

MEETING of the Spirits

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Matt Haimovitz
& Uccello



Manuscript excerpt from David Sanford's arrangement of *Meeting of the Spirits* by John McLaughlin

MEETING of the Spirits

Matt Haimovitz & Uccello

John McLaughlin (1942–) (Mahavishnu Orchestra)

- 1 Open Country Joy 5.57
featuring John McLaughlin (electric guitar)

Miles Davis (1926–1991)

- 2 Half Nelson 3.24

Ornette Coleman (1930–2015)

- 3 W. R. U. 3.36
featuring Matt Wilson (drums)

John Lewis (1920–2001) (Modern Jazz Quartet)

- 4 Blues in A Minor 6.59

John McLaughlin (Mahavishnu Orchestra)

- 5 Meeting of the Spirits 8.29
featuring Matt Wilson (drums), Jan Jarczyk (keyboard)

Billy Strayhorn (1915–1967)

- 6 Blood Count 6.38



David Sanford (1963 –)

7 Triptych 5.24

George Gershwin (1898 –1937)

8 Liza 2.37

Charles Mingus (1922 –1979)

9 Haitian Fight Song 7.57

Total playing time: 51.06



“I do believe in spirits. I always have. When you work with great musicians they are always a part of you... their spirits are walking around in me, so they’re still here and passing it on to others. Their music is still around somewhere, you know, in the air because we blew it there... it was magical, and spiritual.”

– Miles Davis

Liner Notes

“WE OPEN MONDAY,” read the sign in the window, and that was the only name we knew for the Korean restaurant in Hadley, MA. where one evening Luna nudged my elbow and pointed out the hulking figure who had just walked in. “That’s David Sanford, the composer—we should introduce ourselves,” she said. Since that serendipitous encounter, we have collaborated with David on numerous new compositions and projects, beginning with the solo cello piece *7th Ave. Kaddish*, commissioned after 9/11. Later, David returned from his Rome Prize year in Italy with addictive and passionate new music for big band. I was blown away. David wrote his concerto *Scherzo Grosso* for cello and his Pittsburgh Collective, a 20-piece big band.

The big band bug stuck with me, and I talked to David about turning my all-cello ensemble, *Uccello*, into a big band of its own. After we play David’s ingenious

arrangements, audience members tell me about the bizarre juxtaposition of hearing a big band when the eyes are shut, only to open them and see a wall of cellos. And, thanks to the extraordinary ears and inspiration of our producer David Frost, *Meeting of the Spirits* would go on to be nominated for two GRAMMY awards in 2011, winning one for Best Producer of the Year.

As a student, it was a thrill for me to play alongside my mentors Leonard Rose, Yo-Yo Ma, Itzhak Perlman and Isaac Stern. Now as a professor, it was especially meaningful to take *Uccello*, comprised of my current and former students, on tour with this program, playing in LA during Grammy weekend, at New York’s Lincoln Center, and as the prelude to Bob Geldof’s keynote address at SXSW.

The music of *Meeting of the Spirits* includes artists close to my heart. David

knew of my long association with the legendary guitarist John McLaughlin, and arranged two tunes from his Mahavishnu days, “Open Country Joy” and “Meeting of the Spirits.” John joins us with a transcendent improv on “Open Country Joy.” For Ornette Coleman’s “W.R.U.” and “Meeting of the Spirits,” jazz drummer Matt Wilson contributes his artistry, even playing an adventurous solo on an old, beat-up cello I acquired for \$50. Our final guest on the album was my friend and colleague at McGill’s Schulich School of Music, pianist Jan Jarczyk. Jan’s approach to Gershwin’s “Liza,” as he coached our band of cello-nerds, was a turning point for the ensemble. His daughter, my former student Amaryllis, shares the spotlight with her father on the title track of the album. Jan passed away in 2014, yet his vibrant spirit lives on. From all of us, thank you, Jan!

– Matt Haimovitz





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"It's not about the spirit, I always have. When you work with great musicians, they are always a part of you... that spirit is working around in me, so they're still here and getting around in me. That music is still around me, and you know, in the spirit, because we know it's still here, and it's still here, and it's still here."

— Peter Clavin



Notes by David Seltzer

As a young man, David Seltzer was a member of the Pentatone string quartet. He has since become a prominent conductor and composer. In this piece, he explores the concept of 'spirits' through a series of movements that blend traditional string quartet techniques with contemporary sounds.

The Pentatone string quartet is a group of four musicians who have performed together for many years. They are known for their exceptional technical skills and their ability to create a cohesive and powerful sound. In this piece, they showcase their versatility and their ability to play a wide range of styles and genres.

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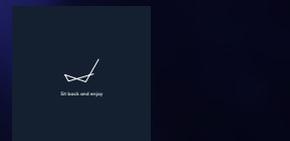
ACKNOWLEDGMENTS

The Pentatone string quartet would like to thank the following individuals and organizations for their support and assistance in the production of this album:

- Factor Creative
- ...

NOTES FROM THE PENTATONE STRING QUARTET

The Pentatone string quartet is a group of four musicians who have performed together for many years. They are known for their exceptional technical skills and their ability to create a cohesive and powerful sound. In this piece, they showcase their versatility and their ability to play a wide range of styles and genres.





Notes by David Sanford

1. As with Uccello's version of Hendrix's "Machine Gun", the Mahavishnu Orchestra's "Open Country Joy" (from the 1973 album *Birds of Fire*) is set as a close transcription of the original that retains as much of the original parts as possible. The presence of Jerry Goodman's bowed violin, which expertly mimics the electric guitar in the raucous middle section, along with Matt Haimovitz's prior work with the group's founding guitarist John McLaughlin, made the work seem an ideal vehicle. Nearly 40 years after its composition, McLaughlin contributes an extended solo with his legendary electric guitar voice.

Soloists Leanna Rutt + Matt Haimovitz + Dominic Painchaud, cellos + John McLaughlin, electric guitar

2. Miles Davis's 1948 bebop composition "Half Nelson" is re-cast in the style of his 1949 debut as a leader in the *Birth of the Cool* sessions. The head is harmonized in six parts as Gil Evans did with "Jordu", "Boplicity" and others, with a Davis-like economical solo for the lead cello in the middle.

Soloists Matt Haimovitz + Dominic Painchaud, cellos

3. "W.R.U." (1961) by Ornette Coleman is originally from the saxophonist (and Pulitzer Prize-winning composer)'s *Ornette!* album featuring a quartet of alto, trumpet, bass and drums, which this version follows with three cellos. However this version is closer in intent and style to the more punk/trash 1988 version by John Zorn on his *Spy vs. Spy* album featuring a quintet of two altos and drummers and a single bassist. The polyphonic solo section borrows



TRACK INFORMATION

1. "Machine Gun" (Hendrix)	5:00
2. "Half Nelson" (Davis)	4:00
3. "W.R.U." (Coleman)	4:00
4. "Open Country Joy" (Mahavishnu Orchestra)	5:00

ABOUT THE ARTISTS

Leanna Rutt
Cello

Matt Haimovitz
Cello

Dominic Painchaud
Cello



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Electric Guitar

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and combines ideas used by Coleman, trumpeter Don Cherry, and altoists John Zorn and Tim Berne on both versions, along with several motifs of Coleman's from other improvisations. Renowned jazz drummer Matt Wilson, inventive and intrepid, is featured playing on both drums and also a cello as percussion. The principal recording took place at Stadium Red in East Harlem, Coleman's longtime recording studio.

Soloist Matt Wilson, drums and cello percussion

4. "Blues in A Minor" (1973) is from the Modern Jazz Quartet's *Blues on Bach* album. Accordingly, composer and pianist John Lewis—one of the composers who most successfully worked in the style that Gunther Schuller would call Third Stream—composed it as a passacaglia in 12-bar blues form. The melody modulates through a short set

of sequences to the closely related key of F major for a bravura bass solo by Percy Heath before returning to the original key for a reprise of the head and final bass cadenza. This two-cello version is inspired by the powerful austerity of the work, the quartet's intuitive elegance, and Heath's virtuosity and great humor. Dominic Painchaud, who is also the featured soloist in "Haitian Fight Song", brings his jazz bass experience to the equally daunting second cello part.

Soloists Matt Haimovitz + Dominic Painchaud, cellos

5. John McLaughlin's "Meeting of the Spirits" keeps close to the original by the Mahavishnu Orchestra. McLaughlin's virtuosic electric guitar solo is re-created by Haimovitz, as is Jan Hammer's keyboard improvisation by Amaryllis Jarczyk, and between them is an added third solo on Hammer's instrument, the

Fender Rhodes Mark II, by Polish jazz keyboard great Jan Jarczyk. Throughout, Matt Wilson's drums—versed in Billy Cobham's original 1971 performance—provide the propulsive drive that the composition demands.

Soloists Matt Haimovitz, cello + Jan Jarczyk, keyboard + Amaryllis Jarczyk, cello

6. "Blood Count" (1967) was Billy Strayhorn's final composition for the Duke Ellington Orchestra, written from Strayhorn's hospital bed. It is introduced here by a quote from Gordon Getty's 1986 setting of Emily Dickinson's similarly funereal "There came a wind like a bugle" from his cycle *White Election*. The inflections of alto soloist Johnny Hodges in his profound later period are re-created as closely as possible in the solo cello part played by Haimovitz, and consequently the arrangement is as

much an homage to Hodges as it is to Strayhorn.

Soloist Matt Haimovitz, cello

7. "Triptych" is an octet composed in 2010 for Matt Haimovitz and Uccello. The title refers in part to works by my friend, artist Chris Pouler, whose works occasionally feature likenesses of friends, relatives, musicians and composers in surreal, non-traditional, and/or symbolic settings. Two of Pouler's musical interests, jazz pianists Vijay Iyer and Nik Bärtsch, are the more overt stylistic inspirations for this work.

Soloist Matt Haimovitz, cello

8. George Gershwin's "Liza" (1929) is set in the style of the Quintette of the Hot Club of France with the initial pizzicato solo in the style of Django Reinhardt's guitar and the following arco



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solo inspired by the approach of violinist Stephane Grappelli. The virtuosity of the later ensemble choruses reflects the crowd-pleasing solo piano version of the song by Art Tatum.

Soloists Matt Haimovitz + Leanna Rutt, cellos

9. My reading of Charles Mingus's "Haitian Fight Song" (1957) is more drawn from the 1963 "Il B.S." version for a large ensemble and includes much of the later version's tenor solo by Booker Ervin, here played by Matt Haimovitz, as well as all four choruses of Jaki Byard's piano solo, which are scored for pizzicato cellos in the upper register. Mingus's opening bass cadenza is also stated verbatim here on a cello with the C-string tuned down to a low G. The active and often contrapuntal bass parts were suggested in part by the use of tuba on "Il B.S.," and the use of two

basses in the ensembles of Mingus's final two albums (where the leader's debilitating ALS left him unable to play).

Soloists Dominic Painchaud + Matt Haimovitz, cellos



Track information section with a list of tracks and their durations. Includes titles like 'Haitian Fight Song' and 'Il B.S.'.

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About the Artists

Renowned as a musical pioneer, Grammy®-nominated cellist **Matt Haimovitz** is acclaimed for his visionary approach, groundbreaking collaborations and innovative recording projects, which he combines with a tireless touring schedule and with mentoring an award-winning studio at the Schulich School of Music of McGill University in Montreal. Born in Israel, Haimovitz made his debut in 1984, at the age of 13, as a soloist with Zubin Mehta and the Israel Philharmonic, and at 17 he made his first recording for Deutsche Grammophon with James Levine and the Chicago Symphony. Haimovitz's recording career encompasses more than 20 years of award-winning work on Deutsche Grammophon (Universal), Oxingale Records, and the PENTATONE Oxingale Series. His honors include the

Trailblazer Award from the American Music Center, the Avery Fisher Career Grant, the Grand Prix du Disque, and the Premio Internazionale "Accademia Musicale Chigiana." He studied with Leonard Rose at the Juilliard School and graduated with highest honors from Harvard University. Haimovitz plays a Venetian cello, made in 1710 by Matteo Gofriller.

Matt Haimovitz's all-cello ensemble, **Uccello**, features the next generation of cellists from the Schulich School of Music at McGill University, where Haimovitz is Professor of Cello. Uccello has performed for Boston's Celebrity Series, New York's Chamber Music Society of Lincoln Center and Jazz at Lincoln Center, as well as at clubs such as Arlington's Iota, Seattle's Tractor Tavern, Hudson's Club Helsinki, and Eugene's Sam Bond's Garage. Uccello has joined Haimovitz on two Oxingale

recordings, *Goulash!* and *VinylCello*; the former is a classical best seller and appeared on the Billboard charts.

Pittsburgh-born composer **David Sanford**'s works have been performed by the Berkeley Symphony Orchestra under Kent Nagano, the Cabrillo Festival Orchestra led by Marin Alsop, the Chicago Symphony Chamber Players, the San Francisco Contemporary Music Players, the Chamber Society of Lincoln Center and jazz musicians such as Bob Mintzer, George Garzone, Pheeroan Ak-Laff, and the Corvini/Iodice Roma Jazz Ensemble, among numerous others. Honors include awards and fellowships from the American Academy of Arts and Letters, the Guggenheim Foundation, the Radcliffe Institute, BMI, ASCAP, and the Rome Prize. He received a Ph.D. from Princeton University. He is the leader and founder of the Pittsburgh Collective, and Elizabeth T.

Kennan Professor of Music at Mount Holyoke College in South Hadley, MA.

Artists



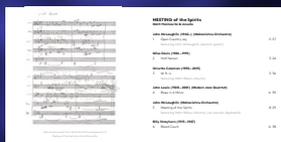
Performers

- Matt Haimovitz, cello (all tracks)
- Jan Jarczyk, Fender Rhodes Mark II keyboard (track 5)
- John McLaughlin, electric guitar (track 1)
- Matt Wilson, drums (tracks 3, 5)
- Uccello:
 - Chloé Dominguez, cello (tracks 2, 7, 9 [cello drums])
 - Amaryllis Jarczyk, cello (tracks 1, 2, 3, 5, 6, 7, 8, 9)
 - Yona Jhon, cello (tracks 2, 7, 9)
 - Alice Nahyun Kim, cello (tracks 2, 7, 9)
 - Dominic Painchaud, cello (tracks 1, 2, 4, 5, 7, 8, 9)
 - Leana Rutt, cello (tracks 1, 2, 3, 5, 6, 7, 8, 9)
 - Andrea Stewart, cello (tracks 1 [cello drums], 2, 5, 6, 7, 9)

Publishing

1. John McLaughlin (Warner-Tamerlane Pub. Corp.)
2. Miles Davis (Screen Gems-EMI Music Inc.)
3. Ornette Coleman (ASCAP)
4. John Lewis (Hal Leonard Corp.)
5. John McLaughlin (Warner-Tamerlane Pub. Corp.)
6. Billy Strayhorn (Tempo Music Inc.)
7. David Sanford (Oxingale Music/ASCAP)
8. George Gershwin (WB Music Corp.)
9. Charles Mingus (Jazz Workshop Inc.)

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Acknowledgments

PRODUCTION TEAM

Executive producers **Luna Pearl Woolf & Matt Haimovitz** | Producer **David Frost** | Audio Engineer **Pascal Shefteshy*** | Mastering **Ryan Morey** | Photography **Jazmin Million** | Cover photography © **Daniel Forniés Sòria** | Design **Joost de Boo** | Product management **Max Tiel**

* "W.R.U." and "Meeting of the Spirits" engineered by Pascal Shefteshy and Tom Lazarus. Additional recording for "Meeting of the Spirits" engineered by Antoine Rotondo.

Meeting of the Spirits was recorded in Montreal, Quebec, July 24-26 and 28, 2010 at the Multi-Media Room, Schulich School of Music at McGill University. Additional recording July 18, 2010 at Stadium Red in New York City.

Special thanks to Grinspoon Foundation, Ann and Gordon Getty Foundation, Schulich School of Music at McGill University, Domaine Forget Academy, Violoncello Society of NY, Club Helsinki, Caffé Lena, Danielle Raymond, Shira Gilbert, Don McLean, Gordon Foote, Martha De Francisco, Lisa Delan, Chris Pouler, Amy Cervini, Qarim Brown, Mary Yun, Beverly and Steve Woolf, Marlena Sacca and Decker Reidpath, Uccello alums Elinor Frey, Oleksa Mycyk and Fjola Evans, Udderly Smooth, and Vermont Violins for a cello that could take a beating.

FACTOR Canada

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PENTATONE OXINGALE SERIES

Congratulations, you are now holding the brainchild of the synergy between PENTATONE and OXINGALE RECORDS.

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A trailblazing artist's label since the year 2000, OXINGALE RECORDS is as

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Having shared ideas and projects for some time, there was no doubt for PENTATONE to join forces with OXINGALE RECORDS. This is a union of two innovative and devoted recording companies with a long history of producing reputable records and collaborating with esteemed artists. Both companies are extremely proud of the quality of their works, their artists and their recordings, as well as the

quality of the relationship with their customers.

We would be pleased to have you join us in celebrating this milestone as it gives way to a tremendously intriguing and inquisitive series of co-productions for you, our customers and ourselves. With PENTATONE's warm, dynamic and detailed sound capturing the superb works and performances of OXINGALE's artists, we look forward to bringing you a range of prestigious work only in pristine quality.

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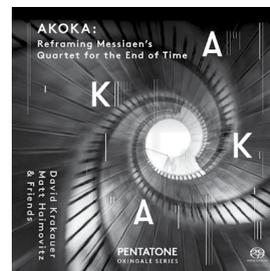


Table with track information for 'Spiral', including track numbers, titles, and durations.



Lincoln Center in 1971. I always have. When you work with great musicians, they are always part of you... that spirit is working around in me so they're still here and popping in to tell me that music is still around me. It's there. It's not magic and spirituality." - Peter Onorati



Notes by David Seltzer: The music of Mott Homowitz is a unique blend of traditional and contemporary styles, often featuring complex rhythms and textures. His work is deeply rooted in the traditions of Jewish music, but he has also incorporated elements of modernism and postmodernism. His music is both accessible and challenging, and it has earned him a reputation as one of the most important composers of his generation.

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Sit back and enjoy



Table with 2 columns: Track Name, Duration

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It's all about to spirits, I always have. When you work with great musicians, they are always a part of you... that spirit is working around in me, so they're still here and pushing me to be better. Their music is still around me, because you know, in the old days, we were in it. It was a magic and spirit.



Words by David Lambert... The music is a beautiful blend of traditional and modern sounds, creating a unique and captivating experience.

More from the Pentatone Ensemble Series... This collection of tracks offers a diverse range of musical styles, showcasing the versatility and talent of the ensemble.

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