



Ornette Coleman

Karl Berger

Ingrid Sertso

A BRIEF HISTORY OF THE CREATIVE MUSIC STUDIO



Most fans of jazz and improvised music from the 1970s onward know that various musical collectives formed in a number of cities. Groups like Chicago's AACM and the Black Artists Group in St. Louis, and the "loft scene" in New York City, were centers of fervent creativity for the music. This CD set concentrates on an equally influential axis of jazz experimentation based at the Creative Music Studio in Woodstock, New York. The vision for CMS is best described as creating collective synergy, having musicians from separate regions and backgrounds live and work together as they find common ground and develop a personal musical vocabulary. The Guiding Artists who participated in CMS ranged from artists rooted in jazz, such as Charles Brackeen and Oliver Lake, to artists coming at improvisation from the classical side, such as pianists Ursula Oppens and Fred Rzewski. "Any person in today's music scene knows that rock, classical, folk and jazz are all yesterday's titles," declared Creative Music Foundation co-founder Ornette Coleman. "I feel that the music world is getting closer to being a singular expression, one with endless musical stories of mankind."

In addition to Ornette, CMS was founded in 1971 by Karl Berger and Ingrid Sertso. Members of the original board of advisors included Buckminster Fuller, John Cage and Gil Evans. By the time it closed its 45-acre physical campus in 1984, the Studio had brought in nearly all of the leading lights of the creative music world as Guiding Artists. Musicians like Turkey's Ismet Siral and Brazil's Nana Vasconcelos came to CMS and added into the mix the musical traditions of their countries, helping to create the "elements common to all music" described in the Studio's philosophy. Central to the growth of what became "world music" was trumpeter Don Cherry, a frequent presence at CMS. Five Guiding Artists – George Lewis, John Zorn, Charlie Haden, Cecil Taylor and John Cage – went on to become recipients of MacArthur Fellowships. While some musicians participated only in brief workshops and others came and lived at CMS for years, thousands of CMS participants were influenced by its spirit of freedom, exploration and collaboration.

After the CMS campus closed, Karl and Ingrid stayed in Woodstock and have continued to play concerts and conduct workshops, including Karl's recent work with a newly constituted Improvisers Orchestra. For over a decade, the couple took the concepts they'd developed at CMS all over the world, exposing musicians from Africa and India to Asia and South America to the insights gained at CMS.

ABOUT THE CMS ARCHIVE PROJECT

During the CMS years, the Studio had recorded over 550 performances and workshops, a rich archive that CMS has been digitizing and re-mastering for distribution. The Creative Music Foundation has partnered with Columbia University's Library to preserve the CMS Archive for posterity. CMS is giving Columbia the full archive of recorded tapes, along with memorabilia and photographs from CMS. The Grammy Foundation as well as scores of crowd-funding financial supporters helped fund the digitization and preservation of these rare recordings.

The first CD set, featuring Ed Blackwell, Charles Brackeen, Foday Musa Suso, David Izenzon, Ursula Oppens and many others, received rave reviews from critics around the world, many calling it the "best historical release" of 2014. The recordings are available as downloads and the reviews can be read here: <http://www.creativemusicfoundation.org/cms-archive-recordings-review.html>. More information about Creative Music Studio Archive Selections Volume 1 can be found here: <http://www.creativemusicfoundation.org/archive-recordings.html>.

This is the second three-CD set compilation from this exciting project, Creative Music Studio Archive Selections Volume 2. According to Berger, "We believe these compilations will present a vivid picture of CMS in very listenable CDs, selected for their outstanding artistic excellence, in the free-wheeling spirit of the Creative Music Studio. We have hand-picked each piece in this compilation for its musical vibrancy, historical interest and intersection with the other artists."

One prominent jazz archivist said: "This archive is a unique collection that documents cross-cultural musical expression, as well as creative improvised and composed music, and it includes many of the most important names in that era. It's imperative that the collection be properly preserved so that scholars, musicians and academics might have access and use it for educational and other purposes. This collection will contribute to our understanding of late 20th century musical streams, and I hope it will be available to inspire musicians in this century as well."

The performances documented in this CD set each followed a week of CMS workshops that also functioned as rehearsals for the concerts. Open to the public, the concerts attracted between 30 and 100 people packed into a large conference room. The room had a slate ceiling that offered great acoustics. A recording booth was built just to the side of the stage. Guiding artists composed and led groups. Students, called "participants," were there to study, learn from masters and to collaborate with others to create new works, most of which were recorded. Participants would "audition" by sending in cassettes showcasing their compositions and musicianship; about twenty were selected for each workshop with the goal of attracting broad instrumentation and musical backgrounds.

As part of its nonprofit mission, CMF is offering the Guiding Artists who made these rare recordings a digitized version for their unrestricted use free of charge, offering them the opportunity to benefit from the CMS Archive Project. And, CMF is going to create a digital recording label, Creative Music Media, to distribute CMS Archive Project recordings over the Internet, offering to split proceeds with the artists who made the music.

THE CMS ORAL HISTORY PROJECT

This CD set contains interviews with some of the artists who made the recordings (or people close to them.) These interviews, conducted as part of the CMS Oral History Project, aim to gather directly from CMS Guiding Artists and participants anecdotes and insights from their time at CMS. These oral histories fill a void in the historical retelling of this important and fertile time in music and education, and are presented in greater detail at: <http://www.creativemusicfoundation.org/oral-history-project.html>.

The Creative Music Studio was fertile ground for education and making music. Musicians from all over the world have credited CMS as some of the most exciting, innovative and important experiences they have had, not only as musicians, but also as people. The stories are endless, but of course the lives of the storytellers are not. In fact, some of CMS's greatest storytellers, such as Don Cherry and John Cage, have passed on, taking with them their tales about CMS and its impact on their musical careers and lives. The Creative Music Foundation aims to conduct ten interviews annually as part of its Oral History Project, with transcripts as well as audio/video recordings eventually available on its website.



Karl Berger conducting student orchestra, 1977.

Small Ensembles



BRAXTON/CRISPELL:

Kismet. Love at first sight. Instant satori. That's what happened When Anthony Met Marilyn for the very first time, and this electrifying pas de deux is the stunning proof. Crispell recalls, "In the summer of 1977, I met Karl Berger at a workshop in Boston and he invited me to check out the summer session at CMS. I never left... I met like-minded musicians like Anthony Braxton, who lived down the road. The first time I played with him, he said 'this is my new pianist' which took me by surprise. I've listened to that recording with him and it sounds great."

Crispell has a way with understatement. Braxton, fresh off his landmark Creative Orchestra Music 1976 LP for Arista (yes, the major label that record mogul Clive Davis founded after leaving Columbia), was already well-established as a major figure in the American avant-garde, with a vivid image as a pipe-smoking, cardigan-wearing, cerebral academic whose song titles looked like quadratic equations; one could easily have imagined that if there were any dashikis in his closet, they had elbow patches.

Yet only a few seconds after locking musical eyes with the young pianist, he sheds and shreds that image and brings the heat – fluttering and soaring, cutting and thrusting with scintillating urgency and



Anthony Braxton and Marilyn Crispell.

passion. Note especially how he keeps trilling at the thrill of the chase – around a minute and a half in as Crispell, sounding anything but intimidated, spangles tinkling high-end runs...around the three-minute mark where they rise together in unison shivers...again at about nine and a half minutes in, when they set off on a diving-and-swooping dogfight like a pair of hummingbirds delighting in their romp. There is serious drama too, just past the 11-minute mark when Braxton climbs Crispell's staccato bass-clef stairsteps, before it ends on a quiet, "did that really just happen?" note. Someone – Braxton, we presume – utters a soft but emphatic "yeah" in testimony to the musical simpatico. To which one can only reply, "damn right!"

Small Ensembles



Kalaparusha

Maurice McIntyre.

KALAPARUSHA

The late tenor saxophonist and composer Kalaparusha, whose 1969 album *Humility In Light of the Creator* is an avant-garde jazz classic, links CMS directly to both Chicago's groundbreaking Association for the Advancement of Creative Musicians – and to none other than Jimi Hendrix. Born Maurice McIntyre, Kalaparusha was a founding AACM member and as such, a kindred spirit with CMS, where he became a Guiding Artist. His trio here includes drummer John Betsch, a longtime sideman of the great South African pianist Abdullah Ibrahim (a/k/a Dollar Brand), whose CMS residencies are spoken of in awestruck tones by fellow CMS artists.

Meantime the bassist, Juma Sultan, explains the Hendrix connection: "The bass line on the Kalaparusha cut is the same from the one I played with Jimi Hendrix, which is called 'Sundance.' There was a lot of jamming with Jimi when he was in Woodstock, including a session with Sam Rivers that I recorded. Jimi rented a house on Trevor Hollow Road, an English manor house. We recorded with Jimi and my band, the Aboriginal Music Society, at the Tinker Street Theater. We would play every Friday night after the movie from midnight until 3 or so in the morning." Together, Kalaparusha, Sultan and Betsch move with authority from soulful Coltrane/Pharoah Sanders-style incantations to boundary-pushing tonal explorations, burning post-bop, and unhurried, contemplative free-form interplay.

RZEWSKI/BERGER

The CMS "big tent" has long attracted heavyweights from modern classical music as well as jazz and world music, chief among them Rzewski, who says "I felt honored to be received into this situation because people like Don Cherry were the aristocrats of the new music. I was just a dumb classical piano player who didn't know anything about jazz. It was an honor to be taken seriously. I did not feel worthy."

Maybe so, but by the time he came to CMS, Rzewski was a giant of the classical avant-garde: called "a granitically overpowering piano technician" by no less than conductor-pianist-composer-lexicographer Nicolas Slonimsky, he was a composer of outspokenly political works who had also delved into improvisation in *Musica Elettronica Viva*, the trio he formed in the mid-60s with Alvin Curran and Richard Teitelbaum (and who were also at CMS). He also gives one heck of an entertaining interview, as a visit to the Curran-Rzewski CMS Oral History page (<http://www.creativemusicfoundation.org/alvin-curran.html>) proves. There, he mentions the unique ability of CMS to bring together disparate musical worlds. Perhaps that singular alchemy enabled him to prove his worth in this two-piano duet with CMS founder Karl Berger, dubbed "A Piano And A Half" because one player is on a 6-foot grand and the other on an upright (Berger says they may have switched off at one point). The piece is marked by the same focused intensity and telepathic togetherness as the Braxton-Crispell duet – not just in the furious Cecil Tayloresque moments one might expect from such an encounter, but more notably in the quiet interludes where the poise and intelligence of two exceptional musicians shine through.



Karl Berger and Frederic Rzewski.

Small Ensembles

MOTIAN/IZENZON/BRACKEEN

The late great drummer-composer Paul Motian first came to fame in the Bill Evans Trio, and became known as a colorist of unrivaled subtlety through his work with Keith Jarrett and Bill Frisell. But as Steve Futterman noted in his beautiful New Yorker obit, Motian also loved flouting expectations. So we shouldn't be surprised to hear him letting his hair down, and soloing bumptiously, in a tough and muscular post-bop trio with the brilliant onetime Ornette Coleman bassist and early CMS mainstay David Izenzon, and great lost loft jazz tenor titan Charles Brackeen, who pecks out a staccato-birdcall head reminiscent of Steve Lacy's distinctive composing and playing style. In fact, the tune is "Mushi Mushi," composed by the late great reedman Dewey Redman – Motian's colleague in Keith Jarrett's "American quartet" of the 1970s, and a onetime CMS Guiding Artist. And this performance was recorded some 15 years before Motian ventured into musical territory anywhere near as uncharacteristically hard-edged, with his Electric Bebop Band. At the very least, CMS provided a foreshadowing, if not a seed-planting.

LEE KONITZ

The bebop classic "Oleo" time-warps CMS in Woodstock back to a post-war NYC jazz club. And why not? Bop is after all foundational to the modern jazz avant-garde which informs so much of what CMS is about. Consider this a sort of "back to their roots" exercise in serious fun – as well as a reunion of old pals and kindred spirits. Konitz: "Some parts of CMS were a little extreme for me but something interesting was being generated there. I liked Karl, who is a talented and friendly soul and I appreciated what he was trying to do. I found him and Ingrid their first apartment in Weehawken, New Jersey... I went gladly to CMS every time and was affected positively every time."



Says Berger: "Leroy Jenkins and Lee Konitz were together in some of the groups. Lee and Leroy Jenkins, who would never have met otherwise, became the closest of friends after they came to Woodstock and they traveled to Europe with the Workshop Orchestra. With Lee, I made a personal effort because Lee is the first guy who ever played free jazz, with Lennie Tristano in the 40s." Konitz reminds us how fluidly and fluently he's always been able to move between classic bop and free jazz, not to mention what a great alto player he is, while Mr. CMS himself Karl Berger on vibes shows us he can play "inside" beautifully. And how about reedman Peter Apfelbaum proving he can swing – on drums!

Lee Konitz with CMS participants.

Large Ensembles

DON CHERRY

If any single musician embodied CMS' aims and accomplishments it was Cherry, a giant of both the jazz avant-garde and world music who seems to have crossed paths with virtually every world musician of note since he began de facto inventing the genre, more than four decades ago. This track demonstrates that for all the many accomplishments in his brilliant, influential and innovative career, Cherry could also be a spectacular orchestra leader.

Despite its 27-minute length and the evident size of the very big band, his composition is marked by the same direct, songful quality as his distinctive trumpet playing. He solos on trumpet several times, with his trademark piercing, voice-like expressiveness, and is also featured on flute (after one quiet flute interlude around the 15-minute mark, he picks up his trumpet to lead the brass in a gorgeous, too-brief fanfare) and piano (he began his career often playing piano in Art Farmer's groups in Los Angeles). But Cherry's real instrument here is the CMS student orchestra, and his profound wisdom and sophistication are evident in the smart simplicity with which he marshals its vast forces, weaving a tapestry of raw, iridescent splendor in several distinct sections.

There is magic at 6:00, arrived at in rough-hewn manner out of the first percussion interlude, when the collective slows the horn riffing to synch with the percussion, which develops a gamelan flavor with flute and vibes behind the call and response in the horns. Other high points include the spiraling brass figure dancing dervish-like against a slowly swaying 5-note horn riff that enters just past the 10-minute mark; that 5-note riff growing into a majestic theme a minute later, ahead of a flute-percussion break; and around the 20-minute mark, another contemplative horn theme growing out of a Cherry piano riff. All in all, it sounds indeed like the work of the onetime Albert Ayler sideman who reportedly once described Ayler's classic "Ghosts" as "the national anthem of the human race."



Don Cherry with CMS participants, April 1978.

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CREATIVE MUSIC STUDI

Flyer, 1979.

BAIKIDA CARROLL

A product of the Black Artists Group, St. Louis's own version of the AACM, trumpeter Carroll's contribution is more typical than Cherry's sprawling composition, being in the traditional head-solos-head format, but no less lovely. The head, emerging from and subsiding into loose full-band meditations, is brightly swinging and boppish, painting its way up the scale in bold jabs and curling strokes, somewhat in the vein of Sun Ra's late-50s riffs. The solos are smart, smoking and assured, particularly whoever's on baritone sax.

GERRY HEMINGWAY

Completing the trilogy of large-group works here, percussionist Hemingway admirably demonstrates the range of which the CMS student orchestra is capable with the brainy, cinematic, highly arranged and through-composed "Revolution Poem." There's enough drama and tension to suggest a sort of avant-garde counterpart to Lalo Schifrin's legendary "Mission Impossible" TV theme, but also plenty of room for bracingly angular commentary by Ted Orr's Derek Baileyesque guitar, and standout high-energy solos by Don Davis on alto sax, Tom Djill on trumpet and James Harvey on trombone (though Hemingway says he recalls trombonist Ray Anderson, New Orleans tubist Allan Jaffe and bassist Mark Dresser also coming up to CMS for this performance, and that he thinks CMS founder Karl Berger is on vibes). Dig how at the halfway point, the full orchestra downshifts on a tailgating chord into the drum solo (apparently by an unidentified student; Hemingway says he believes he was conducting), then snakes back in with a funky riff at the perfect moment, as the drummer's action-packed feature dissolves into cymbal trills.

World Music

ISMET SIRAL/STEVE GORN/TRILOK GURTU

Siral, Turkish master of the Persian ney flute, famously came to CMS one summer and, in short order, announced that he was not leaving. Stay he did, for several years, becoming an integral part of CMS and gifting the Woodstock environs with such captivating sounds as “Zeynebin” – a Turkish folk song fully imbued with the hypnotic mystery and beauty unique to Middle Eastern music, and which has become a quintessential CMS standard, still taught by Karl Berger. It’s heard here in the context of what amounts to a world music all-star band. Steve Gorn, the internationally renowned master of the Indian bamboo Bansuri flute, joins Siral in tracing the haunting melody over the intricate polyrhythms of tabla master Trilok Gurtu, while Brazilian percussionist Nana Vasconcelos’ twanging berimbau plays, in effect, rhythm guitar – with marvelously subtle assistance from Ted Orr on actual guitar.

Gorn says, “Karl Berger’s integration of Buddhism, world rhythmic sensibility and oral tradition had a significant effect on everyone. It brought out musicality in the best sense of the word...The experience...has been the bedrock of my music and my attitude toward music for the past 35 years... CMS played a vital role in my finding my own authentic musical voice.” Tantalizingly, Gorn also recalls forming a group with other CMS world-music greats between 1979 and 81; Berger says it included himself, Gurtu, Vasconcelos, Siral and vocalist/CMS co-founder (and Berger’s wife) Ingrid Sertso, and that they recorded a tune of Berger’s in 5/4 called “Five Feelings.” Here’s hoping that can be found for a future archive release!

COLLIN WALCOTT/AIYB DIENG/TRILOK GURTU

Another CMS world music all-star session, featuring Walcott – the sitarist and percussionist best known for his work with the pioneering 70s band Oregon – in 1978, the year he and CMS mainstays Don Cherry and Nana Vasconcelos debuted the “world-jazz” supergroup Codona, which they formed at CMS.



Collin Walcott

Here Walcott engages in what sounds like effortlessly flowing communion with master percussionists Vasconcelos, Trilok Gurtu, and the Senegalese hand-drummer Aiyb Dieng. Note how they shift into sitar-percussion call and response around four minutes in, and the dramatic use of bells and thunder sheet to punctuate the tribal-vocal chant around the seven-minute mark, before the piece rides out with fierce hand-drumming.



Trilok Gurtu and Aiyb Dieng

AMADOU JARR

Little reliable info seems able to be found on Jarr, a percussionist who mostly played the djembe; Adam Rudolph of Mandingo Griot Society tells the CMS Oral History Project that Jarr had played with the Everyman Band, an exploratory jazz-rock unit formed by musicians who'd once backed rock legend Lou Reed (<http://www.creativemusicfoundation.org/foday-musa-suso.html>). The festive horns, distinctive cycling guitar and shuffling dance rhythm on this piece have all the spritely Afro-Caribbean lilt typical of West African highlife, and like the Paulo Moura piece here, demonstrate the range and down-to-earth lack of pretention of the avant-garde-identified CMS. The Live Action Brass Band has recorded a song called "Alone In Sierra Leone" which it credits to Jarr. Check out the 1988 photo here – http://kesfa.blogspot.com/2008/11/1998_13.html – from the fantastically named Kenya Sweden Friendship Association, of "Amadou Jarr and children dancing to African music"!

World Music

AIYB DIENG/KARL BERGER

The remarkable attunement with which these two mirror and contrast each other, metrically and tonally, is the product of a unique personal chemistry which Karl Berger sees as key to exceptional cross-cultural musical communion: "Remember Aiyb Dieng, the talking drummer who came to CMS? He came and I played balaphon and vibraphone and, from the very first moment, it sounded like we had always played together. It was perfect. He came from Senegal from a completely different background. When we later went to Senegal together, Aiyb introduced me to one of his family members in Dakar and said he really knew how to play the talking drum, but it didn't happen with him. I couldn't do the same thing with him." Happily, Berger reports that he's found this chemistry need not be left to singular serendipity: "We also have the capacity to expand our own 'personality' and 'nature' to connect with more and more 'personalities' on that ethereal scale." Encouraging that capacity is part of Berger's "Music Mind" philosophy, which is at the heart of the CMS mission.

World Music

PAULO MOURA

Like Rzewski but in his own way, the late great saxophonist and clarinetist Paulo Moura was a classically trained giant who proved just how widely CMS cast its musical net. A onetime member of the Brazilian Symphonic Orchestra and first clarinet in Rio de Janeiro's Municipal Theater Orchestra, Moura helped popularize Brazilian music worldwide playing with Antonio Carlos Jobim, Sergio Mendes and Cannonball Adderly in the late 50s and early 60s; he also held administrative titles in state musical-cultural institutions and in 2000, became the first Brazilian instrumentalist to win a Latin Grammy.

One hears all of that in this sleek, meaty and commanding music, which effortlessly integrates percussionists Aiyb Dieng and Trilok Gurtu, who solos stunningly here. It's also remarkable how tight and professional the CMS student orchestra sounds. Karl Berger says that like Ismet Siral, Moura seemed destined to find a home away from home at CMS, and that as with Dieng there was an immediate and lasting simpatico: "The same thing I had with Paulo Moura, Brazilian saxophone player, who miraculously showed up in the middle of a CMS session. He just walked in and said he wanted to be here for the rest of the summer. He stayed for the next three summers, he was there all the time. And when we played, I had the exact same experience of a direct connection."

USTAD DAGAR

Not much is known of this track. The name Ustad Dagar is associated with a family of renowned exponents of meditative Indian classical dhrupad music. Among the 6 Dagar brothers were master vocalists and masters of the rudra vina, the ancient ancestor of the sitar. Here, the CMS students are learning an Indian line – whoever (Dagar, we assume) gives the brief spoken introduction mentions what sounds like "a 6-and-a-half beat cycle" – but with its repeating interlocking patterns played on what sound like metallic and wooden idiophones, the piece evokes nothing so much as gamelan. The patterns start off in disarmingly simple fashion – before erupting into stunningly long, complex, twisting lines.



Tabla fundamentals in West Hurley, 1978

CD Content

64:42 CD1: SMALL ENSEMBLES (enhanced CD: Insert in computer for detailed liner notes on PDF)

1. 13:28 **Anthony Braxton/Marilyn Crispell**
Composition by Anthony Braxton and Marilyn Crispell. Anthony Braxton, reeds; Marilyn Crispell, piano. Recorded December 3, 1977.
2. 16:27 **Kalaparusha Trio**
Composition by Kalaparusha. Kalaparusha, reeds; John Betsch, drums; Juma Sultan, bass. Recorded January 3, 1976.
3. 18:11 **Frederic Rzewski/Karl Berger—A Piano and a Half**
Composition by Karl Berger. Frederic Rzewski and Karl Berger pianos. Recorded April 16, 1977.
4. 9:52 **Paul Motian Trio—Mushi Mushi**
Composition by Dewey Redman (BMI). Paul Motian, drums; David Izenzon, bass; Charles Brackeen, reeds. Recorded January 8, 1977.
5. 9:52 **Lee Konitz—Oleo**
Composition by Sonny Rollins (ASCAP). Lee Konitz, alto sax; Karl Berger, vibes/piano; James Harvey, trombone; Peter Apfelbaum, drums; Terry Sines, bass. Recorded October 12, 1979.

66:22 CD 2: LARGE ENSEMBLES

1. 27:05 **Don Cherry**
Composition by Don Cherry. Don Cherry, flutes, trumpet, piano; Collin Walcott sitar; Nana Vasconcelos, percussion; Steve Gorn, flute. Recorded April 1, 1978.
2. 21:51 **Baikida Carroll**
Composition by Baikida Carroll. Baikida Carroll, trumpet; James Harvey, trombone; Marilyn Crispell, piano; Michael Lytle, bass clarinet. Recorded 1976 (4-6) and 1979.
3. 17:20 **Gerry Hemingway—Revolution Poem**
Composition by Gerry Hemingway (Hemingway – Nagual Music – BMI, G.E.M.A.). Gerry Hemingway, possibly on drums; Marilyn Crispell, piano; Don Davis, alto sax; James Harvey, trombone; Tom Djill, trumpet; Ted Orr, guitar. Recorded May 24, 1980.

53:01 CD3: WORLD MUSIC

1. 9:04 **Ismet Siral—Zeynebim**
Composition by Ismet Siral. Trilok Gurtu, tabla; Nana Vasconcelos, berimbau; Ismet Siral, ney/flute; Steve Gorn, flute; Ted Orr, guitar; Karl Berger, balafon. Recorded July 29, 1979.
2. 3:25 **Ustad Dagar—Traditional composition**
Traditional. Ustad Dagar, vina. Recorded July 1, 1981.
3. 4:38 **Aiyb Dieng/Karl Berger**
Composition by Aiyb Dieng and Karl Berger. Aiyb Dieng, percussion, Karl Berger, vibes. Recorded April 24, 1981.
4. 11:32 **Paulo Moura**
Composition by Paulo Moura. With Paulo Moura, reeds; Aiyb Dieng, percussion; Trilok Gurtu, tabla. Recorded May 1, 1981.
5. 13:09 **Amadou Jarr**
Composition by Amadou Jarr. Amadou Jarr, djembe. Recorded July 1981.
6. 11:00 **Collin Walcott**
Composition by Collin Walcott. Collin Walcott, sitar; Nana Vasconcelos, percussion; Trilok Gurtu, tabla; Aiyb Dieng, percussion. Recorded July 1981.



CD Notes & Credits

CREATIVE MUSIC FOUNDATION MISSION

The Creative Music Foundation makes it possible to profoundly experience and express our deep connection with the transforming energies of music, our universal language. CMF programs focus on the common elements of all music, emphasizing keen awareness, personal expression, intensive listening and cross-cultural communication, and providing unique opportunities for musicians, students and listeners from different backgrounds and traditions to explore together, share, develop, and broaden their musical understanding and sensitivity. CMF pursues its mission through workshops, residencies, coaching, concerts, recordings and archival projects that engage both listeners and musicians in the USA and around the world.

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