

KEITH JARRETT : THE MAN AND HIS MUSIC PDF, EPUB, EBOOK



Ian Carr | Keith Jarrett : The Man and His Music.

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Home About Help Search. The quartet members played various instruments, with Jarrett being heard on soprano saxophone, recorder, banjo, and percussion as well as piano; Redman on musette, a Chinese double-reed instrument, and percussion; and Motian and Haden on a variety of percussion. Haden also produced a variety of unusual plucked and percussive sounds with his acoustic bass, even running it through a wah-wah pedal for one track "Mortgage on My Soul", on the album *Birth*.

Jarrett's compositions and the strong musical identities of the group members gave this ensemble a very distinctive sound. The quartet's music is an amalgam of free jazz, straight-ahead post-bop, gospel music, and exotic, Middle-Eastern-sounding improvisations. During this time, Jarrett received a letter from producer Manfred Eicher, asking if he would like to record for the relatively young ECM label. Jarrett's American quartet would go on to release two albums *The Survivors' Suite* and *Eyes of the Heart* on ECM, and the label also issued *Ruta* and *Daitya*, consisting of duo tracks featuring Jarrett and DeJohnette recorded in early while the two were with Miles Davis, after Jarrett gave tapes of the session to Eicher. These were done on electric pianos Rhodes and Contempo, which Jarrett was loath to perform on.

Book of Ways is a studio recording of clavichord solos. The studio albums are modestly successful entries in the Jarrett catalog, but in *Book of Ways*, Jarrett also began playing totally improvised solo concerts, and it is the popularity of these voluminous concert recordings that made him one of the best-selling jazz artists in history. Another of Jarrett's solo concerts, *Dark Intervals*, Tokyo, had less of a free-form improvisation feel to it because of the brevity of the pieces. Sounding more like a set of short compositions, these pieces are nonetheless entirely improvised. After a hiatus, Jarrett returned to the extended solo improvised concert format with *Paris Concert*, *Vienna Concert*, and *La Scala*. These later concerts tend to be more influenced by classical music than the earlier ones, reflecting his interest in composers such as Bach and Shostakovich, and are mostly less indebted to popular genres such as blues and gospel. In the liner notes to *Vienna Concert*, Jarrett named the performance his greatest achievement and the fulfillment of everything he was aiming to accomplish: "I have courted the fire for a very long time, and many sparks have flown in the past, but the music on this recording speaks, finally, the language of the flame itself.

Jarrett has commented that his best performances have been when he has had only the slightest notion of what he was going to play at the next moment. He also said that most people don't know "what he does", which relates to what Miles Davis said to him expressing bewilderment — as to how Jarrett could "play from nothing". In the liner notes of the Bremen Lausanne album Jarrett states something to the effect that he is a conduit for the 'Creator', something his mother had apparently discussed with him. This has caused occasional moments of confusion, where reportedly at a concert he was so indecisive as to what to play that he just sat at the piano in silence until someone in the audience yelled out "C-sharp major!" Jarrett's 11th solo performance in Japan was captured on video at Suntory Hall, Tokyo, in April, and released the same year as *Solo Tribute*. This is a set of almost all standard songs. Another video recording, *Last Solo*, was released in from a solo concert at Kan-i Hoken hall in Tokyo in January. In the late s, Jarrett was diagnosed with chronic fatigue syndrome [12] and was unable to leave his home for long periods of time.

It was during this period that he recorded *The Melody at Night, with You*, a solo piano effort consisting of jazz standards presented with very little of the reinterpretation he usually employs. The album had originally been a Christmas gift to his second wife, Rose Anne. By *The Melody at Night, with You*, Jarrett had returned to touring, both solo and with the Standards Trio. Two solo concerts in Japan, Jarrett's first solo piano concerts following his illness, were released on the CD *Radiance* a complete concert in Osaka, and excerpts from one in Tokyo, and the DVD *Tokyo Solo* the entire Tokyo performance. In contrast with previous concerts which were generally a pair of continuous improvisations 30–40 minutes long, the concerts consist of a linked series of shorter improvisations some as short as a minute and a half, a few of 15 or 20 minutes.

In late 1990s, he performed solo in the Salle Pleyel in Paris and at London's Royal Festival Hall, marking the first time Jarrett had played solo in London in 17 years. Two more albums, *Standards, Volume 2* and *Changes*, both recorded at the same session, followed soon after. The success of these albums and the group's ensuing tour, which came as traditional acoustic post-bop was enjoying an upswing in the early s, led to this new standards trio becoming one of the premier working groups in jazz, and certainly one of the most enduring, continuing to record and tour for more than 25 years. The Trio went on to record numerous live and studio albums consisting primarily of jazz repertory material. The Jarrett-Peacock-DeJohnette trio also produced recordings that consist largely of challenging original material, including *Changeless*.

Several of the standards albums contain an original track or two, some attributed to Jarrett, but most are improvisations on jazz standards. The live recordings *Inside Out* and *Always Let Me Go* released in 1990 and respectively marked a renewed interest by the trio in wholly improvised free jazz. By this point in their history, the musical communication among these three men had become nothing short of telepathic, and their group improvisations frequently take on a complexity that sounds almost composed. A related recording, *At the Deer Head Inn*, is a live album of standards recorded with Paul Motian replacing DeJohnette, at the venue in Delaware Water Gap, Pennsylvania, 40 miles from Jarrett's hometown, where he had his first job as a jazz pianist.

It was the first time Jarrett and Motian had played together since the demise of the American quartet sixteen years earlier. The Standard Trio disbanded in 1960 after more than 30 years. Peacock died in September 1990. Since the early s, Jarrett's success as a jazz musician has enabled him to maintain a parallel career as a classical composer and pianist, recording almost exclusively for ECM Records. In *The Light*, an album made in 1990, consists of short pieces for solo piano, strings, and various chamber ensembles, including a string quartet and a brass quintet, and a piece for cellos and trombones. This collection demonstrates a young composer's affinity for a variety of classical styles.

Luminessence and *Arbour Zena* both combine composed pieces for strings with improvising jazz musicians, including Jan Garbarek and Charlie Haden. The strings here have a moody, contemplative feel that is characteristic of the "ECM sound" of the s, and is also particularly well suited to Garbarek's keening saxophone improvisations. From an academic standpoint, these compositions are dismissed by many classical music aficionados as lightweight, but Jarrett appeared to be working more towards a synthesis between composed and improvised music at this time, rather than the production of formal classical works. *Ritual* is a composed solo piano piece recorded by Dennis Russell Davies that is somewhat reminiscent of Jarrett's own solo piano recordings. *The Celestial Hawk* is a piece for orchestra, percussion, and piano that Jarrett performed and recorded with the Syracuse Symphony under Christopher Keene. This piece is the largest and longest of Jarrett's efforts as a classical composer.

Bridge of Light is the last recording of classical compositions to appear under Jarrett's name. The album contains three pieces written for a soloist

with orchestra, and one for violin and piano. The pieces date from and In Music Masters Jazz released a CD on which one track featured Jarrett performing the solo piano part in Lousadzak , a minute piano concerto by American composer Alan Hovhaness. The conductor again was Davies. Most of Jarrett's classical recordings are of older repertoire, but he may have been introduced to this modern work by his one-time manager George Avakian , who was a friend of the composer.

Jarrett has also played harpsichord , clavichord , organ, soprano saxophone , and drums. He often played saxophone and various forms of percussion in the American quartet, though his recordings since the breakup of that group have rarely featured these instruments. On the majority of his recordings in the last 20 years, he has played acoustic piano only. He has spoken with some regret of his decision to give up playing the saxophone, in particular. Jarrett is also physically active while playing jazz and improvised solo performances, but the vocalizations are generally absent whenever he plays classical repertoire. Jarrett has noted his vocalizations are based on involvement, not content, and are more of an interaction than a reaction. Jarrett is highly intolerant of audience noise, especially during solo improvised performances. He feels extraneous noise affects his inspiration and distracts from the purity of the sound.

Cough drops are routinely supplied to Jarrett's audiences in cold weather, and he has been known to stop playing and lead the crowd in a group cough. Jarrett is known to be opposed to electronic instruments and equipment. Electricity goes through all of us and is not to be relegated to wires. However, in October he did play electric piano in addition to piano on Freddie Hubbard 's Sky Dive. Jarrett lives in an 18th-century farmhouse in Oxford Township , New Jersey, in rural Warren County where he uses an adjacent barn as a recording and practice studio. Jarrett was a follower of the teachings of George Gurdjieff— for many years, [49] and in recorded an album of Gurdjieff's compositions, called Sacred Hymns , for ECM.

In , Jarrett married Margot Erney, a high school girlfriend from Emmaus with whom Jarrett had reconnected in Boston. The couple had two sons, Gabriel and Noah, but divorced in Jarrett has four younger brothers, two of whom are involved in music. Chris Jarrett is also a pianist, and Scott Jarrett is a producer and songwriter. Of the two sons from his first marriage, Noah Jarrett is a bassist and composer while Gabriel is a drummer based in Vermont. In the late s, James Lincoln Collier observed "Many of his fans think he is black, and indeed Jarrett encourages this impression.

His skin is dark; he wears a small mustache and affects an Afro. You just have to be black," to which Jarrett replied, "I know. I know. I'm working on it. In a September 11, interview with Terry Gross , Jarrett revealed that Chronic Fatigue Syndrome had required him to radically overhaul his piano to have less "breakaway" keypress resistance in order for him to keep playing. Interviewed by NPR 's Rachel Martin for his 70th birthday in , Jarrett explained the notable involuntary vocalisations made during his performances: "It's potential limitlessness that I'm feeling at that moment. If you think about it, it's often in a space between phrases, [when I'm thinking.] "How did I get to this point where I feel so full? So that's actually what it is — with the trio, without the trio, solo. Luckily for me, I don't do it with classical music. Jarrett suffered two major strokes in February and May After the second he was paralyzed and spent nearly two years in a rehabilitation facility.

Although he regained a limited ability to walk with a cane and can play piano with his right hand, he remains partly paralyzed on his left side and is not expected to perform again. Following the release of the album Gaucho in by the U. In an interview with Musician magazine, Becker and Fagen were asked about the similarity between the two pieces of music, and Becker told Musician that he loved the Jarrett composition, while Fagen said they had been influenced by it. After their comments were published, Jarrett sued, and Becker and Fagen were legally obligated to add his name to the credits and provide Jarrett with publishing royalties.

From Wikipedia, the free encyclopedia. American jazz and classical music pianist and composer.

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