is a 32-bar popular song form, an unusual one for Morton, but it's one of his most dramatically slinky compositions. Stewart really digs into this piece, with his phrases coming in little puffed explosions or gently scooped glides or counter melodies that emphasize the tango beat while supporting one of Burrell's richly melodic solos. It's totally of our time, but sweet, soft, with plenty rhythm—like Jelly Roll said.

- Ed Hazell

/3/16/17



