

The Marcus Garvey Memorial Foundation

The Jamaica Progressive League {Philadelphia Chapter}

The Center for the Study of Black Literature
and Culture, University of Pennsylvania

P R E S E N T

In Concert

Dave Burrell **David Murray**

Piano *Saxophone* *Bass Clarinet*

Sunday, December 11, 1994

Annenberg Theater
University of Pennsylvania
3620 Walnut Street
Philadelphia, PA

About The Concert

Virtually every concert of jazz music has import, largely because of jazz' singularity-the extraordinary creativity, rhythms, spontaneity, and moods that help to define it, the compelling styles and approaches that comprise its tradition. The concert today, featuring the virtuosos David Murray and Dave Burrell, is no exception. Enhancing its significance, moreover, is a very special quality: a twofold connection to Marcus Garvey, the Jamaican native who championed the uplift and betterment of persons of African descent through the Universal Negro Improvement Association (UNIA) and whose memory today's concert invokes.

One connection derives from Garvey's strong love and appreciation of jazz as part of his longstanding concern with the cultural enrichment of black people. His last years in Jamaica are particularly instructive in this regard. Indeed, during the early 1930's, Edelweiss Park, the Kingston property Garvey purchased in 1928 for use as UNIA's international headquarters, also functioned as a social center. Here, in addition to the dramatic performances, elocution contests, and debates that were held, jazz could be heard. In referring to Garvey's work at this place, a contemporary observer indeed wrote:

To one side of the Edelweiss Park House he laid down concrete circle and at the back he placed in the open rows of benches to accommodate about 500 people...He lighted the grounds with bright and colored lights and placed signs at the gate which invited the public to come in and be "socially uplifted" at a quarter per head. And so nightly a motley crowd of laborers and domestics shuffled around on that bit of concrete to the syncopated strains of a jazz band and latter sat on the benches and enjoyed a concert program....

Garvey is also connected to today's concert through the Marcus Garvey Memorial Foundation. Of the nine men who founded this organization, all UNIA members, one is with us today: eighty-nine year old **Joseph A. Bailey**, Esquire. Through him today's concert is indeed linked to Marcus Garvey; he is one of the few remaining of his generation who can testify to actually seeing this race leader. And he did so on numerous occasions: first in New Orleans in 1921, next, and often, during early 1925 at Liberty Hall in Harlem, and finally in late 1927 in Atlanta as part of the crowd that witnessed Garvey's release from prison. Recalling these experiences recently, he spoke of Garvey in the following manner:

I especially remember Mr. Garvey's oratory and dynamism. He had what we today call charisma, an electrifying presence...His love of Africa, also fascinated me. I found most appealing his call for racial unity and solidarity.

PROGRAM

Opening Remarks

Master of Ceremonies
Harrison Ridley, Jr.

Remarks

Giles R. Wright
Marcus Garvey
Memorial Foundation

Alston Meade
Jamaica Progressive
League [Phila. Chapter]

Houston Baker
Center for the Study of Black Literature
and Culture, University of Pennsylvania

The Artists

Dave Burrell
Piano

David Murray
Tenor Saxophone
Bass Clarinet

The Music

The Dave Burrell and David Murray Duo will perform original compositions that each artist has written. These will include Burrell's ***Full Circle*** and David Murray's ***The Segregation of Our Children***. Today's concert will serve as the world premiere of both of these compositions.

The Duo will also perform the works of other composers, including Jelly Roll Morton, Billy Strayhorn, Duke Ellington, and John Coltrane.

Closing Comments

***Full Circle: The Dynamic Presence of Jazz Musicians David Murray
and
Dave Burrell***

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(Dedicated to the Garvey/UNIA Pioneer, Thomas W. Harvey)

"Flowers for Albert", by David Murray signaled his entrance in the continuum of innovators of the music known as Jazz. Released exactly nine years after the passing of John Coltrane, Murray's first album was dedicated to the memory and spirit of Albert Ayler. It established his ability to experiment with variable rhythms and free forms of musical expression. Since that time David Murray has more than established his tenacity, perspicacity and vivacity. The path from "Flowers for Albert" to Shakill's Warrior" is a concentric one. Murray's curve reflects the changes and continuity in black existence over the last twenty years. The full body of his cultural work contains an interactive force that engages perceptive listeners. At the same time, it engages maintainers of the status quo, music entrepreneurs who fear the black full circle as it engulfs the cultural omniverse.

African American music reflects the conscious and sometimes subconscious sense of "being in the world."

***dig the mellow voices
dig the Porkpie Hat
dig the spirit in Sun Ra's Sound***

-Larry Neal

And what about the hollering, shouting, sanctified sound located somewhere near the bell in the center of the horn? Blue Bell, Blues, Mahler's bell. Blood. Sanctimonious moments. Albert, we hear your voice in the music of Scarface, Schooly D, Tupac, Mike Devine and all the young warriors who, like Shakill and Shakir, know what must be done at the very end of this century. Murray's music, like the rappers, has crazy power (14,700 bits per second data transmission, V..33 bps) and it compresses the history of a mighty people in a very modern modem. At a time when New York is being consumed by the second and third liner funeral dirges of the bayou legends somewhere near Able Lincoln's gravesite near Columbus Circus, Murray remains on the ever cutting edges of the new, the fresh, the funky, the sanctified, the out. His marvelous *SurReal Saxophone* beckons us to the streets of the forgotten city where the philosophy of Interboogieology governs those the sun has blessed. Fully conversant with *Giant Steps*, David Murray showed us a face of the sun that reflects *Murray's Steps*. That is why he can produce A Morning Song in all of its terribleness.

Circles. Black Lines. Saints. C.O.G.I.C. (Church of God in Christ) Man-Child, dipped in the blood of the lamb. Saved. Holy. Warrior Spirited black dot in the midst of the Gazellian white cloud. Music everywhere. Who else could sing "Keep On Proving Yourself to Me" in the whirling sound of the sax. Destined for greatness. Mighty voice in the whirlwind. Connecting Spirit. Word Warrior preaching to congregants all over the world. Testimonies: Young man came out to the center of the stage and a voice asked, quietly, "Where you from?" Knowings. Stages. Memories. From Zurich to Cairo. Echoes of "Ming's Samba" fills my head. Motions. Memories of A Fire Life and a Demonized experience. Hendrixian experience? Days turn into Knights and a dastardly determined saxophonist moves through Flatbush Avenue like a West African Harmattan and with the speed of Edwin Moses. Occupying a sacred space where the Amazon meets the

Mississippi, where the spirit life can move unencumbered. Full Circle. Shall the Circle Remain Unbroken?

Yesterfutures. David Murray: "I go to these lectures around the United States speaking to young people. When I hold up my instrument they don't know what it is. They don't know what that instrument is. You can't blame them for not knowing. A child 9-years-old should still get an instrument. That instrument should be their friend all the way through high school. That instrument might even stop one of those bullets one day. You never know." Saxophone as shield. Sign and symbol. Visions and Visionaries. Cyclical movements in the streets of this republic.

On Piano is Dave Burrell. Collaborators. Cohorts. Energy player in the key of life. Music. Turbulence. The rushing tide of remembrance. Memories. Sitting there in absolute silence, Burrell recognizes the instrument as the old pianoforte. Exploring gradations of tone. Burrell. Music and Memories. The saxophonist David Murray has this to say about their unique collaboration: "Dave Burrell and I have been musical cohorts since the mid eighties. One might characterize our collaborative efforts as proactive, explorative, (beyond) the outer limits. Dave's engaging compositions urge me to go to the edge, to stretch my expressive pieces, or the sweetest melody of one of his ballad, or something in between, his compositions always serve as wonderful vehicles."

Connections. Red lights flash over the royal blue sky. Serene and then the siren. It is midday. West Philly. New vistas. He is sitting at home composing yet another work that will energize planetary citizens. From Paris, France to Washington, D.C., from Tokyo, Japan to Berkeley, California the name Dave Burrell is known. But, he has also known rivers as deep as the Mississippi and as long as the Nile. Rivers. Memories and Music. Miles into the geodisc. Memories and the deepest destinies of our musicians: Sonny Sharrock, Jimmy Garrison, Lee Morgan, Grachun Moncur. Alan Silva, Sunny Murray, Sonny Morgan. And now we hear "Sarah's Lament." The voice of the piano. And wasn't there a sudden rush of madness running over the black keys? Moreneo. Burrell. Distant Loner. Moving desperately toward the precipice...Many years of experiencing the fate of (outside) musician in the United States. But he has stubbornly stuck to his internal beat. Burrell is one of the most uncompromising pianists in the jazz domain. Always moving through the spaces and places where the deepest sound emerges. Passages and Destinies.

In a recent reassessment, Village Voice columnist Gary Giddins explains: "Burrell was touted as an eclectic of capacious tastes some 25 years ago, only to be held back by the kind of assumptions that are as self-defeating on the left as on the right. From the time he arrived in New York in 1965, after four years at Berklee College of Music he experimented with rags - ragtime music. He couldn't get them recorded, in part because they were considered musically and politically regressive. Few people heard his 1968 album, *High*, yet in retrospect it places him in the forefront of a small school of modernists who employed such venerable keyboard techniques as stride and boogie. In addition to the extroverted "East Side Colors" he introduced "A.M. Rag" (originally called 'Margy Pargy') based on a G-flat pentatonic scale and still his best known piece, and the medley of Leonard Bernstein's West Side Story, conceived as a response to the conventional version recorded by Oscar Peterson. Before Burrell, the only pianist - after Monk himself - associated with new music in the '50's and '60's who routinely varied his solos with allusions to earlier styles was Jaki Byard. Soon the club would expand to include Muhal Richard Abrams and Don Pullen." What led Burrell down this exploratory, circuitous path?

It was in a Harlem building, occupied by an assortment of people, that Dave Burrell linked

his own destiny to that of the time and space. Here is one of those rare examples of a musical figure becoming so immersed in the cultural and social milieu that his aesthetic becomes a symbol of a particular historical epoch. Style or epoch reflection? Or is it style as epochal revivification? As fate would have it Dave Burrell began teaching at the Community Thing Project in the Heart and Soul of Harlem. One day as he sat at his desk preparing for incoming students, he discovered that he was sitting at the desk of the great 20th century mass leader and visionary Marcus Mosiah Garvey. At this space station, Burrell tapped into the outer limits of ancestral spirit. In this space and in a spirit-bond with fellow musician Grachan Moncur, Burrell discovered the *essential being* of being in the world. It was in that space station that the protean elements of a full Garvey Musical Suite emerged. Now in 1994, Dave Burrell has completed the cycle, he has come full circle and is about to do the world premiere of the last movement. Twenty years ago parts of this suite were recorded in Japan. Now it is time for the full Suite to be recorded with that unique Philly flava that he has gained during the recent years he has spent in this city.

COMMENTS FROM THE ARTISTS

THE ARTISTS SPEAK

David Murray is an innovator of the highest caliber in the realm of improvised music. Whether playing his down - to - earth soulful blues, or taking one of his uncompromising solos, David always succeeds in breaking new ground. The logic of his creative process is sound: he balances time, timbre, and tone to make his delivery on both the tenor saxophone and bass clarinet effective at any intensity level.

In duo with David, I find my role as a pianist redefined on each composition. Whether taking the role of his accompanist on a ballad, or pushing the energy level to a peak on a hard-driving piece, I have learned over the years how to play my part effectively: I have constantly thought of new ways to inspire and be inspired. During my collaboration with David - recording and performing in Europe, Japan, and the United States for almost a decade - I have developed tremendously as a musician.

Full Circle, my most recent composition, is the fourth movement in a suite that I actually started in early 1970's. At that time I was a music teacher in a Black Arts community program in Harlem. The program was located in a building that had been the headquarters of the UNIA in the 1920's and the desk I used had belonged to Marcus Garvey. These extraordinary experiences related to this great man serve as the inspiration for ***Full Circle***. With its primeval (African) roots, it is a chant for strength through pride and dignity.

Full Circle is dedicated to several members of the Marcus Garvey Memorial Foundation: Joseph A. Bailey, Chairman-Emeritus; Jean Harvey Slappy, Secretary; James G. Spady, Chairman of the Archive/Research/Publications Committee; and Giles R. Wright, Chairman.

Dave Burrell
November 1994

The composition ***The Segregation of Our Children*** was written as part of the soundtrack for Louis Massiah's soon-to-be-released documentary on the life of Dr. W.E.B. DuBois. With this piece, I attempted to capture the mood of the volatile social climate surrounding the early resistance to school desegregation in the South and the use of federal marshals to enforce desegregation in certain areas where sympathy for the Confederacy was especially strong. Specifically, the piece was to be used with the historic news clip that shows a little black girl on her first day of class, amidst a sea of snarling white bigots, being escorted by federal marshals up the steps of a previously all-white school.

Dave Burrell and I have been musical cohorts since the mid-eighties. One might characterize our collaborative efforts as proactive, explorative, and "beyond the outer limits." Dave's engaging compositions urge me to go to the edge, to stretch my expressive capabilities. Whether it's one of his turbulent, surging, and explosive pieces, or the sweetest melody of one of his ballads, or something in between, his compositions always serve as wonderful vehicles....

It's important to note the exhaustive research Dave has done into the life and music of Jelly Roll Morton. He's revitalized Jelly Roll's contribution, I believe, making it more accessible to us and to generations yet unborn.

David Murray
November 1994

**The Marcus Garvey
Memorial Foundation, Inc.
630 West 156th Street
New York, New York 10032**

The Marcus Garvey Memorial Foundation, Inc., founded in 1960 in New York City, is a nonprofit organization whose work is informed by the educational ideals of Marcus Mosiah Garvey. Garvey was the founder and leader of the Universal Negro Improvement Association (UNIA), the largest organized mass movement in black American history.

The foundation's mission is essentially twofold. One objective involves philanthropic support of education. To this end, the Foundation during its early years aided African and Caribbean students in the United States in meeting their tuition, clothing, housing, food, and travel needs. It also assisted the Marcus Garvey Memorial Institute, a secondary school in Monrovia, Liberia. In more recent years, the Foundation has provided books for young readers at the public library in St. Ann's Bay, Jamaica, the birthplace of Marcus Garvey. The Foundation's long-range goal is to establish a Marcus Garvey Graduate Fellowship that will assist dissertation-related research in Africa in the humanities/social and natural sciences.

In addition to its philanthropic thrust, the Foundation (1) serves as a repository of UNIA documents and memorabilia;(2) engages in UNIA-related research; (3) prepares UNIA-related historical studies and curriculum materials; and (4) sponsors cultural and educational programs designed to raise funds for its philanthropic work.

The nine UNIA stalwarts who founded the Foundation were inspired and guided by the emphasis Marcus Garvey placed on education in seeking to affect his program of African redemption. Garvey viewed education as a lifelong process critical to the progress, well-being, and confraternity of persons of African descent throughout the world. He indeed wrote:

***We will train and educate our people to those essentials that will make them
a more cultured and better race.***

For further information please write to:
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