Keith jarrett Disco Version 19

February 2014

580 tracklists 1090 entries

.

I Received The skeleton of this Discography on December 2010 from Klaus Muller (Many thanks to Him) with more than 300 tracklists (mainly official recordings)

I added more than 600 Tracklists/entries coming from the following discos:

Olivier Bruchez's **(BR)**

http://web.archive.org/web/20050426203346/http://www.bruchez.org/olivier/music/keith/tradelist.html

Davide sparti's **(SP)**

Peter Losin's **(PL)**

Dime entries **(DI)** Arnulf Muller (mu)

(pa)

http://web.archive.org/web/20100612160739/http://papoulis.dyndns.org/~sim/jarrett/bootlegs.php

My Collection +++

Concerts Prepared by Flambay + u014945 (fl+++)

Concerts prepared by U014945 (+++)

Hope you all enjoy

For every mistake and update please e-mail me at Maurizio.garbolino@intesasanpaolo.com

1952

19520422 keith Jarrett solo + others

April 22, 1952 (8:15 PM)

Salem Evangelical and Reformed Church, Allentown, PA, USA - Solo
Other musicians: Donna Francella (sopranosoloist),
Norman Flores (tenor soloist),
Albert Hofammann (accompanist),The Albright Marimba Players.
A flyer announcing this concert is included in :Keith Jarrett: The Man And His Music□□.

1953

19530412 keith Jarrett solo + others

April12, 1953 (3:00 PM)

Woman's Club Auditorium, Allentown, PA,
USA - Solo
Keith Jarrett played compositions by Mozart, Bach, Brahms,Beethoven, etc., as well as personal compositions
(A Walk in the Zoo - and□œMountain Scene□□).
The complete programme is included in: □œKeithJarrett: The Man And His Music□□.

19620000 Don Jacoby And The College All Stars

Bob Crull, Don Jacoby, Gary Slavo, Tom Wirtel, Chris Witherspoon (tp) Dee Barton, Willie Barton, Loren William Binford, Dave Wheeler (tb) Al Beuler, John Giordano (as) Don Melka, Bob Pierson (ts) Jerry Keys (bs, as) Keith Jarrett (p) Don Gililland (g) Toby Guynn (b) John Van Ohlen (dr)
1962, Chicago, IL

1	Dizzy Atmosphere
2	Young Man With The Blues
3	Sing
4	It's Good For You
5	Just For A Thrill
6	Anema E Core (How Wonderful To Know)
7	Mais Oui
8	Sleepy Serenade
9	Jey Out Of Town
10	Jacob Jones
11	Let Me Love You
12	Teach Me Tonight
13	Groovin' High
14	The End Of A Love Affair
15	Lover Man (Oh, Where Can You Be?)
16	You Don't Know What Love Is
17	Back To The Beat

1-17: Don Jacoby - Swinging Big Sound (Decca DL 4241)

650300 Keith Jarrett trio (PA)

Kent Carter Bass Danny Fullerton Drums,
Winchester , Massachussets, USA
. Home recording by Ted Knowlton. Keith was 19. http://www.tedknowlton.com/music/Keith.htm

1	Tangerine	12.:54

651200 Art Blakey group with Keith Jarrett (br)

Art Blakey (drums),Chuck Mangione (?) (trumpet), Frank Mitchell (?) (tenor saxophone), and
Reggie Johnson (?) (bass)
December 1965 Five Spot CafÃ©, New York, NY, USA
Kenneth K.: "Blakey had a residency for the month".

1966

19660000 Charles Lloyd Quartet

1966	Berlin, Germany	-	Charles Lloyd, Cecil McBee, and Jack DeJohnette
Sponsored by the Ford Foundation.			
1966	Portugal	-	Charles Lloyd, Cecil McBee, and Jack DeJohnette
	-		
1966	Helsinki, Finland	-	Charles Lloyd, Cecil McBee, and Jack
DeJohnette	Mentioned in "Charles Lloyd in Russia: Ovations and		
Frustrations"			

<http://www.reocities.com/rstubenrauch/Lloyd/downbeat/rojac_lloyd_db_jul1367.html>

660000 Keith Jarrett trio (SP)

Köln, 1966 (SP)-

Jarrett K. Trio (American)
Duration: 6 minutes
Sound quality: A
Source: radio broadcast
1. Memories of tomorrow (same piece as in *Köln concert*, ECM, track IIc)

1966010109 Art Blakey And The Jazz Messengers

Chuck Mangione (tp) Frank Mitchell (ts) Keith Jarrett (p) Reggie Johnson (b) Art Blakey (dr)
January 1st & 9th 1966, Lighthouse Club, Hermosa Beach, CA

1	35931	Buttercorn Lady	3.25
2	35932	Recuerdo	14.27
3	35933	The Theme	2.23
4	35934	Between Races	4.35
5	35935	My Romance	6.53
6	35936	Secret Love	9.09

1-6: Art Blakey And The Jazz Messengers - Buttercorn Lady (Limelight LM 82034, LS 86034; Universal (J) UCCM 9130)

Review by Scott Yanow Few jazz followers would think of trumpeter Chuck Mangione and pianist Keith Jarrett as former members of Art Blakey's Jazz Messengers, but in 1966, they both worked in the drummer's classic hard bop unit and the stint gave them needed exposure and helped the pair to develop their own individual voices. With tenor saxophonist Frank Mitchell and bassist Reggie Workman completing the quintet, this particular version of The Jazz Messengers only had the opportunity to record this one excellent live LP (which is currently out of print) but proved to be a worthy successor to their more acclaimed predecessors.

19660329 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
March 29th 1966, New York, NY

1	10075	Untitled, No. 1	
2	10076	Love Ship (Lloyd)	5.53
3	10077	Sombrero Sam (Lloyd)	5.13
4	10078	Dream Weaver: Meditation / Dervish Dance (Lloyd)	11.33
5	10079	Island Blues	
6	10080	Autumn Sequence: Autumn Prelude / Autumn Leaves / Autumn Echo (Kosma, Lloyd, Mercer, Prevert)	11.59
7	10081	Bird Flight (Lloyd)	9.08
8	10082	Forest Flower Vamp	

1,5,8: lost
2-4,6,7: Charles Lloyd - Dream Weaver (Atlantic LP 1459, SD 1459)

Review by Thom Jurek [-]The first studio date of the Charles Lloyd Quartet, with Keith Jarrett, Cecil McBee, and Jack DeJohnette, was recorded and released just a few days before the band took both the European and American festival circuits by storm. First came Europe, which was just getting the disc as the band was tearing up its stages. While the live dates are now the stuff of legend, it's easy to overlook the recordings, but to do so would be a mistake. Dream Weaver is a fully realized project by a band -- a real band -- in which each member has a unique part of the whole to contribute. Jarrett's unusual piano style fits musically with Lloyd's lyricism in a way that it shouldn't. Jarrett was even then an iconoclast, playing harmonic figures from the inside out and relying on counterpoint to create new spaces, not fill them in. (Just listen to "Autumn Sequence," where his solos and his backing harmonics are equally strident and inventive as Lloyd's Eastern explorations of mood and mode.) And then there's the rhythm section of McBee and DeJohnette, whose modal inventions on the intervals make the "Dream Weaver" suite an exercise in open time, allowing all players to wander around inside it and take what they want out. The set closes with a group party jam on "Sombrero Sam," with Lloyd and Jarrett trading eights on a Cuban variation on a fantasia. There were no records like this one by new groups in 1966.

19660330 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
March 30th 1966, New York, NY

1	10083	Untitled, No. 1
2	10084	Blues For Tommy Bee
3	10085	Little Anahid's Day
4	10086	Sombrero Sam
5	10087	Island Blues
6	10088	Long Time Baby

1-6: Atlantic lost

19660429 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee(b) Jack DeJohnette (dr)
April 29th 1966, Stockholm, Sweden maybe "Gyllene Cirklen"

1. Manhattan Tripper
2. Love Ship
3. Is it Really the Same
4. Tagore
5. European Opus N.4
6. Wild Flowers
7. Island Blues

TT 45'

19660400 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee(b) Jack DeJohnette (dr)
April 1966, Basin Street Jazzclub , Copenhagen, Denmark

1. Third Floor Richard
2. Joan
3. Medley : Voice in the Night/How Can I tell you/ Lady Gabor
4. Island Blues

TT 60

19660507 Charles Lloyd Quartet (PA) (DI) (fl+++)

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
May 1966, Oslo, Norway

1. Love Song Baby (4:33)
2. Love Ship (1:56)
3. Forest Flower (11:17) [end missing]
4. Manhattan Tripper (6:00)
5. Little Anahid's Day (4:40)
6. Piano solo (3:17)

Bootleg J-Bop 050 (Jazz Birdie's of Paradise 050)

1966072324 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
July 23 & 24, 1966, Juan-les-Pins Jazz Festival, Antibes, France

1	11181	Sweet Georgia Bright	
2	11182	Voice In The Night	
3	11183	East Of The Sun	
4	11184	Dream Weaver	
5	11185	Love Song To A Baby	
6	11186	Joan	
7	11187	Lady Gabor	
8	17854	Lady Gabor	
9	17855	East Of The Sun	
10	17856	Medley: Goin' To Memphis / Island Blues	6.46
11	17857	Dervish Dance, II	
12		???	8.41
13		???	18.23
14		???	5.46
15		???	5.28

10: Charles Lloyd Quartet Recorded In Concert - Flowering Of The Original (Atlantic SD 1586)
12-15: [CD] Charles Lloyd Quartet – Festival Juan-les-Pins 1966
1-9,11: lost

1966072324 Charles Lloyd Quartet (DI) (Fl +++)

A)Antibes, France 7/66 (DI)
Juan-Les-Pins Jazz Festival

01.Autumn Sequence: 8:51
a) Autumn Prelude
b) Autumn Leaves
c) Autumn Echo
02.Forest Flower 18:26
03.Love Ship 5:47
04.Island Blues 5:28

B) (DI) other source more complete

1) intro	00:48
2)Autumn Sequence /Prelude / Leaves / Echo	09:52
3) Forest Flowers	11:28
	07:12
5)Love Ship (Similar to Naima)	06:35
6) Manhattan tripper	07:58
7) Island Blues	05:25

:

19660807 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
August 7th 1966, Kino, Molde, Norway

(Molde International Jazz Festival)

19660908 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
September 8th 1966, New York, NY

1	10776	Untitled, No. 1	
2	10777	Keith's Piece	
3	10778	Manhattan Tripper	
4	10779	Cecil's Tune	
5	10780	Song Of Her	5.25
6	10781	Sorcery	5.18
7	10782	Seance	
8	10783	East Of The Sun	

5,6: Charles Lloyd - Forest Flower (Atlantic LP 1473, SD 1473)
1-4,7-8: lost

19660918 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
September 18th 1966, Monterey Jazz Festival, Monterey, CA

1	11239	Autumn Sequence	
2	11240	Forest Flower: Sunrise	7.19
		Forest Flower: Sunset	10.36
3	11241	East Of The Sun	10.44
4	11303	Forest Flower: Sunrise (edited version)	
5	11304	Forest Flower: Sunset (edited version)	

1: lost
2,3 Charles Lloyd - Forest Flower (Atlantic LP 1473, SD 1473)

Review by Thom Jurek [-]When Charles Lloyd brought his new band to Monterey in 1966, a band that included Keith Jarrett on piano, Jack DeJohnette on drums, and the inimitable -- though young -- Cecil McBee on bass, no one knew what to expect. But they all left floored and this LP is the document of that set. It is difficult to believe that, with players so young (and having been together under a year), Lloyd was able to muster a progressive jazz that was so far-reaching and so undeniably sophisticated, yet so rich and accessible. For starters, the opening two title tracks, which form a kind of suite (one is "Forest Flower-Sunrise," the other "Sunset"), showcased the already fully developed imagination of Jarrett as a pianist. His interplay with DeJohnette -- which has continued into the 21st century in a trio with Gary Peacock -- is remarkable: whispering arpeggios surrounded by large chords that plank up the drumming as DeJohnette crosses hands and cuts the time in order to fluctuate the time. Lloyd's own solos are demonstrative of his massive melodic gift: his improvisation skirted the edges of what was happening with Coltrane (as everyone's did), but his own sense of the deep wellspring of song and the cross-pollination of various world musics that were happening at the time kept him busy and lyrical. Elsewhere, on Jarrett's own "Sorcery," his linking front-line harmonics with Lloyd is stellar -- this isn't communication, it's telepathy! Jarrett's angular solo is buoyed up by Lloyd's gorgeous ostinato phrasing. By the time the band reaches its final number, a sky-scorching version of Brooks Bowman's "East of the Sun," they have touched upon virtually the entire history of jazz and still pushed it forward with seamless aplomb. Forest Flower is a great live record.

4,5: Charles Lloyd - Forest Flower: Sunrise c/w Sunset (Atlantic 5078)

19661007-08-09 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)

Costa Mesa, CA, USA (Pacific Jazz Festival)

“Miles was also on the bill".

661026 Charles Lloyd Quartet (DI) +++

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
28 Jazz im WDR, Gürzenich, Köln, Germany:

01. announcer/introductions 3:04
02. Autumn Sequence: 9:00
  a)Autumn Prelude
  b)Autumn Leaves
  C)Autumn Echo
03. The Song My Lady Sings 7:32
04. Tagore 8:14

19661029 Charles Lloyd Quartet

Charles Lloyd (ts, ss, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
October 29th, 1966, Aulaen Hall, Oslo, Norway

1	11731	East Of The Sun	
2	11732	Margot	
3	11733	Song Of Her	
4	11734	Forest Flower: Sunrise / Sunset	
5	11735	Island Blues	
6	11736	Wilpan's	
7	11737	Sorcery	
8	11738	European Fantasy	
9	11739	Little Anahid's Day	
10	11740	Manhattan Carousel	
11	11741	Tagore	
12	11742	Is It Really The Same	
13	11743	Speak Low	
14	11744	Karma	
15	11745	Gypsy '66	
16	11746	Girl Talk	
17	11747	Island To Antibes	
18	11748	Sweet Georgia Bright	
19	11749	Hej-Da! (Hey Daw)	
20	11750	Joan	
21	17858	Gypsy	13.19
22	17859	Speak Low	8.01
23	17860	Wilpan's	6.17
24	17861	Medley: Love-In / Island Blues	6.02
25	17862	Old Time Blues	
26	17863	Is It Really The Same	
27	17864	Margot	

1-7,12,13,15-18,20,25-27: lost
8-11,14,19: Charles Lloyd In Europe (Atlantic SD 1500)

Review by Thom Jurek [-]Before his great quartet split at the end of 1968, Charles Lloyd took this band literally to the ends of the earth. As a quartet, they had grown immensely from that first astonishing spark when they toured the summer festivals in 1966. Here they are a seasoned unit, full of nuance, elegance, and many surprises, while having moved their entire musical center over to the pursuit of Lloyd's obsession -- incorporating the music of the East into Western jazz. This show in Norway, which featured the original band of Lloyd on flute and saxes, Keith Jarrett on piano, Cecil McBee on bass, and Jack DeJohnette on drums and percussion, took the idiom begun by John Coltrane and Yusef Lateef and moved it into places even they hadn't imagined. The set starts with "Ta-gore," a gorgeous flute piece for Lloyd with stunningly ornate percussion from DeJohnette. There is plenty of mystery but there are no edges in this tune, as the two men move from point to counterpoint to mode without seams. Just as quickly, Keith Jarrett enters the picture playing the inside of the piano and a few chords just to lend texture as Lloyd takes it out as softly as he whispered it in. "Karma" is a more conventional piece in that Jarrett creates a gently spiraling harmonic tower for Lloyd to float down from after he climbs it with gorgeous swells and a mournfully beautiful legato. The set ends with "European Fantasy" and "Hej Daj." The first is a slow modal blues, carried out by exquisitely complex harmonics created by Jarrett for both McBee and Lloyd to find their way into. Jarrett gives up nothing in his mystery. Lloyd floats along, touching points here and there before winding it out with the little flute piece at the end, which leaves the audience -- and listeners alike – stunned

21-24: Charles Lloyd Quartet Recorded In Concert - Flowering Of The Original (Atlantic SD 1586)

Review by Scott Yanow Released by Atlantic in 1971 when the Charles Lloyd Quartet was already history, these performances (from the same concert that resulted in Charles Lloyd in Europe) contain some excellent remakes ("Love In/Island Blues" and "Goin' to Mem-

phis"), Gabor Szabo's "Gypsy '66," Cecil McBee's "Wilpan's," and a fine rendition of "Speak Low." Lloyd (whether on tenor or flute), the already impressive pianist Keith Jarrett, bassist McBee, and drummer Jack DeJohnette are heard in enthusiastic form. This set is even a bit better than the In Europe album due to the stronger (if more familiar) material.

19661030 Charles Lloyd Quartet (di) (fl+++)

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee(b) Jack DeJohnette (dr)
October 30th 1966,Copenhagen, Danmark ,Radiohuset Concertsal,

01 radio intro	02:42
02 Joan (Lloyd)	09:12
03 Song of Her	07:08
04 Zoltan	06:29
05 Is it Really the Same	07:07
06 Tagore	11:24
	TT 44:06

Sound A
Radio broadcast mono

1967

1966 - 670000 Charles Lloyd Quartet (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee(b) Jack DeJohnette (dr)

Greek Theater, UC Berkeley, Berkeley, CA, USA Spring

The other group appearing was the Grateful Dead. The year might be 1966 or 1967.

19670102-03-04-05-06-07-08 Charles Lloyd Quartet

Charles Lloyd (ts, fl 6) Keith Jarrett (p, ss) Ron McClure (b) Jack DeJohnette (dr)
Shelly's Manne-Hole, Los Angeles, CA, USA

19670110 Charles Lloyd Quartet

Charles Lloyd (ts, fl 6) Keith Jarrett (p, ss) Ron McClure (b) Jack DeJohnette (dr)
Both/And Club, San Francisco, CA, USA

19670120-21-28 Charles Lloyd Quartet

Charles Lloyd (ts, fl 6) Keith Jarrett (p, ss) Ron McClure (b) Jack DeJohnette (dr)
Fillmore West Auditorium, San Francisco, CA

19670127 Charles Lloyd Quartet

Charles Lloyd (ts, fl #1-8,10-16) Keith Jarrett (p #1-9,11-16, p, ss #10) Ron McClure (b #1-8,10-16) Jack DeJohnette (dr #1-8,10-16)
January 27th 1967, Fillmore West Auditorium, San Francisco, CA

1	11603	Medley: Memphis Blues Again / Island Blues
2	11604	Forest Flower (Journey Within)
3	11605	Twin Pearls
4	11606	San Francisco
5	11607	Tagore
6	11608	New Piece
7	11609	Is It Really The Same?
8	11610	Here, There And Everywhere
9	11611	Encore Of The Night (Love, No. 3)
10	11612	Lonesome Child: Song / Dance
11	11613	Lady Gabor (Memphis Green)
12	11614	Love-In
13	12374	Tribal Dance
14	12375	Temple Bells
15	12376	Sunday Morning
16	12378	Now Voyager

1,7,8,12-15: Charles Lloyd - Love-In (Atlantic LP 1481, SD 1481)

A1	Tribal Dance	10:03
A2	Temple Bells	2:44
A3	Is It Really The Same?	5:45
A4	Here There And Everywhere	3:40
B1	Love-In	4:44
B2	Sunday Morning	7:55
B3	Memphis Dues Again / Island Blues	8:57

Review by Thom Jurek [-]Issued in 1966, Love-In was the follow-up to the amazing Dream Weaver, the debut of the Charles Lloyd Quartet. Love-In was recorded after the 1966 summer blowout and showed a temporary personnel change: Cecil McBee had left the group and was replaced by Ron McClure. McClure didn't possess the aggressiveness of McBee, but he more than compensated with his knowledge of the modal techniques used by Coltrane and Coleman in their bands, and possessed an even more intricate lyricism to make up for his more demure physicality. Of the seven selections here, four are by Lloyd, two by pianist Keith Jarrett, and one by Lennon/McCartney ("Here, There and Everywhere"). Certainly the '60s youth movement was making its mark on Lloyd, but he was making his mark on them, too. With young Jarrett in the mix, turning the piano over in search of new harmonic languages with which to engage not only Lloyd as a soloist but the rhythm section as well, things were certainly moving across vast terrains of musical influence and knowledge. Drummer Jack DeJohnette took it all in stride and tried to introduce as many new time signatures into the breaks as he could get away with, allowing the ever-shifting chromatics in Jarrett's playing to be his cue from 7/8 to 9/8 to 12/16 and back to equal fours ("Sunday Morning," "Temple Bells," "Memphis Dues Again"), no matter what the musical style was. And there were plenty, as Lloyd led the excursion from post-bop to modal to blues to Eastern raga to cool and back. On Love-In, everything was jazz for the Charles Lloyd Quartet, and what they made jazz from opened the music up to everybody who heard it. The album is a lasting testament to that cultural ecumenism

2,9-11: Charles Lloyd - Journey Within (Atlantic LP 1493, SD 1493)

All compositions by Charles Lloyd except as indicated
1."Journey Within" - 11:29
2."Love No. 3" (Keith Jarrett) - 5:37
3."Memphis Green" - 9:15
4."Lonesome Child: Song/Dance" - 10:36
Recorded on January 27, 1967 at the Fillmore Auditorium, San Francisco, California

3-6,16: lost

Review by Jim Todd [-]This 1999 reissue lets Charles Lloyd's music of the late '60s transcend its erstwhile, hippie era, Coltrane-lite cachet and come into its own as the expression of an expansive musical vision by a quartet of formidable players. Straddling the threshold to the avant-garde, the music doesn't so much defy categorization as dispense with the need for it. Folk themes, Eastern influences, blues, modal hard bop, and impressionistic passages meld seamlessly into a unique, cohesive musical conception. The sprawling 75-minute CD compiles two concert releases: a 1967 date at New York's Fillmore East and a 1968 concert in Oslo, Norway. Soundwise, the recording is average. It captures Lloyd, on flute and tenor sax, and pianist Keith Jarrett reasonably well and just slightly less so the bassists: Ron McClure in New York, Cecil McBee in Oslo. Drummer Jack DeJohnette, however, gets spotty treatment. At times his subtle hybrid of jazz-rock and free, pulsing styles registers well, at others it becomes a muddy clatter. Still, the CD succeeds in immersing the listener in the concerts. While the members of Lloyd's quartet are and remain enormous individual talents, this is an important but secondary consideration for Lloyd. Both concerts are pure collective efforts. The players solo, but the spotlight stays on the complete group. That said, Jarrett's fans will appreciate the selections that feature the pianist working with just bassist and drummer, performing inside/outside music in the spirit of his early trio with Charlie Haden and Paul Motian.

19670316 Charles Lloyd Quartet

Charles Lloyd (ts, fl 6) Keith Jarrett (p, ss) Ron McClure (b) Jack DeJohnette (dr)
Berkeley Community Theater, Berkeley, CA, USA

19670317-18 Charles Lloyd Quartet

Charles Lloyd (ts, fl 6) Keith Jarrett (p, ss) Ron McClure (b) Jack DeJohnette (dr)
Avalon Ballroom, San Francisco, CA, USA

-

19670328 Charles Lloyd Quartet

Charles Lloyd (ts, fl 6) Keith Jarrett (p, ss) Ron McClure (b) Jack DeJohnette (dr)

Rock Garden, San Francisco, CA, USA
Kenneth K.: "With the Grateful Dead".

19670330 Charles Lloyd Quartet

Charles Lloyd (ts, fl 6) Keith Jarrett (p, ss) Ron McClure (b) Jack DeJohnette (dr)
Berkeley Community Theater, Berkeley, CA, USA

19670411 Charles Lloyd Quartet (PA)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
April 11th 1967, Stockholm, Sweden

1. Manhattan Tripper (6:16)
2. Love Ship (5:42)
3. Radio Comment (0:21)
4. Is It Really The Same (5:54)
5. Radio comment (0:34)
6. Tagore (10:39)
7. Radio Comment (0:35)
8. Wild Flowers (5:32)
9. (2:54)
10. Radio Comment (0:34)
11. Island Blues (5:28)
12. (5:47)
13. Radio Comment (0:23)
14. Miss Lonely Hearts (4:19)
15. Radio Comment (0:11)
16. Dream Weaver (3:48)
17. Radio Comment (0:23)
18. Meditation / Dervish Dance (14:54)

19670421-22 Charles Lloyd Quartet

Charles Lloyd (ts, fl 6) Keith Jarrett (p, ss) Ron McClure (b) Jack DeJohnette (dr)
Avalon Ballroom, San Francisco, CA, USA

19670504 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
May 4th 1967, Town Hall, New York, NY

19670504 Keith Jarrett Trio

Keith Jarrett (p) Charlie Haden (b) Paul Motian (d)
May 4th 1967, New York, NY

1	12359	Lisbon Stomp (Keith Jarrett)	6.02
2	12360	Everything I Love (Keith Jarrett)	4.30
3	12361	Long Time Gone (But Not Withdrawn) (Keith Jarrett)	4.51
4	12362	Love, No. 1 (Keith Jarrett)	6.11
5	12363	Love, No. 2 (Keith Jarrett)	1.27
6	12364	Margot	3.45
7	12365	Church Dreams (Keith Jarrett)	6.15
8	12366	Life Between The Exit Signs (Keith Jarrett)	6.15

1-8: Keith Jarrett - Life Between The Exit Signs (Vortex LP 2006)
6: Chick Corea - Herbie Hancock - Keith Jarrett - McCoy Tyner (Atlantic SD 1696)

The tracks on the album are heavily influenced by Ornette Coleman and Bill Evans, Jarrett having long been an admirer of both, Haden having played with Coleman and Motian having played with Evans.

LINER NOTES OF THE ORIGINAL 1968 ISSUE

About the music: (by Keith Jarrett)

I have been asked to say something about the music in this album.
I would like very much to do so; however, if there were words to express it, there would be no need for the music.

I can speak for Paul, Charlie and myself on an extra-musical level (or a human one).
The music is, after all, sincere, so do not question its meaning. What you feel or experience from it is what it is. It is no more and no less than that.

The exits involved are those which everyone is capable of utilizing. I hope they can be glimpsed through our music.

I must add a word about the recording session. It was done without any restrictions whatsoever on the music.
Mr. Avakian (man of many worlds) supervised the recording but not one alteration in the music was made. I am extremely grateful for this.
About the beautiful beings named Charlie Haden and Paul Motian, so much is said in the music they play that I will refrain from giving you mere externals.
Finally, I would like to dedicate this album to my wife, Margot, without whom (and she may not know it) this album could not have manifested itself.

About the artists:
(by George Avakian, producer of the record)

One could fill this back cover with extraordinary press comments about Keith Jarrett,
culled from 18 countries within an 18-month time span (he has made six European tours in 1966-67 as a member of the Charles Lloyd Quartet).
But you will learn more about Keith Jarrett in just a few minutes' listening.
Listen longer, and you'll keep discovering new things all the time in every aspect of his playing – not just the externals of a prodigious imagination and technique which includes plucking, strumming and using every sound resource of the piano in a manner that would have brought joy to the late Henry Cowell, the man who first explored the possibilities of the instrument beyond its keyboard, some sixty years ago.

A student of classical piano since he was big enough to sit on a piano stool, Keith Jarrett became a composition student at 15 and gave a full-scale recital of his own works at 16. After
graduating from the Berklee School of Music, he formed his own trio in Boston, played briefly with Roland Kirk and Art Blakey's Jazz Messengers, and joined the Charles Lloyd Quartet at the age of twenty in February, 1966. The story of the Quartet's successes from San Francisco to Moscow and back again is also, of course, part of Keith Jarrett's story as well.

Charlie Haden, the bassist in this recording, is a musician who accomplished the startling switch from country music, which he played in his native Ozarks, to prominence as a member of the original Ornette Coleman Trio which exploded on the jazz scene in the middle fifties. After a long sojourn on the West Coast, he has returned to the Coleman group, which has now been expanded into a quartet.

Paul Motian, best known for his long association with the Bill Evans Trio, is one of the most sensitive drummers in jazz.
Virtually his entire career has been spent with small groups, where the delicate nuances of sound which he draws from his instruments have won him a unique position of respect.

19670514 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
May 14th 1967, International Jazz Festival Tallin 1967, Kalevi Sport Hall, Tallinn, Estonia

1	19578	Days And Nights Waiting (Jarrett)	6.55
2	19579	Sweet Georgia Bright (Lloyd)	18.05
3	19580	Love Song To A Baby (Lloyd)	12.22
4	19581	Tribal Dance (Lloyd)	10.05

1-4: Charles Lloyd In The Soviet Union (Atlantic SD 1571)

Charles Lloyd, Ron McClure, and Jack DeJohnetteMore information about
this concert in "Charles Lloyd in Russia: Ovations and Frustrations"
<http://www.reocities.com/rstubenrauch/Lloyd/downbeat/rojac_lloyd_db_jul1367.html>
("After a day of relaxation and museum-going, they were to play the
following day at the Trade Union Theater of Film but were locked out.
Through the auspices of the Leningrad Jazz Club they finally did play at
a cafe, and caught a train to Moscow with only five minutes to spare.")
("During their three days in Moscow, they dined with the U.S. Ambassador
and his wife, played for the U.S. Embassy staff, and sessioned at the
Youth Club, where the K. M. Quartet, a local jazz group, plays seven
nights a week. Appearing exclusively for members of the Moscow Jazz
Club, the Lloyd quartet jammed with Russian musicians, as the
multi-talented Jarrett, McClure, and DeJohnette took turns playing each
other's instruments.")
May 1967 New York, NY, USA (United Nation's Jazz Society Concert)

Review by Scott Yanow The Charles Lloyd Quartet was (along with Cannonball Adderley's band) the most popular group in jazz during the latter half of the 1960s. Lloyd somehow managed this feat without watering down his music or adopting a pop repertoire. A measure of the band's popularity is that Lloyd and his sidemen (pianist Keith Jarrett, bassist Ron McClure and drummer Jack DeJohnette) were able to have a very successful tour of the Soviet Union during a period when jazz was still being discouraged by the communists. This well-received festival appearance has four lengthy performances including an 18-minute version of "Sweet Georgia Bright" and Lloyd (who has always had a soft-toned Coltrane influenced tenor style and a more distinctive voice on flute) is in top form.

19670600 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
early June, 1967, Stockholm, Sweden

	17865	A Different Journey
	17866	Tenor Sax Blues

1,2: Atlantic lost

19670600 Charles Lloyd Quartet (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Amsterdam,Netherlands

19670611 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
June 11th 1967, Paris, France

1	Days And Nights Of Waiting	6.25
2	Lady Gabor	11.50
3	Sweet Georgia Bright	32.15

1-3: Charles Lloyd Quartet In Concert - Parigi, 1967 (The Jazz Collection (It) JCD 03)

19670611 Charles Lloyd Quartet (PA) (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
June 11th 1967, Paris, France

1. A Different Journey (10:01)
2. One for Joan aka Piercing the Veil (16:06)
3. Karma (?) (17:41)
4. (1:57)
5. Tagore (13:10)
6. How Can I Tell You / ? (20:54)
7. Days And Nights Waiting (6:36)

1. Announcer (0:23)
2. Island Blues (1:58)
3. Announcer (0:18)
4. Days and Nights Waiting (6:30)
5. Announcer (0:21)
6. Announcer (0:10)
7. Sweet Georgia Bright (25:22)
8. Announcer (0:22)
9. Twin Pearls (8:17)
10. Announcer (0:14)
11. Announcer (0:51)
12. Lady Gabor (11:53)
13. Announcer (0:13)

1. Days And Nights Waiting (6:49)
2. Lady Gabor (12:26)
3. Sweet Georgia Bright (32:32)

19670616-18 Charles Lloyd Quartet (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
June 16th or 17th or 18th 1967, Montreux, Switzerland

1	17867	Montreux Bright
2	17868	Interlude
3	17869	Love Song

1-3: Atlantic lost

1. Days And Nights Waiting (6:34) [a few seconds missing at the beginning]
2. Lady Gabor (11:35)
3. Love Ship (9:31)
4. Forest Flower (13:20) [end missing]

19670617 Charles Lloyd Quartet (BR)
Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
June 17, 1967 Queen Elizabeth Hall, Southbank Centre, London, UK-

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19670623 Charles Lloyd Quartet (BR)
Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Central Park, New York, NY, USA (Rheingold MusicFestival)

19670718 Charles Lloyd Quartet (PA)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr
June 16th or 17th or 18th 1967, Montreux, Switzerland

Source a

1. Days and Nights Waiting (6:34)
2. Lady Gabor (11:35)
3. Love Ship (9:31)
4. Forest Flower (13:20) [end missing]

Bootleg J-Bop 050 (Jazz Birdie's of Paradise 050)

Source B

1. Lady Gabor (11:48)
2. Forest Flower [end missing]/Days and Nights Waiting [at 25:21] (32:09)
3. Love Song to a Baby (11:55)
4. Sweet Georgia Bright (31:10)
5. Love Ship (9:20)

670723 Charles Lloyd Quartet (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Both/And Club, San Francisco, CA, USA

Kenneth K.: "'Tribute to John Coltrane' jam session - Jarrett played with Joe Halpin/bass and Oliver Johnson/drums, backing a variety of horn players".

19670800 Charles Lloyd Quartet (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Golden Bear, Huntington Beach, CA, USA -

19670803-04-05-06 Charles Lloyd Quartet (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Avalon Ballroom, San Francisco, CA, USA

19670815 Charles Lloyd Quartet (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Fillmore Auditorium, San Francisco, CA, USA

19670929-30 1001 Charles Lloyd Quartet (BR)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Avalon Ballroom, San Francisco, CA, USA

19671022 Charles Lloyd Quartet (PA)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr
October 22nd 1967, International Jazz Festival, Praha, Czech

1	Island Blues	8:51

1: Various Artists - 1967 4th International Jazz Festival (Supraphon (Cz) SUA 15987)

Bootleg J-Bop 050 (Jazz Birdie's of Paradise 050)

Pre FM Reel

1. Introduction (2:15)
2. Tuning (2:40)
3. TBD (10:07)
4. Bird Flight (15:44)
5. Days and Nights Waiting (8:46)
6. Tagore (23:18)

19671000 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
October 1967, Jazz Jamboree, Warsaw, Poland

19671229 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
December 29, 1967 Capitol Theater, Portchester, NY, USA

Kenneth K.: "Opening for Vanilla Fudge".

1968

680000 Charles Lloyd Quartet (PA)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr), Denmark

Radio Broadcast – Date and Place uncertain

1. Presentation - One for Joan aka Piercing the Veil (9:24)
2. Song of Her (7:12)
3. (6:23)
4. Is It Really the Same (6:45)
5. Tagore (1:06)
6. Tagore [cont.] (10:06)

680113 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Royce Hall, UCLA, Los Angeles, CA, USA

680118 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Fillmore Auditorium, San Francisco, CA, USA

680119-20 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Eagles Auditorium Building, Seattle, WA, USA

680215 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
Constitution Hall, University of Washington, Seattle,WA, USA

680312 Keith Jarrett With String Quartet

Keith Jarrett (voc, g, hca, ss, recorder, p, org, el b, dr, tamb, sistra, etc.) unidentified string quartet (#3, 7-9)
March 12th 1968, New York, NY

1	14025	Now He Knows Better	4.02
2	14026	You're Fortunate	2.25
3	14027	Wonders	4.05
4	14028	Have A Real Time	2.56
5	14029	Where Are You Going?	3.53
6	14030	All Right	2.49
7	14031	Restoration Ruin	2.24
8	14032	For You And Me	2.44
9	14033	Sioux City Sue New	2.54
10	14034	Fire And Rain	2.55
11	14035	There Is So Much	

1-10: Keith Jarrett - Restoration Ruin (Vortex LP 2008)
11: Atlantic lost

The Allmusic review by Richie Unterberger awarded the album 2½ stars and states "*Restoration Ruin* is a real oddity in the Jarrett catalog: a vocal album on which he plays all the instruments. And not a jazz vocal album, either, but a folk-rock one in which he alternates -- quite literally, track to track -- between sub-Dylan outings and more folk-Baroque ones that echo the late-'60s work of artists like Love and Tim Buckley

680323 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
March 23, 1968 Town Hall, Philadelphia, PA, USA

680412-13 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
April 12,13 1968 Fillmore East, New York, NY, USA

680000 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian ? (dr)
May 1968 Wilson Auditorium, University of Cincinnati, Cincinnati,OH, USA -

680507 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian (dr)

May 7, 1968 Hunter's Playhouse, Hunter College, New York, NY, USA -

Charles Lloyd, Ron McClure, and Paul Motian

Kenneth K.: "First gig withPaul Motian on drums. (...) Because they were never documented on record, many people don't realize that Motian was in the band for over a year. All the dates I list following this probably feature Paul (I say probably because the 'Soundtrack' LP from Nov. '68 features DeJohnette). Things get very murky during this time. Jack left to play with Miles but apparently filled in for this date."

680507 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian (dr)

June 10, 1968 Village Gate, New York, NY, USA (Benefit for Synanon Drug Treatment Center) - Charlie Haden and Bob Moses -

680700 Keith Jarrett trio (br)

Keith Jarrett (p) Charlie Haden and Bob Moses
July 1968 The Dom, New York, NY, USA

680726-27-28 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian (dr)
July 26,27,28 1968 Fillmore East, New York, NY, USA

680830 Keith Jarrett Trio

Keith Jarrett (p, ss, recorder) Charlie Haden (b) Paul Motian (dr)
August 30th 1968, Shelly's Manne-Hole, Hollywood, CA

1	15090	A Moment For Tears (Keith Jarrett)	2.50
2	15091	Soprano Piece	
3	15092	Pout's Over (And The Day's Not Through)	
4	15093	Dedicated To You	
5	15094	Moving Soon	
6	15095	You'll Never Know	
7	15096	New Rag (Keith Jarrett)	4.34
8	15097	Somewhere Before (Keith Jarrett)	6.39
9	15098	No Siesta Today	
10	15099	Recorder Piece	
11	15100	Pretty Ballad	
12	15101	I'm Younger Than That Now	

1,5, 8: Keith Jarrett - Somewhere Before (Vortex LP 2012; Atlantic SD 8808)
2-4,6,9-12: Atlantic lost

he Allmusic review by Richard S. Ginell awarded the album 4 stars stating "As an example of early, unfocused Jarrett, this is fascinating material

680831 Keith Jarrett Trio

Keith Jarrett (p, ss, recorder) Charlie Haden (b) Paul Motian (dr)
August 31st 1968, Shelly's Manne-Hole, Hollywood, CA

1	15102	Soprano Piece	
2	15103	Who Can I Turn To?	
3	15104	Pout's Over (And The Day's Not Through)	
4	15105	A Moment For Tears	
5	15106	Could It Be You	
6	15107	Sign Off	
7	15108	My Back Pages (B. Dylan)	5.17
8	15109	Pretty Ballad (Keith Jarrett)	3.19
9	15110	Moving Soon (Keith Jarrett)	4.13
10	15111	Pout's Over (And The Day's Not Through) (Keith Jarrett)	4.49
11	15112	Recorder Piece	
12	15113	Dedicated To You (Cahn, Chaplin & Zare)	4.49
13	15114	Sole	
14	15115	Somewhere Before	
15	15116	Old Rag	2.25
16	15117	Untitled	
17	15118	I Was So Much Older Then	
18	15119	Untitled	
19	15120	-	
20	15121	-	
21	15122	-	
22	15123	-	
23	17171	My Back Pages	

1-6,9,11,13,14,16-22: Atlantic lost
7-10, 12,15: Keith Jarrett - Somewhere Before (Vortex LP 2012; Atlantic SD 8808)
23: Keith Jarrett - My Back Pages c/w Lay Lady Lay (Vortex 45-303)

While still a member of the Charles Lloyd Quartet, Keith Jarrett did some occasional moonlighting with a trio, anchored by two future members of Jarrett's classic quartet, Charlie Haden (bass) and Paul Motian (drums). On this CD, Jarrett turns in a very eclectic set at Shelly's Manne-Hole in Hollywood, careening through a variety of idioms where his emerging individuality comes through in flashes. He covers Bob Dylan's "My Back Pages" -- which actually came out as a single on the Vortex label -- in an attractive, semi-funky style reminiscent of Vince Guaraldi. "Pretty Ballad" delivers a strong reflective dose of Bill Evans, while "Moving Soon" is chaotic free jazz. By the time we reach "New Rag," we begin to hear the distinctive Jarrett idiom of the later trios, but then, "Old Rag" is knockabout stride without the stride. As an example of early, unfocused Jarrett, this is fascinating material. ~ AllMusic

680900 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian ? (dr)
September 1968 Shrine Auditorium, Los Angeles, CA, USA

681018-19 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian ? (dr)
October 18, 1968 Village Gate, New York, NY, USA
Kenneth K.: "Alternating shows with Thelonious Monk"

681114 Keith Jarrett and others

Keith Jarrett (p, etc.) and others
November 14th 1968, New York, NY

1	15670	Spring
2	15671	I'm Not A Rich Man
3	15672	Times Are Sad, May Be

1-3: Atlantic lost

681115 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (d)
November 15th 1968, Town Hall, New York, NY

1	15662	Sombrero Sam
2	15663	Voice In The Night
3	15664	Pre-Dawn
4	15665	Forest Flower '69

1-4: Charles Lloyd - Soundtrack (Atlantic SD 1519)

Review by Thom Jurek [-]Late in 1967, bassist Cecil McBee left Charles Lloyd's band and was replaced by Ron McClure. The jazz critics and public alike all held their breaths, since Lloyd's band had taken the entire world by storm on the festival circuit; playing Town Hall would surely be an acid test not only of McClure's ability to fill such a big space, but the band's as well -- to see if the fire would continue to burn as it had previously. They needn't have worried. The gig, which is presented here as Soundtrack, stomps with all the fury of a live gospel choir trying to claim Saturday night for God instead of the other guy. McClure's particular strength is in his hard-driving blues style that adds a deep groove to any time signature or dynamic. And, judging by how deep Lloyd, Jarrett, and DeJohnette took their playbook, he was just what the doctor ordered. The band is in a heavy Latin mood, where the blues, samba, bossa, hard bop, modal, and even soul are drenched in the blues. With only four tunes presented, the Charles Lloyd Quartet, while a tad more dissonant than it had been in 1966 and 1967, swings much harder, rougher, and get-to-the-groove quicker than any band Lloyd had previously led. Most notable here are "Sombrero Sam" for its eerie yet funky flute solo (Hubert Laws stole more from this solo than he did from his flute teachers) and the revisited "Forest Flower," now entitled "Forest Flower '69." On the latter, the lovely swinging progressive jazz of the former is replaced with a poignant, torchy, bullish blues groove provided by Jarrett and DeJohnette, who trade time signatures all over the place as Lloyd tries to shove the mode along through no less than five key changes looking for the "right" harmony (they're all right). This band would split soon after, when Jarrett left to play with Miles Davis, but if this was a live swansong, they couldn't have picked a better gig to issue.

19681200 Keith Jarrett Trio (br)

December 1968 The Scene, New York, NY, USA - Charlie Haden and Paul Motian

1968122627 Keith Jarrett Duo

Keith Jarrett (p, cl, hpsc, b, dr) Scott Jarrett (g, voc)
December 26th & 27th 1968, New York, NY

1	16019	Hang On
2	16020	Sail, Fly And Love
3	16021	I Love You More
4	16022	Lately
5	16023	In A Land Not Far Away
6	16024	Every Rain

1-6: Atlantic lost

19681230 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian ? (dr)
December 30, 1968 Miami, FL, USA (Miami Pop Festival)
Kenneth K.: "The largest pop festival prior to Woodstock; over 100,000 in attendance"

19680000 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Jack DeJohnette (dr)
1968, Jazz Casual

19680000 Charles Lloyd Quartet

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure ? (b) Jack DeJohnette ? (dr)
1968 (1967?), Reed College, Portland, Or

Probably in 1968, but might also have been in 1967.

1969

19690109 Keith Jarrett and others

Keith Jarrett (p, etc.) and others
January 9th 1969, New York, NY

1 16143 There Is So Much
2 16144 All The Frowning People
3 16145 A Love Like You

1-3: Atlantic lost

19690118 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian ? (dr)
January 18, 1969 Royce Hall, UCLA, Los Angeles, CA, USA

19690119 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian ? (dr)
January 19, 1969 Auditorium Theater, Denver, CO, USA

19690208 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian ? (dr)
February 8, 1969 Berkeley Community Theater, Berkeley, CA, USA

19690200 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian ? (dr)
February 1969 Eagles Auditorium Building, Seattle, WA, USA

19690308 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian (dr)
March 8, 1969 Judson Hall, New York, NY, USA

19690423 Keith Jarrett and others

Keith Jarrett (p, etc.) Charlie Haden (b) Paul Motian (dr) and others
April 23rd 1969, New York, NY

1 16914 Lay Lady Lay

Keith Jarrett - My Back Pages c/w Lay Lady Lay (Vortex 45-303)

19690308 Charles Lloyd Quartet (br)

Charles Lloyd (ts, fl) Keith Jarrett (p) Ron McClure (b) Paul Motian (dr)
May 1969 Wilson Auditorium, University of Cincinnati, Cincinnati,OH, USA -

Kenneth K.:"Possibly Jarrett's last show with Lloyd; maybe a few others but certainly gone by July"

19690600 Keith Jarrett Trio

Keith Jarrett (p) Charlie Haden and Paul Motian
June 1969 The Scene, New York, NY, USA

19690603 Keith Jarrett and others

Keith Jarrett (p, etc.) and others
June 3, 1969, New York, NY

1 17181 And The River Flows On
2 17182 All The Frowning People

1,2: Atlantic lost

19690700 Keith Jarrett Trio (SP) (pa) wrong date

Keith Jarrett (p) Charlie Haden (b) Paul Motian (dr)
July 1969, Bilzen Belgium

Duration: about 10 min
Sound quality: A
(opening and end piece are cut)
Source : radio broadcast

1. Track I (11:19)

this track is the beginning of 'A Kiss to build a dream on '
see **19690824**

1 So Tender / ? (16:41)

this track (the ? being 'Song for Che') comes from another concert :

700200 Keith Jarrett Trio (BR)
Keith Jarrett (p) August "Gus" Nemeth (b) Paul Motian (dr)
February 1970, Chat Qui Pêche, Paris, France

.

19690824 Keith Jarrett Trio (DI) (fl+++)

Keith Jarrett (p) Gus Nemeth b, Bob Ventrello (dr)
August 1969, Bilzen Belgium

.
A Kiss to build a dream on / Lucy in the Sky With Diamonds(inc) 17:21
New Rag! 05:20

19690800 Keith Jarrett Trio (br)

Keith Jarrett Charlie Haden and Paul Motian
August 1969 Monmouth Shopping Center, Eatontown, NJ, USA

19690915 Keith Jarrett Trio (FL +++)

Keith Jarrett (p, ss) Gus Nemeth (b) Bob Ventrello (dr)
September 15th 1969, Tagskaegget, Aarhus, Denmark

1 Pretty Ballad (Keith Jarrett) 05:54
2 Lady Lady Lay (Bob Dylan) 04:42
3 A Kiss To Build A Dream On (SOPRANO Piece) 12:05
4 My Back Pages (Bob Dylan) 07:24

1-4: [CD] Keith Jarrett – The Dylan Concert

19691004 Keith Jarrett Trio (VA)

Teatro Comunale. Bologna October 4th 1969:
w. Gus Nemeth & Bob Ventrello.
-Unknown titles (ca. 45 min)
-My Back Pages (great improvisation! with a final standing ovation!)

19691000 Keith Jarrett Trio

Keith Jarrett (p) August “Gus” Nemeth (b) Bob ventrello (dr)
October 1969, 15 16 0r 17 Lugano, Switzerland

Concert broadcast on television by the Radiotelevisione svizzera di lingua italiana (RTSI).

19691000 Keith Jarrett Trio (br)

Keith Jarrett (p) August “Gus” Nemeth (b) Bob ventrello (dr)
October 1969 Student City Jazz Club, Sogn, Norway

Kenneth K.: "Outside Oslo".

19691103 Keith Jarrett Trio (br)

Paris, Le Cameleon,

Dave Holland and Jack DeJohnnette
This is the night when Miles Davis, his wife, Dave Holland,
and Jack DeJohnette came to listen to Keith Jarrett after their concert
at the Salle Pleyel. Keith Jarrett jammed with Dave Holland and Jack
DeJohnette. He probably played a regular concert with Aldo Romano and
Jean-FranÃ§ois Jenny-Clark before (not confirmed).

Keith Jarrett played for about two weeks, although not every night. What's certain is that he played on
November 12 and November 13. He probably played two 50-minutes per
night. One night, Aldo Romano couldn't make it. Charles Bellonzi, a
French drummer, wanted to play with Keith Jarrett, but he refused.
Keith Jarrett played with his regular American trio only on

the last day of his 2-week engagement at Le Cameleon.

Jacques L.: â□œLe soir du 3 novembre 1969, Keith Jarrett a joue’2 sets au Cameleon et il etait
seul en tout cas au deuxieme set, câ est certain. Et câ□est entre les deux
sets quâ□™il a parle’ avec Miles Davis dans le couloir pre’ du vestiaire.
Il Etait adosse’ au mur et Miles lui parlait la main droite appuyw’ au
mur au-dessus de son Epaule. Câ□™Etait sur un piano droit pas trop neuf et
jâai tenu cette poignee Ce pendant tout le concert Je crois que je la
tiens encore !â□□

19691112-13-14 Keith Jarrett Trio (di) (fl+++)

Paris, Le Cameleon, KJ plays with A. Romano and J.F. Clarke
and with Gus Nemeth and Paul Motian the last evening (from Part 2 Track 7 on)

Part 1

01 Life Between The Exit Signs (9:45)
02 Love No.1 (9:46)
03 UT (9:27)
04 Expectations (5:03)
05 UT (6:23)
06 Pouts' Over (and the day's not through) (6:05)
07 Pretty Ballad (7:47)
08 Starbright (5:48)
09 Somewhere before (8:50)
10 A moment for tears (6:55)
11 UT (7:23)

TT 83:19

Part 2

01 Everything I Love (8:10)
02 Lay Lady Lay (4:34)
03 Life Between The Exit Signs (8:38)
04 Lisbon Stomp (6:56)
05 Pretty Ballad (5:57)
06 Church Dreams (?) (10:15)
07 UT (5:52)
08 Love No.1 (7:27)
09 UT (2:32)
10 Everything I Love (false start) (0:27)
11 Everything I Love inc.(3:08)
12 Rainbow (3:41)
13 Dedicated To You (2:52)
14 UT (09:51)
15 A Kiss To Build A Dream On (2:58)

TT 83:27

Up to now there were the following tracks circulating:

01 Pouts' Over (and the day's not through) (6:00) = 06 Part 1
02 Pretty Ballad (7:58) = 07 Part 1
03 Starbright (5:38) = 08 Part 1
04 Somewhere before (8:31) = 09 Part 1
05 A moment for tears (6:58) = 10 Part 1
06 UT (7:23) The only original one
07 Rainbow (4:54) - (put together from 2 versions The firts part cut at
1:23 comes from gothenburg 19611929- the second is the same as Track 12 Part 2)
08 Dedicated To You (1:57) = 13 Part 2 incomplete
09 Life Between The Exit Signs (4:34) - incomplete (same as 13)
10 UT (9:27) = 14 Part 2
11 Pouts' Over - fragment (same as 01) (1:08)
12 Pretty Ballad- fragment (same as 02 ?) (3:07)
13 Life Between The Exit Signs (9:26) = 01 Part 1
14 Love No.1 (false start) (0:05) = end of 02 Part 1
15 Love No.1 (take 1) (1:23) = 02 Part 1
16 Love No.1 (take 2) (8:42) = 02 Part 1 (continued)
17 Ut (5:41) - incomplete, = 03 Part 1

19691118 Keith Jarrett Trio (BR) +++

Keith Jarrett (p) August “Gus” Nemeth (b) Paul Motian (dr)
Noveradio broadcast November 18, 1969, Radiohuset, Stockholm, Sweden

Spoken introduction (1:14)
Track 2 (5:41)
Track 3 (4:52)
Track 4 (5:10)
Track 5 (6:59)
Track 6 (4:05)
Track 7 (7:25)

19691100 Keith Jarrett Trio (br)

Keith Jarrett (p) August “Gus” Nemeth (b) Paul Motian (dr)
November 1969 Club 7, Oslo, Norway

19691100 Keith Jarrett Trio

Keith Jarrett (p) August “Gus” Nemeth (b) Aldo Romano (dr)
November 1969, ORTF Studios, Paris, France

Recorded for the “Tous en scène” TV show in Paris and broadcast on November 23, 1969 by La Deuxième Chaîne de l’ORTF. At least one tune was played (“Expectations”). A video is available from ina.fr.

http://boutique.ina.fr/video/art-et-culture/musique/I07206245/keith-jarrett-trio-air-de-jazz.fr.html

19691124-29 Keith Jarrett Trio (DI) (fl+++)

Keith Jarrett (p) August “Gus” Nemeth (b) Paul Motian (dr)
November from 24th to 29th 1969, jazz club 'artdur' Goeteborg, Sweden

1.Everything I love	7:45
2.My Back Pages	6:24
3.Moving Soon	9:03
4.expectations	6:03
5.Sioux City Sue New	7:27
6.UT	10:53
7.Here comes the sun	5:09
8.expectations	4:40
9.UT Bb major	9:49
10. Love n.1 (INC ?)	3:18
11. Rainbow + expectations (INC)	4:53
12.Life between the exit signs	9:00
13.lay lady lay	3:57

tt 88:30

19691209 Keith Jarrett Trio (sp)

Keith Jarrett (p) August “Gus” Nemeth (b) Paul Motian (dr)
December 9th 1969, Stockholm Sweden

Jarrett K. Trio (American)
Media: CD-R (2)
Duration:
Sound quality: VG
Source : Audience recording
Notes: August “Gus” Nemeth instead of C. Haden, KJ on sax on track I

1. Track I (41: 25)
2. Track IIa (5 :33, continues)
3. Track IIb (3 :40)
4. Track III (8 :52)
5. Memories of tomorrow (starts after 1 :30, 8 :14),
6. Track V (5 :30)
7. Track VI (10 :20)
8. Track VII (solo piano) (6 :40)

1. Here Comes The Sun (12:17)
2. Backhand / Improvisation (24:39)
3. (5:05)
4. (9:02)
5. (8:54)
6. Memories Of Tomorrow (8:19), cut at 4:25
7. Starbright (5:47)
8. Free piece (10:27)
9. (8:36)
10. (5:17)
11. (6:17)
12. (8:25)
13. Memories Of Tomorrow (6:26)

19691213 Keith Jarrett Trio +++

Keith Jarrett (p) August “Gus” Nemeth (b) Paul Motian (dr)
December 13th 1969, Helsingborg, Sweden

1. Track 1 (5:53) [beginning missing]
2. Track 2 (6:48)
3. Track 3 (17:16) (kj on sax)
4. Track 4 (3:55)
5. Track 5 (7:23) (kj on sax)
6. Track 6 (7:47)
7. Life Between The Exit Signs (9:12)
8. Lay Lady Lay (3:56)

the first 5 tracks are one long suite containing Remorse /Margot ..

1970

19700200 Keith Jarrett Trio (BR) (DI) (fl+++)

Keith Jarrett (p) August “Gus” Nemeth (b) Aldo Romano (dr)
February 1970, Chat Qui Pêche, Paris, France

01 UT 6:34 complete Sax trio
02 Sioux City Sue New 9:44 [beginning and end missing] piano trio
03 UT 6:30 Complete Sax trio
04 So Tender 9:02 [beginning missing] Piano trio
05 Song for che 15:36 complete little piano and (great) sax
06 UT 04:42 > [beginning missing] Piano solo
10 UT 8:26 complete piano trio

Total: before pitch correction 55:25 and after 60:43

19700228 Keith Jarrett Trio (BR) (fl+++)

Keith Jarrett, piano
August "Gus" Nemeth, bass
Aldo Romano, drums
February 28th 1970, Cat 4 , Metz, France

1. Rainbow (9:10) >[a few seconds missing at the beginning]
2. Moonchild (10:10) >
3. The Raven Speaks (12:18) end missing]
4. Memories Of Tomorrow (14:15) [a few seconds missing at the the beginning]
5. So Tender > (9:51)
6. Love No. 1 (6:50) [end missing]

tt 62:40

19700300 Keith Jarrett Trio (BR)

Keith Jarrett (p) August “Gus” Nemeth (b) Aldo Romano ? (dr)
March 1970, Bordeaux, France
Opening for the Martial Solal trio

19700418 Keith Jarrett Trio (PL) (DI) (fl+++)

April 18, 1970 (13 items; TT = 73:53) (pl)
Apollo Theatre, Paris
Source/Quality: aud (B)
Keith Jarrett (p, ss); Charlie Haden (b); Aldo romano ? (d, perc)

1 Rainbow (M. Jarrett) 7:41
2 Pout's Over (And Day's Not Through) (K. Jarrett) 5:41
3 Life Between the Exit Signs (K. Jarrett) 7:21
4 Pretty Ballad (K. Jarrett) 6:27
5 Starbright (K. Jarrett) (split at 00:25) 3:02
6 In Your Quiet Place / Expectations (K. Jarrett) 6:38
7 Sioux City Sue New (K. Jarrett) 7:22
8+9 Stage chatter + Life, Darn (K. Jarrett) (inc) 1:23
10 Unknown Title 3:28
11 Unknown Title 9:47
12 Lisbon Stomp (K. Jarrett) 5:47
13 Song for Che (Haden) / UT (beg. inc.-split at 1:50 - end inc.) 7:57

TT 71:38

19700519 Miles Davis Studio Group

Miles Davis (tp) Steve Grossman (ss) Keith Jarrett (el p, org) Herbie Hancock (clavinet) John McLaughlin (el g) Michael Henderson (el b) Gene Perla (el b) Billy Cobham (dr) Airto Moreira (perc)
May 19, 1970, Columbia Studios, New York, NY

1	Honky Tonk (M. Davis) (take 2)	10.06
	Edited (5.53) on KG 33236 and equivalents; excerpt (0.49) on Columbia G 30954 and equivalents as part of "Sivad."	
2	Honky Tonk (M. Davis) (take 5)	11.29
	As the tune winds down, Davis says "Teo! Play... some... of... that... one."	
3	Honky Tonk (M. Davis)	5.47
	Faded in at beginning and out at end.	
4	Studio chatter	0.05
	"Three..."	
5	Ali (M. Davis) (take 3)	6.50
	"Four..."	
7	Ali (M. Davis) (take 4)	10.16
	Short exchange between Davis and Macero as the tune winds down.	

1,2,5,7: Miles Davis - The Complete Jack Johnson Sessions (Columbia Legacy C5K 86359)

19700521 Miles Davis Studio Group

Miles Davis (tp) Keith Jarrett (el p) John McLaughlin (el g) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)
May 21, 1970, Columbia Studios, New York, NY

1	Konda (M. Davis)	16.31
2	Konda (M. Davis) (take 5)	3.44
	DeJohnette out	
3	Studio chatter	0.07
	"Okay, we'll play it."	
4	Konda (M. Davis) (take 6 (inc))	5.17

1: Miles Davis - The Complete Jack Johnson Sessions (Columbia Legacy C5K 86359)

19700524 Keith Jarrett Solo (DI) (fl+++)

Keith Jarrett (p - el piano hohner - organ -guitar - fl- Steel drum - percussion)
May 24th 1970, Apollo, Paris, France
Keith Jarrett first set
01 apollo solo Suite (21:04)
---------- 0:00 piano then Very free piano
---------- 6:01 Piano used as percussion
---------- 8:45 flute
---------- 12:01 "romantic" piano
---------- From 19:40 Lucy in The Sky With Diamonds (not the refrain)
02 Steel Drums (07:32)
03 Lucky Southern - Electric Piano (08:43)

04> piano / rag piano (10:09)
05 piano piece with vocal (10:48) : (cont. Rainbow) TT 20:57 set tt 58:13

Second Set
06 Organ (INC.) (18:17) (it sounds like a Guitar duet - see notes below)-
07 Piano (20:58) : "Rainbow", "Coral"
---------- 16:40 Theme
---------- 19:30 Memories of Tomorrow (AKA Koln 2c)
08 Folk Singer guitar (03:26)

09> In Your Quiet Place - Folk Singer Guitar II (05:00)
10 Folk Singer Guitar III (03:28) TT 8:28 set tt 51:10

Third set
11> piano stride boogie free (15:03)
12 Percussions (11:16) TT 21:19

13> hohner El.Piano (7.00)
14> hohner El.Piano II (1:52)
15 hohner El.Piano here comes the sun (4:17) TT 13:09
16> Guitar - organ (05:45)
17> organ (10:40)
18 organ (07:38) TT 24:03

19 In Your Quiet Place - Piano and Vocals (02:41)
20 In Your Quiet Place - Folk Singer Guitar IV (2:28)
set TT 68:32 177:52
Sounds like a Wurlitzer Electric Piano to me, and when he plays a run, very fast with short notes, but not completely 'staccato', it almost sounds like the plucked higher strings of a guitar, especially since it's through an amp with a little overdriven tone. He obviously has guitar knowledge and knows how to 'voice' a chord on the piano similar to how the strings of a guitar would present the layout of a chord.

19700527 Miles Davis Studio Group

Miles Davis (tp) Keith Jarrett (el p) Herbie Hancock (org) John McLaughlin (el g) Michael Henderson (el b) Hermeto Pascoal (voc) Airto Moreira (perc)
Columbia Studios, NYC, May 27, 1970

1	Nem Um Talvez (H. Pascoal) (Take 17)	2.51
2	Studio chatter After the take Pascoal says "Bueno..."	0.10
3	Nem Um Talvez (H. Pascoal) (take 18)	2.48
4	Nem Um Talvez (H. Pascoal) (Take 19)	2.49
5	Studio chatter "Okay, we'll play that one back..."	0.08
6	Nem Um Talvez (H. Pascoal) (take ?)	8.30

1,4: Miles Davis - The Complete Jack Johnson Sessions (Columbia Legacy C5K 86359)

19700603 Miles Davis Nonet

Miles Davis (tp) Steve Grossman (ss) Chick Corea (org) Herbie Hancock (el p) Keith Jarrett (el p) Ron Carter (el b) Jack DeJohnette (dr) Airto Moreira (perc, kazoo) Hermeto Pascoal (dr, voc)
June 3, 1970, Columbia Studio B, New York, NY

1	Little High People (M. Davis) (take 7)	6.52
2	Little High People (M. Davis) (take 8)	9.29
3	Little High People (M. Davis) (take ?)	12.20
4	Nem Um Talvez (take 3) As the take winds down, Davis says, "Play that..."	4.37
5	Nem Um Talvez (take 4a) Grossman, DeJohnette, Moreira out. On G 30954 and equivalents the track is repeated twice (4.04).	2.05
6	Selim (Take 4b)	2.16

1,2,4-6: Miles Davis - The Complete Jack Johnson Sessions (Columbia Legacy C5K 86359)

19700604 Miles Davis Tentet

Miles Davis (tp) Steve Grossman (ss) Herbie Hancock (el-p, org) Chick Corea (el-p) Keith Jarrett (el-p) John McLaughlin (g) Dave Holland (b, el-b) Jack DeJohnette (dr) Airto Moreira (perc) Hermeto Pascoal (dr, voc)
June 4, 1970, Columbia Studio B, New York, NY

1	Little Church (M. Davis) (take 7)	3.18
2	Little Church (M. Davis) (take 10) Davis, Corea, Jarrett, Holland, Pascoal only.	3.14
3	Mask, Pt. 1 (M. Davis)	7.48
4	Mask, Pt. 2 (M. Davis)	15.47
5	Studio chatter	0.04
6	The Mask (M. Davis) (part 1 (alt. version))	7.55
7	Studio chatter	0.12
8	The Mask (M. Davis) (part 2 (alt. version))	5.33

1-4: Miles Davis - The Complete Jack Johnson Sessions (Columbia Legacy C5K 86359)

19700617 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)
June 17, 1970, Fillmore East, New York, NY, Wednesday Miles

1	Introduction	0.11
2	Directions (J. Zawinul) Theme stated at 2.01, 3.26, 5.15, 5.57, 9.39. Fragments (2.01 + 0.26 + 0.14) on all Columbia and CBS issues.	10.29
3	The Mask (M. Davis) Fragment (1.45) on all Columbia and CBS issues.	10.59
4	It's About That Time (M. Davis) Incomplete (8.07) on all Columbia and CBS issues.	10.33
5	Bitches Brew (M. Davis) Fragments (0.29 + 3.33 + 2.48 + 4.09) on all Columbia and CBS issues.	13.54

6		The Theme (M. Davis) (with applause)	0.38

1-4: Miles Davis - Complete Wednesday Miles At Fillmore

19700618 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)
June 18, 1970, Fillmore East, New York, NY, Thursday Miles

1		Band warming up + Introduction	1.52
2	CO107325-1	Directions (J. Zawinul)	10.06
		Theme stated at 1.32, 3.32, 5.38, 8.58. Three fragments (1.33 + 0.14 + 3.48) on all Columbia and CBS issues.	
3	CO107325-2	The Mask (M. Davis)	11.31
		Incomplete (9.49) on all Columbia and CBS issues.	
4	CO107325-3	It's About That Time (M. Davis)	10.29
		Two fragments (5.59 + 3.59) on all Columbia and CBS issues.	
5		Bitches Brew (M. Davis)	13.34
		Fragment (0.05) on all Columbia and CBS issues.	
6		The Theme (M. Davis) (with applause)	2.27
		Incomplete (1.17) on all Columbia and CBS issues.	
7		Introduction + Band warming up	0.49
8		Spanish Key (M. Davis) (encore)	10.20
9		The Theme (M. Davis) (with applause)	0.29

1-3: Miles Davis at Fillmore (Columbia G 30038)

19700619 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)
June 19, 1970, Fillmore East, New York, NY, Friday Miles

1		Directions (J. Zawinul)	12.38
		Theme stated at 2.12, 3.48, 5.47, 6.15, 11.35.	
2		The Mask (M. Davis)	10.13
		Fragment (0.19) on all Columbia and CBS issues.	
3		It's About That Time (M. Davis)	11.18
		Incomplete (8.41) on all Columbia and CBS issues.	
4		I Fall in Love Too Easily (S. Cahn-J. Styne)	1.57
5		Sanctuary (W. Shorter-M. Davis)	3.14
		Edited (repeat 2.08-2.38) on all Columbia and CBS issues.	
6		Bitches Brew (M. Davis)	12.43
		Fragments (1.11 + 0.38 + 3.11 + 7.26) on all Columbia and CBS issues.	
7		The Theme (M. Davis) (with applause)	1.01
		Incomplete (0:42) on all Columbia and CBS issues.	

1-7: [CD] Miles Davis - Complete Friday Miles At Fillmore

19700620 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)
June 20, 1970, Fillmore East, New York, NY, Saturday Miles

1	Introduction	0.08
2	Directions (J. Zawinul)	10.52
	Theme stated at 2:40, 3:54, 5:59, 10:28.	
3	The Mask (M. Davis)	11.11
	Fragment (0:20) on all Columbia and CBS issues.	
4	It's About That Time (M. Davis)	11.18
	Fragment (3:23) on all Columbia and CBS issues.	
5	I Fall in Love Too Easily (S. Cahn-J. Styne)	1.04
	Incomplete (0:53) on all Columbia and CBS issues.	
6	Sanctuary (W. Shorter-M. Davis)	3.17
	Incomplete (2:48) on all Columbia and CBS issues.	
7	Bitches Brew (M. Davis)	9.43
	Fragments (3:00 + 3:56) on all Columbia and CBS issues.	
8	Willie Nelson (M. Davis)	9.43
	Fragments (0:08 + 7:04) on all Columbia and CBS issues.	
9	The Theme (M. Davis) (with applause)	0.57
	Incomplete (0:43) on all Columbia and CBS issues.	

2-5: Miles Davis at Fillmore (Columbia G 30038)

19700703 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (b, el b) Jack DeJohnette (dr) Airto Moreira (perc)

July 3, 1970 Hampton Roads, VA, USA, audience recording

19700706 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (b, el b) Jack DeJohnette (dr) Airto Moreira (perc)

July 6, 1970, Wollman Rink, Central Park, New York, NY, audience recording

1	Directions (J. Zawinul) (inc.) Theme stated at 2.28, 3.50, 5.38.	8.58
2	Bitches Brew (M. Davis)	9.26
3	It's About That Time (M. Davis)	9.57
4	Sanctuary (W. Shorter-M. Davis)	4.03
5	Spanish Key (M. Davis)	8.50
6	The Theme (M. Davis) (with applause)	0.35

Miles Davis Group played two concerts: at 7.00 pm ant 9.30 pm.

19700706 Miles Davis Septet (DI)

Miles Davis Septet
Wollman Rink, Central Park, New York NY
July 6, 1970

Unknown Lineage (Aud) => Trade => Flac => Dime

Miles Davis (tpt)
Steve Grossman (ss)
Chick Corea (el-p)
Keith Jarrett (org)
Dave Holland (b, el-b)
Jack De Johnette (d)
Airto Moreira (perc)

01. Directions (incomplete) 8:55
02. Bitches Brew 9:24
03. It's About That Time 9:55
04. Sanctuary 4:01
05. Spanish Key 8:47
06. The Theme 0:35

Tt 40:37

19700700 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc) Dick Cavett (ann)
July 1970, ABC-TV Studios, New York, NY, ABC-TV broadcast

1	Introduction (Dick Cavett) "I would like to, ah... It's my imitation of Miles Davis warming up. Thank you, Grosvenors, for being here, it was really a pleasure, and you certainly have both hands full, and it's a pleasure meeting you. Bye... I ah, would like to introduce my next guest, and it's a pleasure to see, to welcome him here. He is an outstanding musician, he has an album now that has been called sort of surrealist and strange, and when you hear this, you will feel something... I sup-pose THE name in, ah, progressive music, Miles Davis, right here..."	0.56
2	Directions (J. Zawinul) Theme stated at 1.55, 2.49, 4.30.	6.30
3	The Theme (M. Davis) (with applause)	0.25
4	Announcement (Dick Cavett) "I forgot to mention when I was introducing Miles Davis that he'll be at Madison Square Garden this Saturday, July 25th, and probably playing that number, which as you all recognized was 'Moon River'..."	0.10

Recorded (probably between July 19 and 22) for The Dick Cavett Show. Broadcast on July 22, 1970.

19700708 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)

July 8, 1970 Harvard Stadium, Cambridge, MA, USA

19700710 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)

July 10, 1970 Hollywood Bowl, Los Angeles, CA, USA

19700711 Keith Jarrett with others at Newport

Gary Burton (vibraphone), Steve Swallow (bass), Sam Brown (electric guitr), and Bill Goodwin (drums)

July 11, 1970 Newport, RI, USA

K.: This is quite a logistical feat as the Bowl show took place on Friday night and Jarrett was performing on the East Coast the following afternoon. Thank God for red eye flights! Jarrett played (for the first and only time) acoustic AND electric piano for this event.

19700715 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)

July 15, 1970 The Spectrum, Philadelphia, PA, USA

19700723 Gary Burton - Keith Jarrett Quintet

Gary Burton (vib) Keith Jarrett (p, el p, ss) Sam Brown (g) Steve Swallow (b) Bill Goodwin (dr)
July 23rd 1970, A&R Studios, New York, NY

1	19719	Grow Your Own (Keith Jarrett)	4.15
2	19720	Fortune Smiles (Keith Jarrett)	8.28
3	19721	Moonchild / In Your Quiet Place (Keith Jarrett)	7.19
4	19722	Como En Vietnam (Steve Swallow)	7.02
5	19723	The Raven Speaks (Keith Jarrett)	7,15

1-5: Gary Burton And Keith Jarrett (Atlantic SD 1577)

The Allmusic review by Scott Yanow awarded the album 4½ stars and states "Elements of pop music, rock, country and the jazz avant-garde are used in the mixture of styles and the results are quite logical"

19700725 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)
July 25, 1970, Madison Square Garden, New York, NY, audience recording

1	Introduction	0.17
2	Directions (J. Zawinul)	7.40
	Theme stated at 2.00, 3.06, 5.20.	
3	Bitches Brew (M. Davis)	8.15
4	Paraphernalia (W. Shorter)	9.05
5	Sanctuary (W. Shorter-M. Davis)	0.28
6	It's About That Time (M. Davis)	2.19
7	Miles Runs the Voodoo Down (M. Davis)	6.52
8	Spanish Key (M. Davis) (incomplete)	8.08

19700726 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)

July 26, 1970 Civic Opera House, Chicago, IL, USA

19700802 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Chick Corea (el p) Keith Jarrett (org) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)
August 2, 1970, CBS Records Convention, Freeport, Nassau, Bahamas

1	Directions (J. Zawinul) (inc)	4.44
	Theme stated at 0.53, 2.23; there's a splice at 0.54 where 3-4 seconds are missing	
2	Bitches Brew (M. Davis)	7.41
3	The Mask (M. Davis)	3.21
4	Spanish Key (M. Davis) /	
	The Theme (M. Davis)	9.50

1-4: [CD] Miles Davis – Miles Davis Sextet - Birdland 1959 / Miles Davis - Live Freeport 1970

19700816 Miles Davis Septet

Miles Davis (tp) Steve Grossman (ss, ts) Keith Jarrett (org) Chick Corea (el p) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)

August 16, 1970 Stony Brook University, Stony Brook, NY, USA

19700816 Barbara And Ernie

Keith Jarrett (p) Richard Tee (org) Bill Salter (b) Grady Tate (d) Ralph MacDonald (per, conga) Barbara Massey (voc, p, el-p, autoharp) Ernie Calabria (voc, g, 12 string g, el-sitar, arr) Myrna Summers And The Interdenominational Singers (chorus group) Eumir Deodato (cond)
August 16th 1970, Regent Sound Studios, New York, NY

19895 Satisfied

Barbara Massey/Ernie Calabria - Prelude To... (Cotillion SD 9044)

19700818 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Chick Corea (el p) Keith Jarrett (org) Dave Holland (el b) Jack DeJohnette (dr) Airto Moreira (perc)
August 18, 1970, Berkshire Music Center, Tanglewood, MA, soundboard recording

1	Introduction (Bill Graham)	0.13
	"The music of yesterday, today, and very simply tomorrow -- let's welcome please a great artist, Miles Davis and his band..."	
2	Directions (J. Zawinul)	9.13
	Theme stated at 1.40, 2.32, 5.03.	
3	Bitches Brew (M. Davis)	9.34
4	The Mask (M. Davis)	3.42
5	It's About That Time (M. Davis)	7.41
6	Sanctuary (W. Shorter-M. Davis)	1.35
7	Spanish Key (M. Davis)	5.35
8	The Theme (M. Davis) (with applause)	2.07
9	Miles Runs the Voodoo Down (M. Davis) (encore)	3.58
10	The Theme (M. Davis)	
	(with applause, announcement)	1.01
	"Really, once again please for a great artist, Miles Davis and his band..."	

1-6: [CD] Miles Davis – Live At Berkshire Music Center 1970

19700829 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (org) Chick Corea (el-p) Dave Holland (el-b) Jack DeJohnette (dr) Airto Moreira (perc)
August 29, 1970, Isle of Wight Rock Festival, Isle of Wight, UK

1	Directions (J. Zawinul)	7.12
	Introduction (0.02-0.11): "Please welcome the undisputed... finest trumpet in the world, Miles Davis..." Theme stated at 2.30.	
2	Bitches Brew (M. Davis)	10.05
3	It's About That Time (M. Davis)	6.29
4	Sanctuary (W. Shorter-M. Davis)	1.01
5	Spanish Key (M. Davis)	8.15
6	The Theme (M. Davis) (with applause)	1.55

1-6: [CD] Miles Davis – Live Isle of Wight Festival 1970 (1 track – Call It Anything)

19701001-15 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira, Jumma Santos [Jim Riley] (perc) Bill Cosby (ann)
October 1-15, 1970, NBC-TV Studios, Los Angeles, CA, NBC-TV broadcast

1	Introduction (Bill Cosby)	0.20
	"...Well, you must buy it, I demand that you buy it. It's called Bitches Brew, by Miles Davis, and, uh, it's just fantastic. Put it on and enjoy yourself. This is Miles' next album coming out, Miles Davis at Fillmore... Ladies and gentlemen, let us all welcome Mr. Miles Davis...	
2	Directions (J. Zawinul)	2.04
	Theme stated at 1.40.	
3	Honky Tonk (M. Davis) (inc.)	6.29
4	Announcement (Bill Cosby)	0.05
	"Howdy doody. Um, now here's a word, uh, from the maker..." (cut off)	

Recorded for The Tonight Show. Broadcast October 30, 1970, with Bill Cosby hosting.

19701002-3 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira, (perc) and Jim Riley (perc)

Basin Street West, San Francisco, CA, USA

19701004 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira, Jumma Santos [Jim Riley] (perc)
October 4, 1970, Seattle Center Arena, Seattle WA, audience recording (Pacific Northwest Jazz Festival)

□œShares bill with Bill Evans Trio and Herbie Hancock Sextet

1	Directions (J. Zawinul)	13.07
	Theme stated at 2.01, 3.27, 4.11, 8.14. Davis invokes "I Fall in Love Too Easily" at 12.48-13.02.	
2	Yesternow (M. Davis)	14.43
3	What I Say (M. Davis)	12.12
4	Sanctuary (W. Shorter-M. Davis)	3.52
5	Honky Tonk (M. Davis)	13.25
6	Bitches Brew (M. Davis)	14.24
7	The Theme (M. Davis) (inc.)	0.26

19701006-07-08-09 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira, (perc) and Jim Riley (perc)

Basin Street West, San Francisco, CA, USA

19701011 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira, (perc) and Jim Riley (perc)
October 11, 1970 Royce Hall, UCLA, Los Angeles, CA, USA

Not confirmed. To be investigated.

19701014 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira, (perc) and Jim Riley (perc)

October 14, 1970 Zellerbach Hall, UC Berkeley, Berkeley, CA, USA

19701015 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira, Jumma Santos [Jim Riley] (perc)
October 15, 1970, Fillmore West, San Francisco, CA, KPFA-FM radio broadcast

1	Honky Tonk (M. Davis)	13.05
2	What I Say (M. Davis)	10.55
	Voiceover announcement 2.39-4.15 on broadcast version.	
3	Sanctuary (W. Shorter-M. Davis)	3.35
4	Yesternow (M. Davis)	12.42
5	Bitches Brew (M. Davis)	9.19
6	Funky Tonk (M. Davis)	13.46
7	The Theme (M. Davis) (applause, announcement)	1.37

19701016 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira, Jumma Santos [Jim Riley] (perc)
October 16, 1970, Fillmore West, San Francisco, CA,

19701017 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira, Jumma Santos [Jim Riley] (perc)
October 17, 1970, Fillmore West, San Francisco, CA, audience recording

1	Directions (J. Zawinul)	9.17
	Theme stated at 3.01, 4.15, 6.47.	
2	Honky Tonk (M. Davis)	12.49
3	What I Say? (M. Davis) (inc.)	11.07
4	Sanctuary (W. Shorter-M. Davis)	3.20
5	Yesternow (M. Davis)	14.12
6	Bitches Brew (M. Davis)	8.47
7	Funky Tonk / The Theme (M. Davis)	13.31

1-7: Miles Davis - Fillmore West, 10/17/'70 (Jazz Masters (G) JM 007)
2-7: Miles Davis – Fillmore West, 10/17/1970 (Bigozine)

19701018 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira, Jumma Santos [Jim Riley] (perc)
October 17, 1970, Fillmore West, San Francisco, CA, audience recording

1	Introduction	0.04
	Bill Graham introduces the group.	
2	Directions (J. Zawinul)	9.27
	Theme stated at 2.20, 3.15. At 8.54 Davis plays with the "Agitation" theme for several seconds.	
3	Honky Tonk (M. Davis)	14.10
4	What I Say (M. Davis)	11.11
5	Sanctuary (W. Shorter-M. Davis)	2.34
6	Yesternow (M. Davis)	17.28
7	Bitches Brew (M. Davis)	10.17
8	Funky Tonk (M. Davis)	17.15
9	The Theme (M. Davis) (with applause)	0.32

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
Late 1970, unknown venue, unknown city, NJ, audience recording

1	Directions (J. Zawinul) Theme stated at 3.00, 4.40.	12.44
2	Honky Tonk (M. Davis)	19.47
3	What I Say (M. Davis)	11.01
4	Sanctuary (W. Shorter-M. Davis)	2.31
5	It's About That Time (M. Davis)	15.44
6	Funky Tonk (M. Davis)	20.41
7	Bitches Brew (M. Davis)	11.25
8	What I Say (M. Davis)	14.41
9	The Theme (M. Davis) (with applause)	1.02

I'm unsure of the location and date of this music. It circulates as from "New Jersey" but with-out a more specific date, venue, or city.

19701117 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
November 17, 1970, Electric Factory, Philadelphia, PA, audience recording

1	Band warming up	0.12
2	Directions (J. Zawinul) (inc.) Theme stated at 2.55, 3.59, 7.41. There is a 2.54 gap (at 8.41-11.35) in the Godnoes video. The two audible fragments run 8.41 and 1.07.	12.42
3	Honky Tonk (M. Davis)	19.50
4	What I Say (M. Davis)	13.03
5	Sanctuary (W. Shorter-M. Davis)	2.48
6	It's About That Time (M. Davis)	16.06
7	Funky Tonk (M. Davis)	20.38
8	The Theme (M. Davis) (with applause)	1.00

1-8: Video: Godnoes Productions Volume 6 (DVD-R)

19701200 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b)Jack DeJohnette (dr) Airto Moreira (perc, voc)
December, 1970, Cellar Door Club, Washington, DC

1	Honky Tonk (M. Davis) (inc.)	0.06
2	What I Say (M. Davis)	13.58
3	Sanctuary (W. Shorter-M. Davis)	2.10
4	It's About That Time (M. Davis) (inc.)	13.30

John McLaughlin is audible throughout this fragment. In his discography, Jan Lohmann lists the date as December 23 and the probable location as the Cellar Door Club. From what I can tell, the Davis Sextet was booked at the Cellar Door for only one week, December 14-19; and for the 20th they were booked at the Loyola Fieldhouse, New Orleans. It may be that the Sextet was held over at the Cellar Door, and that they did not perform in New Orleans, and that the correct date is December 23 (I haven't seen any reviews of the New Orleans show to con-firm that it actually took place). On the other hand, it seems unlikely that McLaughlin would sit in for more than one night, so perhaps this is part of a first set on December 19 (only the second and third sets are included in the still-unreleased Columbia Legacy Cellar Door set). Against this we have only Mort Goode's claim (The Inner Sleeve, vol. 72, p. A4) that McLaughlin did not play in the first set, only the second and third, and this may be wrong. Absent anything more substantial than these speculations, I've listed the date as "December 1970," but my guess is that this is from a first set on December 19.

19701216 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (Fender Rhodes p, el org) Michael Henderson (el b)Jack DeJohnette (dr) Airto Moreira (perc)
December 16, 1970, Cellar Door Club, Washington, DC, First Set

1	Directions (J. Zawinul) (inc.) Theme stated at 2:19.	8.55
2	Yesternow (M. Davis)	17.05
3	What I Say (M. Davis)	13.12
4	Improvisation #1	4.29
5	Inamorata	14.00

1-5: Miles Davis - The Cellar Door Sessions (Columbia Legacy C6K 93614)
Columbia in referring to Jarrett's solo at the beginning of "Funky Tonk" as "Improvisation," and to "Funky Tonk" itself as "Inamorata." Why?

19701217 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (Fender Rhodes p, el org) Michael Henderson (el b)Jack DeJohnette (dr) Airto Moreira (perc)
December 17, 1970, Cellar Door Club, Washington, DC, Second Set

1	What I Say (M. Davis)	13.33
2	Honky Tonk (M. Davis)	19.59
3	It's About Time (M. Davis)	14.41
4	Improvisation #2	6.39
5	Inamorata [Funky Tonk](M. Davis)	14.33
6	Sanctuary (W. Shorter-M. Davis)	0.30

1-6: Miles Davis - The Cellar Door Sessions (Columbia Legacy C6K 93614)
Columbia in referring to Jarrett's solo at the beginning of "Funky Tonk" as "Improvisation," and to "Funky Tonk" itself as "Inamorata." Why?

19701218 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (Fender Rhodes p, el org) Michael Henderson (el b)Jack DeJohnette (dr) Airto Moreira (perc)
December 18, 1970, Cellar Door Club, Washington, DC, Second Set

1	Directions (J. Zawinul)	13.11
2	Honky Tonk (M. Davis)	18.31
3	What I Say (M. Davis)	15.09

1-3: Miles Davis - The Cellar Door Sessions (Columbia Legacy C6K 93614)

19701218 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (Fender Rhodes p, el org) Michael Henderson (el b)Jack DeJohnette (dr) Airto Moreira (perc)
December 18, 1970, Cellar Door Club, Washington, DC, Third Set

1	Directions (J. Zawinul)	11.53
2	Honky Tonk (M. Davis)	17.00
3	What I Say (M. Davis)	14.12
4	Sanctuary (M. Davis – W. Shorter))	2.03
5	Improvisation #3	5.04
6	Inamorata [Funky Tonk](M. Davis)	15.14

1-6: Miles Davis - The Cellar Door Sessions (Columbia Legacy C6K 93614)
Columbia in referring to Jarrett's solo at the beginning of "Funky Tonk" as "Improvisation," and to "Funky Tonk" itself as "Inamorata." Why?

19701219 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) John McLaughlin (el-g) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira (perc)
December 19, 1970, Cellar Door Club, Washington, DC, Second Set

1	Directions (J. Zawinul)	15.09
2	Honky Tonk (M. Davis)	20.49
3	What I Say (M. Davis)	21.31

1-3: Miles Davis - The Cellar Door Sessions (Columbia Legacy C6K 93614)

19701219 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) John McLaughlin (el-g) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira (perc)
December 19, Cellar Door Club, Washington, DC, 1970, Third Set

1	Directions (J. Zawinul)	19.04
2	Improvisation #4	5.03
3	Inamorata [Funky Tonk](M. Davis)	18.27
4	Sanctuary (M. Davis – W. Shorter)	2.12
5	It's About Time (M. Davis)	7.49

1-5: Miles Davis - The Cellar Door Sessions (Columbia Legacy C6K 93614)
Columbia in referring to Jarrett's solo at the beginning of "Funky Tonk" as "Improvisation," and to "Funky Tonk" itself as "Inamorata." Why?

19701229 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) John McLaughlin (el-g) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira (perc)

December 29, 1970 Village Gate, New York, NY, USA

Several concerts (December 29, 1970-January 3, 1971).

Kenneth K.: Cancelled at last minute by Miles

1971

19710225 Marion Williams With John Murtaugh's Orchestra

Keith Jarrett (p) Paul Griffin (org) Jerry Jemmott (el b) Bernard Purdie (dr) Marion Williams (voc) The Dixie Hummingbirds: Ira Tucker, Willie Bobo, Beachey Thompson, James Davis, James Walker, Howard Carroll (back vocal group) John Murtaugh (dir)
February 25th 1971, Atlantic Studios, New York, NY

1	21338	Heaven Help Us All
2	21339	Turn! Turn! Turn! To Everything There Is A Season
3	21340	Make Peace With Yourself
4	21341	My Sweet Lord
5	21342	This Generation Shall Not Pass

1-5: Marion Williams - Standing Here Wondering Which Way To Go (Atlantic SD 8289)

19710300 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el-p, org) (el-g) Michael Henderson (el-b) Jack DeJohnette (dr) Airto Moreira (perc)

Late February-early March, 1971 Wesleyan University, Middletown, CT,

19710311-14 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
March 11-14, 1971"Lennie's on the Turnpike", West Peabody, MA

	First fragment	
1	Directions (J. Zawinul)	12.38
	Theme stated at 2.32.	
2	What I Say (M. Davis)	16.28
3	Honky Tonk (M. Davis) (inc.)	4.42
	Second fragment	
4	What I Say (M. Davis) (inc.)	12.20
5	Sanctuary (W. Shorter-M. Davis) (closing theme, applause)	0.26
	Third fragment	
6	Funky Tonk (M. Davis) (incomplete)	11.17
	This fragment begins with Davis stating the theme for "Funky Tonk," then Jarrett's solo; as the group is building towards the rest of "Funky Tonk" someone announces "Does anybody in this audience own a trumpet, and do they have one with them?"	
7	Announcement	0.28
	From the stage: "Does anybody in this audience own a trumpet, and do they have one with them?" Members of the audience: "I decided to bring mine" -- "I left mine at home" -- "Is it in tune?"	
	Fourth fragment	
8	Funky Tonk (M. Davis) (inc.)	12.22
	Begins in the middle of Bartz solo.	
9	Sanctuary (W. Shorter-M. Davis)	3.01
10	It's About That Time (M. Davis) (incomplete)	3.46
	Fifth fragment	
11	It's About That Time (M. Davis) (inc.)	7.04
12	Sanctuary (W. Shorter-M. Davis) (closing theme, applause)	0.32

1-12: Miles Davis - Lennies on the Turnpike '71 (Jazz Masters (G) JM 001/02)

19710318 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)

Union Theater, Memorial Union, University of Wisconsin, Madison, WI, USA

19710319 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
Tyrone Guthrie Theater, Minneapolis, MN, USA
There were two concerts that night (at around 7:30 PM and 9:30 PM). Michael Henderson missed at least the first concert (snowstorms).

19710321 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
Milwaukee, WI, USA

19710328 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
March 28, 1971 Constitution Hall, Washington, DC, USA

19710413 Donal Leace

Keith Jarrett (p) Richie Resnicoff (g #1-6) David Spiza (g #7-8) Bill Salter (b) Grady Tate (dr #1-6) Ray Lucas (dr #7,8) Donal Leace (voc, g) Eumir Deodato (arr) overdubs: unidentified horns and strings
April 13th 1971, New York, NY

1	21911	Words	lost
2	21912	Midnight Cowboy	Atlantic SD 7221
3	21913	Words	Atlantic 2944, SD 7221
4	21914	What's Wrong With My Brother	lost
5	21915	Bridge	-
6	21916	Since I Met You Baby	-
7	21917	Oh, Alabama	Atlantic SD 7221
8	21918	Sad Lisa	-

1,4-6: lost
2,3,7,8: Donal Leace (Atlantic SD 7221)

19710413 Donal Leace

Keith Jarrett (p) David Spinozza (g) Bill Salter (b) Bill LaVorgna (dr) Donal Leace (voc, g) Roberta Flack (back voc -1) Eumir Deodato (arr) overdubs: unidentified horns and strings
April 13th 1971, New York, NY

1.	21919	Today Won't Come Again
2.	21920	Hard Headed Woman
3.	21921	Old Blue
4.	21922	Andrea
5.	21923	Blue Hill
6.	21924	Come To My Bedside, My Darling

1,4,6: Donal Leace (Atlantic SD 7221)
2,3,5: lost

19710400 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
April 1971 Gaslight Club, New York, NY, USA

Five nights. The Gaslight Club was formerly the Cafe Au Go Go.

19710423 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
April 23, 1971 Shrine Auditorium, Los Angeles, CA, USA
Kenneth K.: □œShares bill with Nina Simone

19710500 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
Early May, 1971 Shelly's Manne-Hole, Los Angeles, CA, USA
Five nights. Kenneth K.: â□œIt was during this engagement
that Keith and Jack recorded â□˜Ruta and Daityaâ

19710506 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
May 6, 1971, Fillmore West, San Francisco CA,

19710507 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
May 7, 1971, Fillmore West, San Francisco CA, Soundboard recording

1	Honky Tonk (M. Davis) (inc.) Begins near the end of Davis solo.	7.57
2	What I Say (M. Davis)	14.38
3	Sanctuary (W. Shorter-M. Davis)	3.34
4	It's About That Time (M. Davis)	19.34
5	Funky Tonk (M. Davis)	20.21
6	Sanctuary (W. Shorter-M. Davis) (closing theme, applause)	0.43

19710508-09 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
Fillmore West, San Francisco CA,

19710500 Keith Jarrett - Jack DeJohnette Duo

Keith Jarrett (p, el p, org, fl) Jack DeJohnette (dr, per)
May 191971, Sunset Studios, Los Angeles, CA

1	Overture / Communion	6.00
2	Ruta And Daitya	11.14
3	All We Got	2.00
4	Sounds Of Peru: Submergence / Awakening	6.31
5	Algeria	5.47
6	You Know, You Know	7.44
7	Pastel Morning	2.04

1-7: Keith Jarrett/Jack DeJohnette - Ruta And Daitya (ECM (G) 1021)

The Allmusic review by Richard S. Ginell awarded the album 3 stars stating "As such, this is a valuable, under-rated transition album that provides perhaps the last glimpse of the electric Keith Jarrett as he embarked on his notorious (and ultimately triumphant) anti-electric crusade."

19710705 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
July 5, 1971 Newport, RI, USA (Newport Jazz Festival)

19710708 American Quartet

Dewey Redman (ts -1/4,6/9) Keith Jarrett (p, ss, steel dr, conga -1/4,6/9, p -5) Charlie Haden (b, steel dr -1/4,6/9) Paul Motian (dr, steel dr, conga -1/4,6/9)
July 8th 1971, New York, NY

1	22429	Sympathy	
2	22430	All I Want	
3	22431	Traces Of You	5.08
4	22432	Standing Outside	3.22
5	22433	Pardon My Rags	2.42
6	22434	not used	
7	22435	Sympathy	
8	22436	Pre-Judgement Atmosphere	2.32
9	22437	All I Want	

3,4: Keith Jarrett - The Mourning Of A Star (Atlantic SD 1596)
5,8: Keith Jarrett - El Juicio (The Judgement) (Atlantic SD 1673)
1,2,7,9: lost

19710709 American Quartet

Dewey Redman (ts) Keith Jarrett (p, ss, steel dr, conga) Charlie Haden (b, steel dr) Paul Motian (dr, steel dr, conga)
July 9th 1971, New York, NY

1	22438	El Juicio	10.24
2	22439	Sympathy	
3	22440	Follow The Crooked Path (Though It Be Longer)	6.15
4	22441	The Mourning Of A Star	9.24
5	22442	Everything That Lives Laments	2.16
6	22443	All I Want	2.22
7	22444	Sympathy	4.32
8	22445	Trust	6.56
9	22446	Sympathy	

1: Keith Jarrett - El Juicio (The Judgement) (Atlantic SD 1673)
3-8: Keith Jarrett - The Mourning Of A Star (Atlantic SD 1596)
2,9: lost

19710715 American Quartet

Dewey Redman (ts, cl) Keith Jarrett (p, ss, steel dr, conga) Charlie Haden (b, steel dr) Paul Motian (dr, steel dr, conga)
July 15th 1971; New York, NY

1	22447	(Wa-Wah) Mortgage On My Soul	5.35
2	22448	Birth	6.10
3	22449	Forget Your Memories (And They'll Remember You)	
4	22450	Remorse	11.22
5	22451	Piece For Ornette (long version)	9.16
6	22452	Gypsy Moth	8.20

2,4 Keith Jarrett - Birth (Atlantic SD 1612)
5,6: Keith Jarrett - El Juicio (The Judgement) (Atlantic SD 1673)
1,2: Keith Jarrett - The Mourning Of A Star (Atlantic SD 1596)

19710716 American Quartet

Dewey Redman (ts, cl) Keith Jarrett (p, ss, steel dr, conga) Charlie Haden (b, steel dr) Paul Motian (dr, steel dr, conga)
July 16th 1971, New York, NY

1	22453	(Wa-Wah) Mortgage On My Soul	5.35
2	22454	Forget Your Memories (And They'll Remember You)	6.57
3	22455	Love, No. 4	
4	22456	Piece For Ornette (short version)	0.12
5	22457	Markings	0.36
6	22458	Spirit	8.35
7	22459	Gypsy Moth	
8	22460	Birth	
9	22461	Interlude, No. 3	1.15
10	22462	Toll Road	5.43

1,2,5,6: Keith Jarrett - Birth (Atlantic SD 1612)
4,10: Keith Jarrett - El Juicio (The Judgement) (Atlantic SD 1673)
Review by Matt (progreviews.com)
Keith Jarrett's career as a sideman ended in 1971, following his year of work in Miles Davis' band. Freed to pursue his own interests, Jarrett virtually erupted with productivity, recording three albums in 1971 alone. Unlike almost all of the other Miles Davis alumni, Keith Jarrett did not explore jazz-rock fusion or use electric instruments to any great extent after his association with the group. Instead he blazed his own trail, playing a heady brand of experimental jazz that borrowed from a broad range of influences (classical, avant-garde, folk, Latin, Carribean, soul, gospel), which was often surprisingly lyrical. Jarrett worked in several musical configurations but the bulk of his many albums recorded between the early 1970s and the formation of his "Standards Trio" in 1983 can be divided into two categories: original small-group works (recorded with either his American or European quartets) and original solo piano works. The debate has long since been settled that Jarrett is legitimately a jazz artist, though some of the old guard back in the 1970s objected as they frequently did about any jazz musician who imported non-jazz elements. Jarrett's 1970s albums may have confused some purists but they should be a goldmine for contemporary fans of all stripes who like improvised music.
El Juicio is an excellent early Jarrett album and finds him in typically eclectic form with his classic American quartet. I nominate the opener, "Gypsy Moth," as the best piece on the record. Sounding a little like a more confident version of "Lisbon Stomp," from Jarrett's 1967 debut album Life Between the Exit Signs, Jarrett first whips up a rollicking theme on the piano and then switches to soprano sax towards the end, the rhythm section swinging hard throughout. "Toll Road" is more abstract, but the collapsing cymbal pattern paired with Charlie Hayden's pummeling bass lines creates an intriguing canvass for Jarrrett and Redman's sax improvisations. "Pre-Judgement Atmosphere" is a short percussion piece that manages to incorporate a steel drum into the mix. The title track is an ecstatic ten-minute free-improv wherein Jarrett pounds out and wails away (if you don't like Jarrett's wordless yelps, I'm living evidence that it is possible to get used to them, eventually). Melodic fragments are continually spun out and just as quickly squashed, and the whole band burns with a smoldering energy. "Piece for Ornette (Long Version)" is a tribute to the free jazz pioneer (and significant influence) Ornette Coleman. It's good, if a little too understated; Redman really shines on it, though. Jarrett has a sense of humor about it, as the following track is the twelve-second "Piece for Ornette (Short Version). "Pardon My Rags" is a short tribute to ragtime-era piano and if you want to hear it you'll have to buy the European release of this album the Collectables reissue left this track off to accommodate all of Life Between the Exit Signs on the same disc.
The absence of "Pardon My Rags" notwithstanding, the pairing of these two excellent titles on the Collectables reissue make this release a no-brainer in terms what to recommend a Jarrett neophyte looking for a place to start. Start here.

9: Keith Jarrett - The Mourning Of A Star (Atlantic SD 1596)
3,7,8: lost

19710720-21 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Airto Moreira (perc)
Beacon Theater, New York, NY, USA

Kenneth K.: □œWith Soft Machine and Richard Pryor

19710723 American Quartet minus

Keith Jarrett (p) Charlie Haden (b) Paul Motian (d)
August 23rd 1971, New York, NY

1	22725	Interlude, No. 1	1.40
2	22726	Interlude, No. 2	0.55

1,2: Keith Jarrett - The Mourning Of A Star (Atlantic SD 1596)

19711021 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Charles Don Alias, James Mtume Forman (conga, perc)
October 21, 1971, Conservatorio Giuseppe Verdi, Milano, Italy, RAI radio broadcast

1	Directions (J. Zawinul) Theme stated at 2.40, 4.15.	12.45
2	Yesternow (M. Davis)	10.56
3	What I Say (M. Davis)	16.31
4	Sanctuary (W. Shorter-M. Davis)	3.11
5	It's About That Time (M. Davis)	12.50
6	Funky Tonk (M. Davis)	16.23
7	Sanctuary (W. Shorter-M. Davis) (closing theme, applause)	0.38

1-7: Miles Davis Band: Miles Davis + Keith Jarrett Live (The Golden Age of Jazz (It) JZCD 374)
1,2,4,6: [CD] Miles Davis – Milano 1971 (Funky Tonk as Spanish Key)

The music on the Golden Age of Jazz CD is slightly slow, and the timings listed here are from a speed-corrected broadcast recording. It's About That Time is incomplete (2.03) on Golden Age of Jazz.

19711022 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Charles Don Alias, James Mtume Forman (conga, perc)
October 22, 1971, Neue Stadthalle, Dietikon, Switzerland, radio broadcast

	First concert	
1	Directions (J. Zawinul)	13.04
	Theme stated at 3.12, 4.45.	
2	What I Say (M. Davis)	10.43
3	Sanctuary (W. Shorter-M. Davis)	3.43
4	It's About That Time (M. Davis)	13.22
5	Bitches Brew (M. Davis)	11.55
6	Funky Tonk (M. Davis)	25.45
7	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	1.13
	Second concert	
8	Introduction	1.18
9	Directions (J. Zawinul)	12.45
	Theme stated at 2.39, 4.00. Incomplete (12.12) on Jazz Masters.	
10	Honky Tonk (M. Davis)	11.18
11	What I Say (M. Davis)	13.52
12	Sanctuary (W. Shorter-M. Davis)	3.09
13	It's About That Time (M. Davis)	14.03
14	Yesternow (M. Davis)	19.31
15	Funky Tonk (M. Davis)	20.12
16	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	0.43

8-16: Miles Davis - Neue Stadthalle, Switzerland, 10/22/'71 (Jazz Masters (G) JM 008/09)

According to Jan Lohmann, the first concert should be 108 minutes long, but there are no obvious cuts in the 80 minutes listed above. The version listed here was re-broadcast by DRS3 in 2004, and most of the second concert was re-broadcast by DRS3 in November 2001 ("Funky Tonk" is faded out at 18:28.)

19711023 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Charles Don Alias, James Mtume Forman (conga, perc)
October 23, 1971, Théâtre Nationale Populaire, Paris, France, ORTF radio broadcast

1	Directions (J. Zawinul)	14.36
	Theme stated at 3:37, 4:51.	
2	What I Say (M. Davis)	17.07
3	Sanctuary (W. Shorter-M. Davis)	3.38
4	It's About That Time (M. Davis)	13.20
5	Yesternow (M. Davis)	15.27
6	Bitches Brew (M. Davis)	12.27
7	Honky Tonk (M. Davis)	15.49
8	Funky Tonk (M. Davis)	22.45
	Incomplete (16.07) on Jazz Masters.	
9	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	1.10

1-7: Video: ORTF-TV

Excerpts of this concert are included in a 30 minute TV broadcast from O.R.T.F., Jazz Session: Newport à Paris: producteurs délégués André Francis, Henri Renaud, et Bernard Lion; réalization Bernard Lion. The music is titled "Jack Johnson (suite)" and includes the following: "What I Say" (0:49) [voiceover introduction]; "Sanctuary" (3:47); "It's About That Time" (incomplete, 12:01) (splice); "Yesternow" (incomplete, 1:02); "Bitches Brew" (11:50); "Honky Tonk" (incomplete, 0:24) [credits].

19711026 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Charles Don Alias, James Mtume Forman (conga, perc)
October 26, 1971, Palais des Beaux Arts, Brussels, Belgium, radio broadcast

1	Directions (J. Zawinul)	10.45
	Theme stated at 2.46, 3.52	
2	Honky Tonk (M. Davis)	12.19
3	What I Say (M. Davis)	12.46
4	Sanctuary (W. Shorter-M. Davis)	3.06
5	It's About That Time (M. Davis)	12.36
6	Yesternow (M. Davis)	10.36
	At 4.44 Davis plays with the repeating phrase that will become "Zimbabwe"; Henderson discards the characteristic "Yesternow" el-b vamp for a walking line under Bartz's solo (5.23-9.56).	
7	Funky Tonk (M. Davis)	18.43
8	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	1.10

19711027 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Charles Don Alias, James Mtume Forman (conga, perc)
October 27, 1971, Théâtre Nationale Populaire, Paris, France, ORTF radio broadcast

First concert

1	Directions (J. Zawinul)	14.48
	Stage introduction 0:00-0:14. Theme stated at 3.12, 5.05.	
2	Honky Tonk (M. Davis)	10.23
	Davis plays briefly with the "Sanctuary" theme (4.39-4.47).	
3	What I Say (M. Davis) (inc.)	13.06
	Voiceover from beginning, faded to splice at 0.21.	
4	Sanctuary (W. Shorter-M. Davis)	4.02
5	It's About That Time (M. Davis)	15.30
6	Yesternow (M. Davis)	12.54
7	Funky Tonk (M. Davis)	19.50
8	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause, announcement)	1.26

Second concert

9	Directions (J. Zawinul)	11.27
	Theme stated at 2.27, 3.47.	
10	Honky Tonk (M. Davis)	9.48
11	What I Say (M. Davis)	12.43
	Wood fl (Jarrett?) over conga (11.32-12.40).	
12	Sanctuary (W. Shorter-M. Davis)	3.41
13	It's About That Time (M. Davis)	11.26
14	Yesternow (M. Davis)	13.54
15	Funky Tonk (M. Davis)	19.33
16	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause, announcement)	1.26

1-16: [4CD] Complete Paris x 2 1971 (Mega Disc Premier (J) no number)

The music I have listed as the second concert has circulated widely as "Unknown November 1971," but I'm convinced that it is the second concert on this date. Most of the tapes purporting to contain the second Paris concert are spliced and include the first three tunes listed here plus the last 53 minutes from the first concert (from "Sanctuary" until the end).

Mega Disc includes the second concert only and lists the venue and date as Bologna, November 15, but I think this is wrong. (If it were from mid-November, the tunes would be in a different order: compare Venice, November 14 and Turin, November 16.) In any case, the music is the same as what has circulated as "Unknown November 1971."

19711029 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Charles Don Alias, James Mtume Forman (conga, perc)
October 29, 1971, De Doelen, Rotterdam, NL, AVRO radio broadcast

1	Directions (J. Zawinul) (inc.)	8.05
	Theme stated at 0.13, 1.42. Incomplete (4.48) on Mega Disc.	
2	Honky Tonk (M. Davis)	11.10
3	What I Say (M. Davis)	13.53
	Incomplete (1.08) on Mega Disc.	
4	Sanctuary (W. Shorter-M. Davis)	3.17
5	It's About That Time (M. Davis)	9.29
6	Yesternow (M. Davis)	10.59
7	Funky Tonk (M. Davis)	14.37
8	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause, announcement)	1.33

Rotterdam 1971 (Mega Disc Legendary (J) 1029)

Beginning with a splice at 1.45 of "It's About That Time," one of the extant masters is marred by FM ghosting throughout. Another master, also from a broadcast, is less complete but sonically better: Introduction (0.31); "Directions" (inc, 4.45); "Honky Tonk" (11.06); "What I Say" (inc, 1.56, with voiceover); "Sanctuary" (3.15); "It's About That Time" (9.29); "Yesternow" (inc, 10.59); "Funky Tonk" (14.37); "Sanctuary" (closing theme, applause, and announcement, 1.33).

19711103 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 3, 1971, Dom Sindikata, Belgrade, Yugoslavia, radio broadcast

1	Band warming up	0.13
2	Directions (J. Zawinul)	10.08
	Theme stated at 2.06, 3.08.	
3	Honky Tonk (M. Davis)	13.20
4	What I Say? (M. Davis)	14.19
5	Sanctuary (W. Shorter – M. Davis)	2.35
6	It's About That Time (M. Davis)	14.35
7	Yesternow (M. Davis) (inc.)	12.09
	Fade out at 12.09.	
8	Funky Tonk (M. Davis) (inc.)	10.33

2-7: Miles Davis - Another Bitches Brew (Jazz Door (It) JD 1284/85)
2-8: [CD] Miles Davis – Belgrade 1971

19711105 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 5, 1971, Wiener Konzerthaus, Vienna, Austria, ORF radio broadcast

1	Band warming up	0.11
2	Directions (J. Zawinul)	15.09
	Theme stated at 3.58, 4.57.	
3	Honky Tonk (M. Davis)	13.04
4	What I Say (M. Davis)	16.42
5	Sanctuary (W. Shorter-M. Davis)	3.05
6	It's About That Time (M. Davis)	17.36
7	Yesternow (M. Davis)	14.27
8	Funky Tonk (M. Davis)	19.30
9	Sanctuary (W. Shorter-M. Davis) (closing theme)	1.14

1-9: [CD] Miles Davis – Vienna November 1971

19711106 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 6, 1971, Philharmonie, Berlin, Germany, NDR radio broadcast

1	Introduction (from stage)	0.09
2	Directions (J. Zawinul)	15.01
	Intro continues until 0.44. Theme stated at 4.37, 5.44.	
3	Honky Tonk (M. Davis)	11.44
4	What I Say? (M. Davis)	14.48
5	Sanctuary (W. Shorter-M. Davis)	3.24
6	It's About That Time (M. Davis)	18.06
7	Funky Tonk (M. Davis)	21.04
8	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	1.33

1-7: Miles Davis - Berlin and Beyond (Lunch for Your Ears (E) LFYE 006/07)

The NDR recorded this for TV broadcast from the Berliner Jazztage 1971.

19711107 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 7, 1971, Universitets Aula, Uppsala, Sweden, radio broadcast

1	Introduction	0.30
2	Directions (J. Zawinul)	12.41
	Theme stated at 3.29, 4.21.	
3	Honky Tonk (M. Davis)	10.09
4	What I Say (M. Davis)	13.59
5	Sanctuary (W. Shorter-M. Davis)	3.43
6	It's About That Time (M. Davis)	12.19
7	Yesternow (M. Davis)	10.49
	Incomplete (3.45) on MD-1	
8	Funky Tonk (M. Davis)	16.50
9	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	1.17

1-9: Miles Davis in Sweden 1971 (Miles MD 1)

There are two different broadcast recordings of this music in circulation. One begins with a female announcer introducing the band, and concludes with her closing announcement at about 5.50 of "Yesternow." The other begins with "Directions" and concludes with a male announcer's closing announcement at about 3.34 of "Yesternow." The minor discrepancies in times are due to differences in tape speed. The last 30 minutes of the concert appears not to have been broadcast, though +the recordings obviously exist.

19711108 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 8, 1971, Tivoli Konsertsal, Copenhagen, Denmark, radio broadcast

1	Directions (J. Zawinul)	14.23
	Theme stated at 3.41, 4.47.	
2	Honky Tonk (M. Davis)	11.18
3	What I Say (M. Davis)	15.00
4	Sanctuary (W. Shorter-M. Davis)	3.59
5	It's About That Time (M. Davis)	13.57
6	Yesternow (M. Davis)	13.41
7	Funky Tonk (M. Davis)	17.40
8	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	1.26

1-8: [CD] Miles Davis - Live at the Tivoli, Copenhagen, 1971

The Danish Radio TV broadcast lists the venue as "Newport Jazzfestivalen i Tivolis Konsertsal."

19711109 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)

November 9, 1971, Chateau Neuf, Oslo, Norway, radio broadcast

1	Directions (J. Zawinul) Theme stated at 2.53, 3.44.	11.16
2	Honky Tonk (M. Davis)	11.15
3	What I Say (M. Davis)	13.28
4	Sanctuary (W. Shorter-M. Davis)	3.05
5	It's About That Time (M. Davis)	13.00
6	Yesternow (M. Davis)	11.16
7	Funky Tonk (M. Davis)	15.29
8	Sanctuary (W. Shorter-M. Davis) (closing theme, applause)	10.35

1-8: [CD] Miles Davis – Live at Chateau Neuf, Oslo, 1971

19711110 Keith Jarrett Solo

Oslo, Arne Bendiksen Studio, Norway, 10.11.1971

Sound quality: A+

Note: Recorded during the “Facing You” album session

1. Counterphonymic (2:50)

19711110 Keith Jarrett Solo

Keith Jarrett (p)
November 10th 1971,Arne Bendiksen Studios, Oslo, Norway

1	In Front (Keith Jarrett)	10.05
2	Ritooria (Keith Jarrett)	5.50
3	Lalene (Keith Jarrett)	8.29
4	My Lady, My Child (Keith Jarrett)	7.17
5	Landscape For Future Earth (Keith Jarrett)	3.29
6	Starbright (Keith Jarrett)	5.01
7	Vapallia (Keith Jarrett)	3.51
8	Semblence (Keith Jarrett)	3.00

1-8: Keith Jarrett - Facing You (ECM (G) 1017)

19711112 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 12, 1971, Sartory Festsaal, Cologne, Germany, WDR radio broadcast

1	Introduction (from stage)	0.21
2	Directions (J. Zawinul)	11.16
	Intro continues until 0.13. Theme stated at 1.53, 2.54.	
3	Honky Tonk (M. Davis)	10.11
4	What I Say (M. Davis) (inc.)	4.25
5	It's About That Time (M. Davis) (inc.)	3.24
	Voiceover 0.01-1.45	
6	Yesternow (M. Davis)	11.47
7	Funky Tonk (M. Davis)	16.16
8	Sanctuary (closing theme) (W. Shorter-M. Davis)	0.38

1-8: [CD] Miles Davis – Live Cologne 1971

19711113 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 13, 1971, Royal Festival Hall, London, UK, audience recording

1	Directions (J. Zawinul) Theme stated at 2.27, 3.32.	11.10
2	What I Say (M. Davis)	15.22
3	Sanctuary (W. Shorter-M. Davis)	3.46
4	It's About That Time (M. Davis)	15.50
5	Honky Tonk (M. Davis)	14.04
6	Funky Tonk (M. Davis)	16.10
7	Sanctuary (W. Shorter-M. Davis) (closing theme, applause)	1.52

1-7: [CD] Miles Davis – London 1971

This is the second of two shows at the Royal Festival Hall on this date.

19711114 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 14, 1971, Teatro della Fenice, Venice, Italy, audience recording

1	Directions (J. Zawinul) Theme stated at 2.06, 3.40.	10.36
2	What I Say (M. Davis)	16.36
3	Sanctuary (W. Shorter-M. Davis)	3.17
4	It's About That Time (M. Davis)	17.48
5	Honky Tonk (M. Davis)	14.10
6	Funky Tonk (M. Davis)	20.30
7	Sanctuary (W. Shorter-M. Davis) (closing theme, applause)	1.27

19711116 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 16, 1971, Palazzo dello Sport, Turin, Italy, RAI TV broadcast

1	Directions (J. Zawinul)	13.18
	Theme stated at 3.22, 5.17.	
2	What I Say (M. Davis)	14.10
3	Sanctuary (W. Shorter-M. Davis)	3.52
4	It's About That Time (M. Davis)	13.33
5	Honky Tonk (M. Davis)	17.58
6	Funky Tonk (M. Davis)	15.11
	Incomplete (8.06) and issued as "Hush" on Moon and video.	
7	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	0.50

There are some incomplete broadcasts of this show from RAI. One of them contains the following
Honky Tonk (inc, 5.57) (voiceover announcement 5.23-end)
What I Say (inc, 8.36) (previous voiceover continues until 0.06)
Sanctuary (4.14)
It's About That Time (inc, 3.42)

Another includes an incomplete Funky Tonk (8.42), issued as "Hush" on Moon MCD 063. Still another includes an incomplete Honky Tonk (9.57) with a brief voiceover introduction.

19711120 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Leon "Ndugu" Chancler (dr) Don Alias, James Mtume Forman (conga, perc)
November 20, 1971, Sports Pavilion, Cascais, Portugal, audience recording

1	Directions (J. Zawinul)	11.39
	Theme stated at 2.32, 4.00.	
2	What I Say (M. Davis)	15.18
3	Sanctuary (W. Shorter-M. Davis)	2.23
4	It's About That Time (M. Davis) (inc.)	2.05
	Cut off at 2:05.	
5	Honky Tonk (M. Davis) (inc.)	9.44
6	Funky Tonk (M. Davis)	21.00
7	Sanctuary (W. Shorter-M. Davis)	
	(closing theme, applause)	0.20

19711126 Miles Davis Septet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Charles Don Alias, James Mtume Forman (conga, perc)
November 26, 1971, Philharmonic Hall, Lincoln Center, New York, NY, audience recording

1	Directions (J. Zawinul)	11.55
	Theme stated at 2.57, 4.17.	
2	What I Say (M. Davis)	13.27
3	Sanctuary (W. Shorter-M. Davis)	0.35
4	It's About That Time (M. Davis)	11.16
5	Honky Tonk (M. Davis) (incomplete)	9.03
	Cut off at 9.03.	

1-6: Miles Davis - Lennies on the Turnpike '71 (Jazz Masters (G) JM 001/02)

Listed on Jazz Masters as "Bwongo" (first two titles) and "Ananka" (last three titles). The Jazz Masters CD is clearly mastered from an LP.

19710215-16-17-18-19 Miles Davis Sextet

Miles Davis (tp) Gary Bartz (ss, as) Keith Jarrett (el p, org) Michael Henderson (el b) Jack DeJohnette (dr) Charles Don Alias, James Mtume Forman (conga, perc)
December , 1971 Gaslight Club, New York, NY, USA
Last shows with Miles

1972

19720222-27 Keith Jarrett American Quartet

Keith Jarrett (p, org, tamb, ss) Sam Brown (g) Charlie Haden (b) Paul Motian (dr)
February 22nd – 27th (?), 1972 ,Slug's, New York, NY

197202310 Keith Jarrett Solo (PL)

March 10, 1972 (3 items; TT = 45:22)
Konserthuset, Stockholm
Source/Quality: RB (B+)

Keith Jarrett (p)

1	Introduction	0:38
2	Stockholm, March 10, 1972 (K. Jarrett)	44:06
3	Introduction	0:38

19720405 American Quartet + 1 And Brass

Keith Jarrett (p, org, tamb, ss) Sam Brown (g) Charlie Haden (b) Paul Motian (dr) Airto Moreira (perc) brass section (on Nomads)
April 5th 1972, Columbia Studio E, New York, NY

1	The Magician In You (Keith Jarrett)	6.52
2	Take Me Back (Keith Jarrett)	9.26
3	Nomads (Keith Jarrett)	17.20

1-3: Keith Jarrett - Expectations (Columbia C2K 65900)

19720406 Keith Jarrett And Strings

Keith Jarrett (p) string section
April 6th 1972, Columbia Studio B, New York, NY

1	Vision (Keith Jarrett)	0.48

Keith Jarrett - Expectations (Columbia C2K 65900)

19720406 Keith Jarrett Trio And Strings

Keith Jarrett (p) Charlie Haden (b) Paul Motian (dr) string section
April 6th 1972, Columbia Studio B, New York, NY

1	Expectations (Keith Jarrett)	4.25

Keith Jarrett - Expectations (Columbia C2K 65900)

19720406 Keith Jarrett American Quartet + 1

Keith Jarrett (p, tamb, ss) Dewey Redman (ts) Charlie Haden (b) Paul Motian (dr) Airto Moreira (perc)
April 6th 1972, Columbia Studio B, New York, NY

1	Bring Back The Time When (If) (Keith Jarrett)	9.50

Keith Jarrett - Expectations (Columbia C2K 65900)

19720406 Keith Jarrett Trio And Strings

Keith Jarrett (p) Sam Brown (g) Charlie Haden (b) string section
April 6th 1972, Columbia Studio B, New York, NY

1	There Is A Road (God's River) (Keith Jarrett)	5.33

1-3: Keith Jarrett - Expectations (Columbia C2K 65900)

19720406 Keith Jarrett Quintet And Brass

Keith Jarrett (p, tamb, ss) Dewey Redman (ts) Charlie Haden (b) Paul Motian (dr) Airto Moreira (perc) brass section
April 6th 1972, Columbia Studio E, New York, NY

1	Common Mama (Keith Jarrett)	8.11

1-3: Keith Jarrett - Expectations (Columbia C2K 65900)

19720413 Airto Moreira Sextet

Joe Farrell (alto fl, b fl -1, fl -2) Hubert Laws (fl) Keith Jarrett (p) George Benson (g) Ron Carter (b) Airto Moreira (perc)
April 13th 1972, Rudy Van Gelder Studio, Englewood Cliffs, NJ

1	Lucky Southern	2.36
2	So Tender (Love Should Be)	5.01

1,2. Airto - Free (CTI 6020, 8000; CTI/Associated ZK 40927)

19720420 Airto Moreira With Don Sebesky Orchestra

Burt Collins, Mel Davis, Alan Rubin (tp, flh) Wayne Andre, Garnett Brown, Joe Wallace (tb) Hubert Laws (fl) Airto Moreira (wood fl, perc) Joe Farrell (ss, alto fl, b fl, piccolo) Keith Jarrett (p) Jay Berliner (g) Ron Carter (b) Don Sebesky (arr)
April 20th 1972, Rudy Van Gelder Studio, Englewood Cliffs, NJ

1	Flora's Song	8.30

1: Airto - Free (CTI 6020, 8000; CTI/Associated ZK 40927)

19720427 Keith Jarrett Quartet

Keith Jarrett (p, ss) Dewey Redman (ts) Charlie Haden (b) Paul Motian (dr)
April 27th 1972, Columbia Studio E, New York, NY

1	Roussillion (Keith Jarrett)	5.22

Keith Jarrett - Expectations (Columbia C2K 65900)

Review by Richard S. Ginel:

l This was the first real indication to the world that Keith Jarrett was an ambitious, multi-talented threat to be reckoned with, an explosion of polystylistic music that sprawled over two LPs (now squeezed onto a single CD). Using his classic quartet (Dewey Redman, Charlie Haden, Paul Motian) as a base, Jarrett occasionally adds the biting rock-edged electric guitar of Sam Brown and always-intriguing percussionist Airto Moreira, and indulges in some pleasant string and brass arrangements of his own, along with some grinding organ smears and acceptable soprano sax. Jarrett again turns his early rampant eclecticism loose -- from earthy gospel-tinged soul-jazz to the freewheeling atonal avant-garde -- yet this time he does it with an exuberance and expansiveness that puts his previous solo work in the shade. "Common Mama," a spicy Latin workout with brass punctuations, "Take Me Back," driving soul jazz with streaks of electric jazz-rock, and the lengthy, nearly free "Nomads" are the most invigorating tracks

19720427 Keith Jarrett Quintet

Keith Jarrett (p, ss) Sam Brown (g) Charlie Haden (b) Paul Motian (dr) Airto Moreira (perc)
April 27th 1972, Columbia Studio E, New York, NY

1	The Circular Letter (For J.K) (Keith Jarrett)	5.04

Keith Jarrett - Expectations (Columbia C2K 65900)

19720427 Keith Jarrett American Quartet + 2

Keith Jarrett (p, ss) Dewey Redman (ts) Sam Brown (g) Charlie Haden (b) Paul Motian (dr) Airto Moreira (perc)
April 27th 1972, Columbia Studio E, New York, NY

1	Sundance (Keith Jarrett)	4.27

Keith Jarrett - Expectations (C2K 65900)

19720529 Keith Jarrett American trio (SP)

Milano

Jarrett K. Trio (American)
Media: CD-R
Duration:
Sound quality: A
Source: audience
Note : The different songs are not divided in different tracks.

1. Track 1 (22.00)
2. Track 2 (Margot ?) (8.00)
3. Track 3 (5.00)
4. Track 4 (9.00)

1. Unknown / Bring Back The Time When (If) (21:59) [end Missing]
2. Standing Outside / Everything That Lives Lament / Lisbon Stomp / Unknown (25:10)) [Cut at 24:59 - end Missing]

19720603 Keith Jarrett Trio (BR) +++

Keith Jarrett (p, ss, fl) Charlie Haden (b) Paul Motian (dr)
Székesfehérvár, Hungary
(Alba Regia Jazz Festival)

01a (start ->) Bring Back The Time When (If) ['official version' on Expectations]
01b (7:00 -->) Lisbon Stomp ['official version' on Life Between The Exit Signs]
01c (16:00 –>) Moonchild
01d (22:30 –>)-02 Song For Che
03 The Magician In You ['official version' on Expectations]
04 Piece For Ornette ['official version' on El Juicio]
05 Expectations
06 UT (also in 1969 Cameleon Pt.1)

19720609 Keith Jarrett Trio (BR) +++

Keith Jarrett (p, ss, fl) Charlie Haden (b) Paul Motian (dr)
June 9th 1972, France Studio 104, Maison de la Radio, Paris, France

1	16.46
2	10.03
3	15.05
4	10.23
5	13.05
6	7.21
7	9.05
8	8.46
9	9.11
10	4.16
11	6.41

1-11: [CD] Keith Jarrett Trio Live Paris 1972

1. *Coral (8:15)*
2. *Forget Your Memories (And They'll Remember You) (19:10)*
3. *Take Me Back (9:59)*
4. *Standing Outside (6:19)*
5. *Track 5 (2:49) [end missing]*
6. *Piece For Ornette (2:09) [beginning missing]*
7. *Common Mama (13:37) [a few seconds missing at the beginning]*
8. *Moonchild (7:52)*
9. *The Magician In You (9:35)*
10. *Follow The Crooked Path (13:11)*
11. *Expectations (9:28) [fade out/in during music at 0:03 and 2:12]*
12. *Applause (0:09)*
13. *The Circular Letter (For J.K.) (7:06) [a few seconds missing at the beginning]*

19720612 Keith Jarrett Trio

Keith Jarrett (p) Charlie Haden (b) Paul Motian (dr)

June 12th 1972, Arri Kino, Munich, Germany

1	Church Dreams	6.30
2	The Mourning Of A Star / Follow The Crooked Path (Though It Be Longer)	17.20
3	Coral	7.25
4	Piece For Ornette / Remorse / Rainbow	16.57

1-4: [CD] Keith Jarrett Trio Live Munich 1972

19720614 Keith Jarrett Trio (BR) (mu) +++
Keith Jarrett (p, fl) Charlie Haden (b) Paul Motian (dr)
June 14th 1972, NDR Studio 10, Hamburg, Germany, NDR broadcast

1	Rainbow
2	Piece For Ornette
3	Take Me Back
4	Life Dance

1-4: Various Artists - NDR Jazz Workshop '72 (Norddeutscher Rundfunk)

1. *El Juicio (15:17)*
2. *Moonchild (7:50)*
3. *Follow The Crooked Path (6:23)*
4. *Standing Outside (5:47)*
5. *Bring Back The Time When (If) (7:31)*
6. *Track 6 (9:23)*
7. *Take Me Back (7:10)*
8. *Track 8 (3:45)*
9. *Track 9 (13:12)*
10. *Rainbow (9:34) [beginning missing]*
11. *Everything That Lives Laments (2:40) [end missing*

1.	El Juicio / Moonchild (23:29)
2.	Follow The Crooked Path / Standing Outside / Bring Back The Time When (If) (20:50))
3.	Rainbow / Everything That Lives Lament (19:22)
4.	Piece For Ornette / Take Me Back (17:36)
5.	Life, Darn / Song For Che (17:03)

Forthcoming

1. Rainbow (9:52)
2. Everything That Lives Laments (9:44)
3. Piece For Ornette (9:32)
4. Take Me Back (8:07)
5. Life, Dance (2:59)
6. Song For Che (15:08)

Jarrett/Haden/Motian: Hamburg ’72 review – a trio at their most uninhibited John Fordham

Free and easy … Keith Jarrett, Charlie Haden and Paul Motian in Hamburg in 1972

This album captures Keith Jarrett on German radio in 1972, shortly before his landmark solo gig in Cologne. It’s an unbridled excursion for the mindblowingly intuitive trio of Jarrett, bassist Charlie Haden and drummer Paul Motian. Jarrett plays flute and wild soprano saxophone at times, and there’s plenty of piano virtuosity, full of typically slashing long lines and methodical buildups, some gospel-like Jarrett funk (Take Me Back), and slowly massaged ballads. Haden and Motian constantly anticipate him. The tonal freedom and uninhibitedness give this set a different kind of power – audible in Jarrett’s Coleman-phrased soprano-sax solo over Haden’s hurtling bass-walk on Piece for Ornette, and the long multiphonic howls against dissonant bowed-bass chords and Motian’s slams and rattles on the intense Song for Che. It’s the remarkable work of a trio in tune with each other – and with the spirit of their time.

Hamburg ’72 (ECM Records)
Keith Jarrett/Charlie Haden/Paul Motian

Let the debates begin. Which is a better disc featuring Keith Jarrett and Charlie Haden — the sublime, lovely, ballad-heavy *Last Dance*, released in June 2014, or *Hamburg ’72*, the raw and raucous blast from the past that was released Monday and which features Jarrett and Haden with drummer Paul Motian?

They are both marvellous records. Obviously, they complement each other in documenting and contrasting where Jarrett and Haden, two musical giants, were at these two poles of their collaborations.

Hamburg ’72 is a vibrant, florid reminder of how good Jarrett, Haden, who died in mid-July this year, and Motian, who died in November 2011, sounded together — not just as the core of Jarrett’s American Quartet in the mid-1970s, but also as a self-contained trio. (Previously, this first Jarrett trio had released *Life Between The Exit Signs*, recorded in 1967, when Jarrett was barely 22, followed by *Somewhere Before* and *The Mourning of a Star*.)

And it goes without saying that if you only know Jarrett as a superlative interpreter of standards with bassist Gary Peacock and drummer Jack DeJohnette, this album of original compositions and outward-bound playing will be revelatory.

This new album consists of six pieces played at a ECM-organized radio concert staged a few months after Jarrett's debut on the label with his paradigm-shifting solo album *Facing You*. However, the tracks cast forward to the enthralling music that Jarrett would record on Impulse! with Haden, Motian and reedman Dewey Redman.

Hamburg '72 covers a huge amount of musical and emotional ground. Its waltzing opener, *Rainbow*, which Jarrett recorded on the 1976 album *Byablue*, features the pianist at his most lyrical and accessible. At the same time, the trio sounds absolutely ecstatic and highly energized, and that holds true for the entirety of the disc.

Next comes the more sombre *Everything That Lives Laments* Haden is in top form, playing as his life depends on it, accompanied by Motian's jangling bells, before Jarrett, tapping into a primal muse, joins in on wood flute. The trio expands heroically on the brief version of this piece that it recorded on *The Mourning of a Star*, and there's even a smatter of applause from the Hamburg audience as the trio brings in the sorrowful tune.

Still, while the Hamburg version has its own rugged charm, it lacks the lilting release of the grooving piano solo — and that's not to mention Redman's coursing turn — heard when the American Quartet epically recorded *Everything That Lives Laments* on the 1976 album *Mysteries.*

Jarrett switches to soprano saxophone for *Piece for Ornette*, which also appears on the American Quartet album *El Juicio*. Brash, exultant free-bopping ensues. Haden propels in his singular way, Motian's clatter is divine, and Jarrett's horn progresses from swirling to deeply gruff and guttural, as much concerned with sound as notes.

Take Me Back, which is also on the 1972 Jarrett album *Expectations,* is a groovy, vampy and gospel-saturated romp. The trio finds another way to be earthy, switching from raw swinging to bluesy testifying.

The disc's final two tracks practically belong to Haden, not that was coasting until then. *Life, Dance's* short, uplifting theme gives way to gutsy bass heroics. But that's simply a prelude for Haden at his finest, as the trio segues into a grand, 15-minute foray through Haden's own *Song For Che*, coloured by much percussion and the return of Jarrett's raspy and even shrieking soprano saxophone.

For an recording that sat in the vaults for more than four decades, the album sounds lucid and highly charged, following the remix in July by ECM producer Manfred Eicher and Jan Erik Kongshaug. Only on the opening track, *Rainbow*, is Haden's sound a little muffled and vague in the ensemble.

On one hand, *Hamburg '72* is like a long-missing piece of a larger ravishing puzzle, connected to recognized masterpieces, both contemporaneous and subsequent, from Jarrett, Haden and Motian.

But of course, it also stands up entirety in its own right, visceral, brilliant, unfettered and joyous, even if you don't know its place in jazz history.

By

JOHN KELMAN,

Published: November 26, 2014 | 809 views

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With *Sleeper: Tokyo, April 16, 1979* (2012) and *Magico: Carta de Amor* (2012), ECM Records began digging into its archives, unearthing two live recordings that revealed even more about a collection of artists whose reputations were already plenty secure as some of the label's most important from its early years—in the first case, pianist Keith Jarrett's Scandinavian-centric "Belonging Quartet," with saxophonist Jan Garbarek
, bassist Palle Danielsson
and drummer Jon Christensen
; in the second, the Transatlantic trio of Norway's Garbarek, Brazilian pianist/guitarist Egberto Gismonti
and American bassist Charlie Haden
. *Hamburg '72* is another significant find: a live recording that, unlike *Sleeper* and *Carta de Amor*, comes from a group that until now has never been documented on ECM but, like those 2012 sets, is another major winner that adds substantially to both the label's discography and the history of its participants.

Keith Jarrett's group with Charlie Haden and drummer Paul Motian
—musicians who, with Ornette Coleman
and Bill Evans
in their respective pedigrees, provided the pianist with as much freedom to explore as he could handle—had already begun its move from the trio first heard on *Life Between the Exit Signs* (Vortex, 1968) into the quartet with saxophonist Dewey Redman
that, ultimately known as his "American Quartet," debuted on two Atlantic albums released the previous year: *El Juicio (The Judgement)* and *Birth*. But when Manfred Eicher
organized a 1972 European tour for Jarrett—who had already begun what would ultimately become an exclusive tenure on the producer's relatively nascent ECM Records label the year prior, with an instant classic, *Facing You*, along with a more curious duo date with drummer Jack DeJohnette
, *Ruta and Daitya*—it was a trio tour that may well have been its last in that format, as Jarrett had already begun touring the US with Redman in tow.

Culled from an *NDR Jazz Workshop* radio recording from June 14, 1972, *Hamburg '72* is as important for Eicher and Norwegian engineer Jan Erik Kongshaug's superb remix from the original multitracks as it is for the exceptional music itself. Motian's dark ride cymbal positively sizzles on the opening "Rainbow"—appearing here a full four years before showing up on the quartet's *Byablue* (Impulse!, 1976)—which gradually evolves from Jarrett's spare and lyrical *a cappella* introduction into a more powerful improvisational vehicle for the entire trio, demonstrating both a chemistry built over the course of five years as well as the unassailable magic of this particular evening.

"Everything That Lives Laments"—first heard on the trio's *The Mourning of a Star* (Atlantic) the previous year and later revisited on the quartet's *Mysteries* (Impulse!, 1975)—also shape-shifts, but this time from a brief balladic opening into a bass solo that, supported by Motian's chimes and bells, ultimately explores more folkloric territory when Jarrett rejoins, this time on wooden flute. The clarity and transparency of every instrument—including Jarrett's voice when he briefly sings along with his flute—is made all the more vivid by the trio's unfettered approach to taking what was originally a two-minute piece and turning it into a ten- minute epic journey that, when Jarrett returns to his piano and Motian his drums, traverses a broad dynamic expanse, with the pianist's firm touch something that is felt as much as it is heard.

While he's rarely given much credit for it, the nine-minute "Piece for Ornette"—this time featuring Jarrett alone, as opposed

to the version on *El Juicio* that also includes Redman on tenor—suggests that Jarrett's relatively infrequent soprano saxophone work ought to be revisited. Here, bolstered by a "time, no changes" rhythm section where Haden anchors with near-running bass lines and Motian swings with a fire and intensity rarely heard, Jarrett is positively incendiary, sustaining lengthy rapid-fire lines, piercing multiphonics and searing screams.
"Take Me Back"—released the same year on his sole Columbia Records outing *Expectations* (1972) but, with guitarist Samuel T Brown
and percussionist Airto Moreira
in the mix, in a more clattering version— explores Jarrett's gospel predilections but, with Motian's exuberant punctuations piercing through Haden's simple but perfect support, is considerably more raucous and, consequently, *joyous* than his current Standards Trio. That's not a criticism of the pianist's longstanding group with bassist Gary Peacock
and drummer Jack DeJohnette
; only that *Hamburg '72*'s trio at times sacrifices finesse for a more raw, unfettered and ultimately infectious energy that builds to a climax and then stops suddenly, leaving Jarrett alone to perform a segue that leads into the captivating "Life, Dance"—at just three minutes a brief miniature compared to the rest of the album's eight minute-plus tracks—that is the record's only previously unheard Jarrett composition, its sketch-like form creating the context for an in tandem bass and drums solo where Haden's robust, woody tone and resolute approach to simplicity and ultimate perfection in his every choice becomes one of the album's many highlights.

In fact, *Hamburg '72* is a true milestone from the first of its 56 minutes to the last—a classic once lost, but now found again and sounding better than ever. A lengthy version of Haden's "Song for Che"—first heard on the bassist's classic *Liberation Music Orchestra* (Impulse!, 1969) and the only non-Jarrett original of the the set—closes *Hamburg '72* on a particularly open-ended note, with Haden moving from visceral pizzicato to drone-based arco and Jarrett from piercing saxophone to more dramatically building piano, before Haden once again dominates and the 15-minute epic ends with a slow fade of Motian and Jarrett's percussion.

That Jarrett no longer engages in formal composition has been a subject for much discussion and debate in recent years. While his "from the ether" solo concerts and standards-based trio performances can rightly be considered spontaneous composition of the highest order, archival finds like *Sleeper* and *Hamburg '72* do make the case for a certain loss when the pianist decided to put his writing pen down. While it seems unlikely that Jarrett will change his current stance, if ECM can continue to unearth recordings like the stellar *Hamburg '72*, there's hope that fans of Jarrett the composer—and Jarrett, the more freewheeling, reckless performer—will remain more than satisfied.

19720802 Keith Jarrett Solo (DI)

Keith Jarrett (p, fl)
Kino, Molde, Norway

(Molde International Jazz Festival) August 2nd 1972

	Solo Molde 1972 – Part I	37.48
	Solo Molde 1972 – Part II	42.09

[CD] Keith Jarrett Solo – Molde 1972 (1-2)

Keith Jarrett Solo (DI) (fl+++)
August 2nd 1972,
Molde, Norway, Molde Kino, Molde Jazzfestival
FM
B+
tt 82.18

Keith Jarrett (p, fl)

CD1
01 Set I Part I (21.11)
02 Set I Part II (24:49)
(TT 46:00)

CD2
03 Set II (32:19)
04 Flute Encore (3:58)

Embedded in the concert are "The Magician in You" (Part I, 27:44-32:40) and Rainbow (Part II, 21:10-23:00).

19720916 Keith Jarrett Solo

Keith Jarrett (organ)
September 16th 1972, Storkyrkan, Stockholm, Sweden, audience recording

1	Organ Recital (Keith Jarrett)	40:00

[CD] Keith Jarrett – Organ Recital 1972

19720917 Keith Jarrett Solo +++ (DI) (fl+++)

Keith Jarrett (p)

September 17th 1972,
Dramaten Theater, Stockholm, Sweden

Audience recording.

1 Solo Stockholm 1972	44:36
2 Solo Flute Encore	4:22

[CD] Keith Jarrett Solo - Stockholm 1972

19720900 Keith Jarrett Trio

Keith Jarrett (p) Charlie Haden (b) Paul Motian (dr)

Cafe Montmartre, Copenhagen, Denmark

1972100405 Freddie Hubbard With Don Sebesky Orchestra

Freddie Hubbard (tp) Alan Rubin, Marvin Stamm (tp, flh) Wayne Andre, Garnett Brown (tb) Paul Faulise (b tb) Tony Price (tuba) Wally Kane (piccolo, b cl) Hubert Laws (fl) Romeo Penque (fl, cl, oboe, English horn) Phil Bodner, George Marge (fl, b cl) Keith Jarrett (p, el p) George Benson or Jay Berliner (g) Ron Carter (b) Billy Cobham (dr) Ray Barretto, Airto Moreira (perc) Don Sebesky (arr, cond)
October 4th & 5th 1972, Rudy Van Gelder Studio, Englewood Cliffs, NJ

1	Povo	14.46
2	In A Mist	7.05
3	Naturally	5.56
4	The Godfather	7.23
5	Sky Dive	7.37
6	Naturally (alt take)	5.02

1-4: Freddie Hubbard - Sky Dive (CTI 6018)

19721028 Keith Jarrett Solo

October 28, 1972 Mercer Arts Center, New York, NY, USA

1972112526 Paul Motian - Keith Jarrett Duo

Keith Jarrett (p, fl) Paul Motian (perc)
November 25th & 26th 1972, New York, NY

1	Conception Vessel (Paul Motian)	7.44
2	American Indian / Song Of Sitting Bull (Paul Motian)	2.47

1,2: Paul Motian - Conception Vessel (ECM (G) 1028)

Conception Vessel is the debut album by Paul Motian and was released on the ECM label. It was released in 1972 and features performances by Motian with Keith Jarrett, Charlie Haden, Leroy Jenkins, Sam Brown and Becky Friend.

The Allmusic review by Ron Wynn awarded the album 4 stars stating "This is Motian's debut as a leader. It includes ambitious cuts with guitarist Sam Brown and also features pianist Keith Jarrett.".[1]

720000 American Quartet

Dewey Redman (ts, musette) Keith Jarrett (p, ss, tamb) Charlie Haden (b) Paul Motian (dr, perc)
1972 or 1973, Jubilee Auditorium, Edmonton, AB, Canada

1973

19730220-21-22-23 25 American Quartet + 1

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, tamb) Charlie Haden (b) Paul Motian (dr, perc) Danny Johnson (perc)
February20 21 22 23 24 25 1973, Village Vanguard, New York, NY

19730224 American Quartet + 1

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, tamb) Charlie Haden (b) Paul Motian (dr, perc) Danny Johnson (perc)
February 24th 1973, Village Vanguard, New York, NY

1	(If The) Misfits (Wear It) (Keith Jarrett)	12.58
2	Fort Yawuh (Keith Jarrett)	17.41
3	De Drums (Keith Jarrett)	11.53
4	Still Life, Still Life (Keith Jarrett)	8.37
5	(If The) Misfits (Wear It) (alt. take) (Keith Jarrett)	13.24
6	Whistle Tune	2.29
7	Spoken Introduction	2.12
8	Angles (Without Edges) (alt. take)	14.17
9	Roads Traveled, Roads Veiled	20.25
10	De Drums (excerpt) (alt. take)	7.27
11	Melting The Ice	18.03

1-11: Keith Jarrett - The Impulse Years, 1973-1974 (Impulse IMPD 5-237)
Fort Yawuh, *Impulse Artists On Tour*, and *The Impulse Years, 1973-1974*

On Fort Yawuh, Keith Jarrett is joined by Dewey Redman (tenor sax), Charlie Haden (bass), Paul Motian (drums), andDanny Johnson (percussion) to produce this set recorded live at the legendary Village Vanguard in New York City on February 24, 1973. About two minutes into "Fort Yawuh," Jarrett prepares the listener for a piano solo by announcing himself with quick and sharp keyboard jabs that evolve into spared and beautiful crescendos that before too long involve the soulful wails of Redman on the sax. The following song, "De Drums," is the one track that really swings on this album. Another long one, at 12 minutes in length, "De Drums" is much more focused on a steady and consistent rhythm that is established immediately by a smooth five-note bassline accented by the piano and shakers. Although describable as smooth and cool, this song has a palpable energy perhaps due to the construction of the bassline whose pauses give an enjoyable sense of suspense. A little more than five minutes into this song there is a thematic shift that speeds up the tempo and makes this title swing even more while involving Redman's sax and Motian's drum kit. Half past the eight-minute mark the tempo settles back down to its original drawl, and the song finishes with a lazy bop that makes this the standout track on the album. Fans of Jarrett's avant-garde liberalism will find "De Drums" to be the track most unlike the other four selections on this album. "Still Life, Still Life" is more like a ballad in that it's very slow, but it still maintains the structural freedom featured in the "Fort Yawuh," "(If the) Mysfits (Wear It)," and "Roads Traveled, Roads Veiled."

19730200 Keith Jarrett With Orchestra

1: Willi Freivogel (flute) string section of the Südfunk Symphony Orchestra, Stuttgart, Mladen Gutesha (conductor)
2; Keith Jarrett (p)
3: American Brass Quintet
4: Keith Jarrett (p)
5: Fritz Sonnleitner Quartet: Fritz Sonnleitner, Günter Klein, Siegfried Meinecke, Fritz Kiskat
6: Ralph Towner (guitar) string section of the Südfunk Symphony Orchestra, Stuttgart, Keith Jarrett (cond)
7: 4 celli, 2 trombones
8: Keith Jarrett (p, gong, perc) string section of the Südfunk Symphony Orchestra, Stuttgart, Keith Jarrett (conductor)
February 1973, Ludwigsburg, Germany

1	Metamorphosis (K. Jarrett)	19.19
2	Fughata For Harpsichord (K. Jarrett)	5.26
3	Brass Quintet (K. Jarrett)	20.53
4	A Pagan Hymn (K. Jarrett)	7.27
5	String Quartet (K. Jarrett)	16.37
6	Short Piece For Guitar And Strings (K. Jarrett)	3.52
7	Crystal Moment (K. Jarrett)	4.54
8	In The Cave, In The Light (K. Jarrett)	12.18

1-8: Keith Jarrett - In The Light (ECM (G) 1033/34)

Review by Richard S. Ginell

Even before his solo concerts became popular successes, **Keith Jarrett** was clearly getting a free hand from ECM founder **Manfred Eicher**, as this ambitious double album of classical compositions proves. In this compendium of eight works for all kinds of ensembles, the then-28-year old **Jarrett** adamantly refuses to be classified, flitting back and forth through the centuries from the baroque to contemporary dissonance, from exuberant counterpoint for brass quintet to homophonic writing for a string section. Though the content is uneven in quality, **Jarrett** is clearly sincere and skilled enough to exploit his European roots with only a handful of syncopated references to his jazz work. The strongest, most moving individual pieces are the strange, gong-haunted "In the Cave, In the Light" (the probable source of the title of **Jarrett's** publishing company, Cavelight); "Metamorphosis," with its rich, flowing string lines, prominent solo flute, and free journeys in and out of tonality; and the **Bartok**-streaked String Quartet. **Jarrett** himself plays formal solo piano in the eclectic "Fughata" and "A Pagan Hymn," and even conducts the Stuttgart Radio Symphony strings. All of it is richly recorded in the ECM way, making four strings sound like twelve.

19730320 Keith Jarrett Solo

Keith Jarrett (p)
March 20th 1973, Salle de Spactacles D'Epalinges, Lausanne

1	Lausanne, March 20, 1973 (Keith Jarrett)	64.53

Keith Jarrett - Solo Concerts Bremen/Lausanne (ECM (G) 1035/37)

Review by Scott Yanow

These are the recordings that made **Keith Jarrett** famous. Originally released as a three-LP set, the two solo piano recitals feature **Jarrett** freely improvising and never seeming to run out of ideas. A simple figure often develops through repetition and subtle variations into a rather complex sequence and eventually evolves into a new figure. One of the improvisations lasts for three LP sides (64 minutes), while the second concert has two long solos for 30 and 35 minutes, respectively. Despite the length, the music never loses one's interest, making this an essential recording for all jazz collections.

19730315-17 Keith Jarrett Solo (BR)

Keith Jarrett (p)
1973, Bergamo, Italy

1. *Track 1 (27:19)*
2. *Encore (6:48)*

19730319- or 23 Keith Jarrett Solo (DI) (fl+++)

Keith Jarrett (p)
1973, Bern, Switzerland

Solo Bern 1973 24.20

[CD] Keith Jarrett Solo– Bern 1973

1973, march 19 Keith Jarrett Solo
Keith Jarrett (p,Fl)
1973, Bern, Switzerland

1. Set 1 not present here
2. Set 2 45:31
3 Flute Encore 06:34

19730321-22 Keith Jarrett Solo (br)

Keith Jarrett (p), Salle de lâERA, Geneva, Switzerland
-

19730327 Keith Jarrett Solo (br) +++

Keith Jarrett (p)
March 27th 1973, Nürnberg, Germany

1. *Track 1 (32:43) [beginning missing, cut at 18:46?]*
2. *Encore (4:12)*

19730328 Keith Jarrett Solo (SP) +++

Keith Jarrett (p)
March 28th 1973, Munich, Germany

2 tracks 49:26

Jarrett K. Solo
Media: CD-R
Duration:
Sound quality: A
Source: audience
Note: Track 1 the same as *Solo concerts,* Bremen 12-7-73, track 2, 39:00-45:10 ; track II is uncomplete

1. Track I (8.13)
2. Track IIa (38.20)
3. Track IIb (4.43)

19730330 Keith Jarrett Solo

Keith Jarrett (p)
March 30th 1973, Hotel Mohren, Willisau, Switzerland

19730300 Keith Jarrett Solo

Keith Jarrett (p)
March 1973, Freiburg, Germany

1	Solo Freiburg 1973 – Part I	31.23
2	Solo Freiburg 1973 – Part II	32.00

[CD] Keith Jarrett Solo – Freiburg 1973

WRONG DATE SEE 1975 01 !!!

19730630 Keith Jarrett Solo (BR)

Keith Jarrett (p)
June 30, 1973, Philharmonic Hall, New York, NY, USA

1. Track 1 (22:23) [fade out/in at 0:25, end missing, presenter's voice over music from 22:12 to the end of the track]

19730712 Keith Jarrett Solo

Keith Jarrett (p)
July 12th 1973, Kleiner Sendesaal, Radio Bremen, Bremen

1	Bremen, Pt. 1 (Keith Jarrett)	18.05
2	Bremen, Pt. 2 (Keith Jarrett)	39:25
3	Bremen, Encore (Keith Jarrett)	05:45

1-3: Keith Jarrett - Solo Concerts Bremen/Lausanne (ECM (G) 1035/37)

In the official CDs there is no mention at all of the Encore in the Tracklist .

19730714 Keith Jarrett Solo +++

Keith Jarrett (p)
July 14th 1973, Karhulinna, Pori, Finland

Track 01 *31:04*

19730715 Keith Jarrett Solo

July 15th 1973, Kirjurinluoto, Pori, Finland

19730716 Keith Jarrett Solo

Keith Jarrett (p)
July 16th 1973, Pescara, Italy

19730717 Keith Jarrett Solo (VA)

Keith Jarrett (p)
July 17th 1973, "Festival Internazionale Del Jazz Della Spezia", Teatro Civico, La Spezia, Italy
Unknown Titles
No recording is known to exist of this concert.

19730700 0800 Keith Jarrett Solo (Br)

Keith Jarrett (p)
Kino, Molde, Norway

(Molde International Jazz Festival)

Late july – early August

19731000 Keith Jarrett Solo

October 1973, wien

Track01 9:12

Early October 1973 Vienna, Austria

(Musik fur 14 Hande)

- Solo 7-minute piece recorded for the Austrian television. Produced in October 1973 and broadcast in 1974.

More information here: Piano-Jazz: Musik fÃ¼r 14 HÃ¤nde

<http://www.spiegel.de/spiegel/print/d-41871573.html>

19731103 American Quartet + 1

Keith Jarrett (p, ss) Dewey Redman (ts) Charlie Haden (b) Paul Motian (dr) Guilherme Franco (perc)
November 3rd 1973, Berliner Jazztage, Philharmonie, Berlin, Germany

1	Fort Yawuh	22.02

2	Le Mistral	13.07
3	Yaqui Indian Folk Song	3.00

1-3: CD]Keith Jarrett – Berlin November 1973

19731103 American Quartet (PL) (di) (fl+++)

November 3, 1973 (a) (7 items; TT = 56:34)
Philharmonie, Berlin
Source/Quality: RB (A-)

Dewey Redman (ts, musette, perc); Keith Jarrett (p, ss); Charlie Haden (b); Paul Motian (d, perc); Guilherme Franco (perc); Willis Conover (ann)

1	Introduction (Willis Conover)	1:26
2	Unknown Title (percussion intro)	5:57
3	(If The) Misfits (Wear It) (K. Jarrett)	16:24
4	Fort Yawuh (K. Jarrett)	15:44
5	Le Mistral (K. Jarrett)	12:35
6	Yaqui Indian Folk Song (K. Jarrett)	3:02
7	Closing announcements (Willis Conover, Keith Jarrett)	1:26

First set

01	Title Unknown / Angles (Without Edges)	12:39	
02	Yaqui indian folk song		04:44

Second Set

03	Introduction (Willis Conover)		1:26
04	Unknown Title (percussion intro)	5:57	
05	(If The) Misfits (Wear It) (K. Jarrett)	16:28	
06	Fort Yawuh (K. Jarrett)		15:44
07	Le Mistral (K. Jarrett)		12:35
08	Yaqui Indian Folk Song (K. Jarrett)	3:02	
09	Closing announcements (Willis Conover, Keith Jarrett)		1:46

Note: The last speech is as follows: ”We’re really having a hard time here because of various tempos: one tempo is here before we get here,
and we bring one with us, and they don’t seem to match very well. For example, we gave you a chance to express yourself now...Ok, Good night!
Those of you who wanna save Berlin, please try”.
Then the presenter says: ”Das war eine Kostprobe mehr der Toleranz des Berliner Publikums und das war das KJ Quintett”

19731104 American Quartet + 1 (fl+++)

Keith Jarrett (p, ss) Dewey Redman (ts) Charlie Haden (b) Paul Motian (dr) Guilherme Franco (perc)
November 4th 1973, Aula de l’école de commerce, Geneva, Switzerland

first set
01 radio intro (00:32)
02 Still Life, Still Life (first part) (29:02)
03 Still life Still Life (2Nd part) (theme stated on piano) (12:13)
04 Track 03 (11:50)
05 Yaqui Indian Folk Song (02:03)
TT 55:52
Second set

06 Radio intro (0:09)
07 (If The) Misfits (Wear It)> (20:52)
08 track6 (12:35) fade out/in during sax solo at 6:46
09 Fort Jawuh (17:44) Fade out/in during sax solo at 8:53
10 yaqui Indian Folk Song (1:29)
TT 53:02

731120-21-22-23 25 American Quartet + 1

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, tamb) Charlie Haden (b)
Paul Motian (dr, perc) Guillerme Franco (perc)
November 20 21 22 23 24 25 1973, Village Vanguard, New York, NY

19730000 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Freiburg

1. see 750121

19730000 Keith Jarrett Solo (+++)

Keith Jarrett (p)
1973, Montmartre, Copenhagen, Denmark

1. *Track 1 (5:35)*
2. *Track 2 (32:40)*

1974

19740104 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 4th 1974, Kosei Nenkin Hall, Tokyo, Japan

19740105 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 5th 1974, Kosei Nenkin Hall, Tokyo, Japan

19740106 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 6th 1974, Kosei Nenkin Hall, Tokyo, Japan

19740108 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 8th 1974, Citizens' Auditorium, Nagoya, Japan

19740110 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 10th 1974, Kaikan Hall 1, Kyoto, Japan

19740111 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 11th 1974, Denki Hall, Fukuoka, Japan

19740112 American Quartet (BR) (di) (+++)

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 12th 1974, Yubin-Chokin Hall, Tokyo, Japan

1. *The Rich (And The Poor) (15:47)*
2. *Everything That Lives Laments (18:52)*
3. *Track 3 (11:13)*

19740113 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 13th 1974, Sankei Hall, Osaka, Japan

19740114 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 14th 1974, Kosei Nenkin Hall, Tokyo, Japan

19740115 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)
January 15th 1974, Kosei Nenkin Hall, Tokyo, Japan

19740227-28 American Quartet + 2

Dewey Redman (ts, tamb) Keith Jarrett (p, ss, osi dr) Sam Brown (g -4,8) Charlie Haden (b) Paul Motian (dr, perc) Guilherme Franco, Danny Johnson (perc)
February 27th & 28th 1974, Generation Sound Studios, New York, NY

1	The Rich (And The Poor) (Keith Jarrett)	9.18
2	Blue Streak (Keith Jarrett)	2.33
3	Fullsuvollivus (Fools Of All Of Us) (Keith Jarrett)	6.28
4	Treasure Island (Keith Jarrett)	4.26
5	Introduction (Keith Jarrett)	
	Yaqui Indian Folk Song (traditional)	2.15
6	Le Mistral (Keith Jarrett)	9.25
7	Angles (Without Edges) (Keith Jarrett)	5.16
8	Sister Fortune (Keith Jarrett)	4.22
9	Death And The Flower (Keith Jarrett)	10.02

1-9: Keith Jarrett - The Impulse Years, 1973-1974 (Impulse IMPD 5-237)
1-8: Keith Jarrett - Treasure Island (Impulse AS 9274)

Review by Thom Jurek [-]

Treasure Island, released in early 1974, was the second of two albums pianist and composer **Keith Jarrett** recorded for Impulse Records -- the first was **Fort Yawuh**, issued a year earlier. Cut at Generation Sound Studios in New York City, the band consisted of **Jarrett** on piano and soprano saxophone, **Dewey Redman** on tenor, bassist **Charlie Haden**, and drummer **Paul Motian**. And though he would more than likely disagree, this was the best band he ever led. In addition to the quartet, guitarist **Sam Brown** contributes to a pair of cuts here as **Guilherme Franco** and **Danny Johnson** add percussion to the mix. The set kicks off with the beautiful "The Rich (And the Poor)," a folkish melody of the type **Jarrett** was exploring on ECM at the time, with some stellar African undertones -- it's easy to hear the majesty of **Abdullah Ibrahim**'s South African musical sphere in this mix, and earthy deep, sparer work by **Redman** and **Haden**. The brief "Blue Streak," by contrast, is full-on and busy with melody and interplay between **Redman** and **Motian**. More speculative group improvisation occurs on "Fullsuvollivus," which travels decidedly outside, and the title cut with **Sam Jones** on electric guitar in place of **Redman** is a lithe, elegant, midtempo ballad that showcases **Jarrett**'s truly magnificent melodic work in front of this enlarged rhythm section. The hardest groover on this set is their killer "Le Mistral," with some gorgeous interplay between **Haden** and **Motian**, and some extended solo work by **Redman**. "Angles (Without Edges)" is a dense construction that involves some taut counterpoint between **Redman** and **Jarrett**, even as the rhythm section tries to push them both inside toward one another -- **Redman** slips out of the frame a few times to excellent effect. **Haden**'s solo is also particularly noteworthy. **Brown** returns on the closer "Sister Fortune," a track with almost rockist overtones. **Jarrett** had perhaps heard some records in his day, particularly from the Atlantic catalog, and he put that spin on this melody, which incorporates groove, repetitive and circular rhythm, and a songlike melodic structure with minimal improvisation -- though his own fills are quite stunning and deep in the pulse pocket. This is a terrific sendoff to a very fertile, creative period and begs the question as to what else may have happened had this band been able to explore their unique, fully communal sound together for more than a pair of albums.

19740317 Keith Jarrett + Orchestra

March 17, 1974 Alice Tully Hall, New York -
Dennis Russell Davies

Kenneth K.: "Jarrett was the featured soloist in Carla Bley's '3/4 for piano and Orchestra' conducted by Dennis Russell Davies. (...)

This may be his first encounter with Dennis Russell Davies with whom he would work over the next two decades. Bley's piece required a pianist well above her skill set; not sure exactly how Jarrett was approached but the concert took place on a Sunday afternoon, just two days before his engagement at the Vanguard. Jarrett would reprise this performance that December in Minneapolis, where he performed a series of concerts for quartet and serious compositions, including a piece from 'In the Light'."

19740319-20-21-22-23-24 American Quartet + 1 (BR)

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, tamb) Charlie Haden (b)
Paul Motian (dr, perc) Guillerme Franco (perc)
March 19 20 21 22 23 24 1974, Village Vanguard, New York, NY

19740414 Lee Konitz - Chet Baker - Keith Jarrett Quintet

Chet Baker (tp -1/4) Lee Konitz (as -1/4) Keith Jarrett (p) Charlie Haden (b -1/4) Beaver Harris (dr -1/4)
April 14th 1974, New York, NY

1	Donna Lee	6.22
2	Lover Man	4.50
3	There Will Never Be Another You	6.26
4	Like Someone In Love	4.00
5	Country [Improvisation No. 1]	4.53
6	My Song [Improvisation No. 2]	4.00

1-6: Lee Konitz - Chet Baker - Keith Jarrett Quintet (Jazz Connoisseur (Israel) JC 113)

19740418 European Quartet (DI) (BR) (PA) +++

(Dime entry)
Keith Jarrett Quartet, Hannover
April 17 1974

Keith Jarrett - Piano
Jan Garbarek - Tenor and Soprano Sax
Palle Danielsson - Bass
Jon Christensen - drums

1. Radio intro	00:35
2. Mandala One	5:05
3. Spiral Dance	13:58
4. Blossom	15:41
5. Unknown / The Windup	18:44
6. The Windup (end)	02:27
7. radio outro	00:12

Keith Jarrett - Hannover, April 18, 1974, DVD (PAL)

100th NDR Jazz Workshop, Funkhaus Hannover, Germany

01 *Belonging (5:00)*
02 Spiral dance (14:10)
03 Blossom (15:55)
04 The windup (fade out - end of part1) (9:05)
05 Mandala (7:25)
06 Solstice (14:50)
07 'Long as you know you're living yours (17:55)
08 Give me your ribbons, I give you my bows (fade out - end of part2) (3:55)

TT: 1:27:57

19740418 European Quartet

Also circulating as an April 17, 1974 concert and as a Hamburg 1974 concert. Hamburg is actually the location of NDR, who broacast this concert – Bruchez entry

1. *Track 1 (5:00)*
2. *Spiral Dance (13:52) [a few seconds missing at the end]*
3. *Blossom (15:46) [a few seconds missing at the beginning]*
4. *Give me Your Ribbons;I'll Give you My Bows (7:55)*
5. *The Windup (13:32)*
6. *Mandala (7:16) [a few seconds missing at the end]*
7. *Solstice (14:35) [a few seconds missing at the beginning]*
8. *'Long As You Know You're Living Yours (17:08)*

19740418 European Quartet

Jan Garbarek (ss) Keith Jarrett (p) Palle Danielsson (b) Jon Christensen (dr)
April 18th 1974, NDR Studio 10, Hamburg, Germany

1 The Windup Norddeutscher Rundfunk

Various Artists - NDR Jazz Workshop '74 (Norddeutscher Rundfunk)

1974042425 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p) Palle Danielsson (b) Jon Christensen (dr)
April 24th & 25th 1974, Arne Bendiksen Studios, Oslo, Norway

1	Spiral Dance	4.07
2	Blossom	12.11
3	'Long As You Know You're Living Yours	6.10
4	Belonging	2.12
5	The Windup	8.22
6	Solstice	13.12

1-6: Jan Garbarek/Keith Jarrett - Belonging (ECM (G) 1050)

Review by Richard S. Ginell

On **Keith Jarrett's** first recording with his "European" quartet -- **Jan Garbarek** (sax), **Palle Danielsson** (bass), Jon Christensen (drums) -- he stakes out somewhat less abrasive territory than that which his "American" foursome was exploring at this time. **Garbarek** sports a neutral, vibratoless tone that occasionally reaches an emotional climax; the rhythm section is supportive and just loose enough. The record operates at its strongest level when **Jarrett** locks the quartet into his winning gospel mode on "'Long as You Know You're Living Yours" and the tense drive of "Spiral Dance"; the reflective numbers are less compelling. Still, this LP-turned-CD successfully bucked the powerful electric trends of its time and holds up well today.

1974042930 Jan Garbarek With Orchestra

Jan Garbarek (ts, ss) Keith Jarrett (comp) Mladen Gutesha (cond) The Südfunk Symphony Orchestra, Stuttgart
April 29th & 30th 1974, Tonstudio Bauer, Ludwigsburg, Germany

1	Numinor	13.49
2	Windsong	6.27
3	Luminessence	15.16

1-3: Keith Jarrett/Jan Garbarek - Luminessence (ECM (G) 1049)

Review by Richard S. Ginell:

Keith Jarrett does not actually play on this CD; rather, he composed three angst-ridden pieces of varying lengths for string orchestra, over which Jan Garbarek improvises on tenor and soprano saxes. The concept is not unlike that of Stan Getz's Focus, but this music is far more static, downcast, and free of the pulse of jazz. As was characteristic of his writing then, Jarrett's string parts are mostly turgid and thick-set, indulging in weird, sliding microtones on "Windsong," weighted down by some kind of emotional burden. Particularly when delivering piercing sustained notes on soprano, Garbarek often sounds like a native of the Middle East. The strings are from the Stuttgart Radio Symphony, led by Mladen Gutesha, who faithfully executes Jarrett's dolorous wishes

19740506 European Quartet (BR) (di) +++

Keith Jarrett (p) Jan Garbarek (ss, ts) Palle Daniellson (b) Jon Christensen (dr)
May 6th 1974, Oslo, Norway

1. *The Windup (8:44) [a few seconds missing at the beginning]*
2. *'Long As You Know You're Living Yours (7:48)*
3. *Mandala (8:20)*
4. *Blossom (12:15) [end missing]*

19740528-29-30-31 0601-02 American Quartet (BR)

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, tamb) Charlie Haden (b)
Paul Motian (dr, perc)
1974 The Lighthouse CafÃ©, Hermosa Beach, CA, USA

19740604-05-06-07-08-09 American Quartet (BR)

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, tamb) Charlie Haden (b)
Paul Motian (dr, perc)
June 1974 Keystone Korner, San Francisco, CA, USA -

Approximate dates. One or several concerts.

Kenneth K.: "It was at this engagement where the 'legendary' baby bottle incident took place"

19740612 Keith Jarrett Solo

Keith Jarrett (p)
June 12th 1974, Convocation Hall, Edmonton, AB, Canada

Concert presented by the Edmonton Jazz Society. “Tickets were $3.50 each ($2.50 to members of the Edmonton Jazz Society).”

19740630 Keith Jarrett Solo

Keith Jarrett (p) June 30 1974,
Newport Jazz Festival in New York,
Carnegie Hall

the same evening there were a solo by McCoy Tyner and Herbie Hancock

Sound Quality A

01 a solo piece titled (on Wolfgang's) '40' of Pure Improvisation' 40:15

19740600 Keith Jarrett Solo

Keith Jarrett (p)
June (?) 1974, Commodore Ballroom, Vancouver, BC, Canada

19740600 Keith Jarrett Solo

Keith Jarrett (p)
June 1974, Masonic Temple, Toronto, On, Canada

19740702 Keith Jarrett American Quintet (DI) (+++)

Philharmonic Hall (Avery Fisher) NY July 2, 1974

Dewey Redman, ts, musette;
Keith Jarrett, pno, perc, fl, ss;;
Charlie Haden, bs;
Paul Motian dr;
Guilherme Franco, perc;

Stereo

01 Intro 08:37
02 Angles Without Edges 11:45
03 Le Mistral 15:59
04 Yaqui Indian Folk Song 03:03

tt 39:28

19740713 Keith Jarrett Solo (VA)

Keith Jarrett (p)
July 13th 1974, “Festival Internazionale Del Jazz Della Spezia”, Teatro Civico, La Spezia, Italy
Unknown Titles
No recording is known to exist of this concert.

19740715 Keith Jarrett Solo (SP) (DI) (fl+++)

Keith Jarrett (p)
July 15th 1974, Pescara, Italy Venue: Parco delle Najadi.

Sound quality: B/b+

Source: audience recording

1.	Set I First part		37:08
2.	Set I Second part		09:13
		TT	46:21

19740723 -28 (?) Keith Jarrett Solo (SP) +++

Keith Jarrett (p),Antibes,jazz festival,Juan les Pins

1	Juan-les-Pins	49.31

[CD] Keith Jarrett – Solo Jazz à Juan-Les-Pins 1974

Jarrett K. Solo
Media: Tape and CD-R
Duration: 51.40
Sound quality: B
Source: audience recording

1. Track I (51: 40)

19740729 Keith Jarrett Solo

Keith Jarrett (p)
July 29th 1974, Umbria Jazz Festival, Perugia, Italy, audience recording,Piazza Fontana Maggiore

1	Part I	22.34
2	Part II	11.31
3	Part III	6.14
4	Part IV	6.09

1-4: [CD] Keith Jarrett Live At Umbria Jazz

19740731 Keith Jarrett Solo (br)

July 31, 1974 Villalago, Italy

19740801 Keith Jarrett Solo (BR) (fl+++)

Keith Jarrett (p)
August 1st 1974, Macerata, Italy

1. *Track 1* *(37:18)*
2. *Yaqui Indian Folk Song* *(5:36)*

19740824 Keith Jarrett with orchestra (br)

August 24, 1974 Cabrillo College, Aptos, CA, USA
(Cabrillo Festival of Contemporary Music)

Paul Motian and Unknown orchestra

□□

19740800 Keith Jarrett Solo (SP)

Keith Jarrett (p)
August 1974, Umbria Jazz Festival, Terni, Italy

Jarrett K. Solo

Media: Video and CD-R
Duration: 14:50 minutes
Quality: G
Source: RAI Italian broadcasting

1. Track I, 14:50

19740905 (?) American Quartet (BR)

Soldiers And Sailors Memorial Hall, Pittsburgh, PA, USA

19740918 American Quartet (SP) (BR) (DI)

Jarrett K. Quartet (American)

1. The Rich (and the poor) (14:57)
2. Death and the flower (20:55)
3. Track III (3:25)
4. Angels without edges (12:56)
5. Yaqui Indian Folk song (4:47)

09-18-74 Jazz Workshop ,Boston, MA

Keith Jarrett (p, ss)
Dewey Redman (ts)
Charlie Haden (b)
Paul Motian (d)

1. The Rich (And The Poor) > Death and the Flower (38:37)
2. Angles Without Edges (13:48)
3. Yaqui Indian Folk Song (04:46) TT (57:11)

It exists a version of this concert containing only track 1 and 3 TT 42:47

19740920 American Quartet (BR)

September 20 (?), 1974 The Bijou, Philadelphia, PA, USA

1974100910 American Quartet + 1

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc) Guilherme Franco (perc)
October 9th & 10th 1974,Generation Sound Studios, New York, NY

1	Death And The Flower (Keith Jarrett)	21.49
2	Prayer (Keith Jarrett)	10.06
3	Great Bird (Keith Jarrett)	8.43
4	Prayer (alt. take)	2.35
5	Inflight	9.06
6	Kuum	11.36
7	Vapallia	7.48
8	Backhand	11.05
9	Victoria	4.57

1-9: Keith Jarrett - The Impulse Years, 1973-1974 (Impulse IMPD 5-237)
1-4: Keith Jarrett - Death And The Flower (Impulse AS 9301, GRD 139)

Review by Scott Yanow

This set by the Keith Jarrett Quintet (with the leader on piano, soprano and flute, tenor-saxophonist Dewey Redman, bassist Charlie Haden, drummer Paul Motian and percussionist Guilherme Franco) contains three of Jarrett's originals. The main selection, the 21-minute "Death and the Flower," develops logically from atmospheric sounds to intense group improvising and back again; it is the main reason to acquire this CD.

5-8: Keith Jarrett - Backhand (Impulse AS 9305)

Back Hand is the fourth album on the Impulse label by jazz pianist Keith Jarrett. Originally released in 1974 it features performances by Jarrett's 'American Quartet' which included Dewey Redman, Charlie Haden and Paul Motian with Guilherme Franco added on percussion.
Aside from its appearance in the *The Impulse Years: 1973-1974* boxset, *Back Hand* has only ever been reissued on compact disc in Japan, packaged in a miniature replica of the original vinyl LP sleeve. It also appeared in Italy, in 2001, as a supplement to "La Repubblica" national newspaper, copyrighted as "Musicom S.R.L." The Allmusic review by Scott Yanow awarded the album 4.5 stars stating "The group (with Jarrett occasionally switching to flute and Redman to the bizarre-sounding musette) is in typically exploratory, yet often melodic form on lengthy renditions of four of Jarrett's inside/outside originals.".[1] the Italian edition also features Victoria - 5:04

19741016 Keith Jarrett Solo (BR)

Keith Jarrett (p)

Lisner Auditorium, George Washington University, Washington, DC, USA

"He played solo and opened for the Gary Burton Quintet. At the end, he complained about the piano."

19741019 Keith Jarrett Solo

Keith Jarrett (p)
Bucks Play house, New Hope , PA

19741022-23-24-25-26-27 American Quartet (BR)

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, tamb) Charlie Haden (b)
Paul Motian (dr, perc)
June 1974

October 1974 In Concert Club, Montreal, QC, Canada

19741031 Keith Jarrett Solo (pa) (SP) +++

Keith Jarrett (p)
Sanders Theatre,harvard University,Cambridge,Ma,USA

Improvisation	36:41
Improvisation	40:00

1974 1126 1201 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)

Village Vanguard, New York, NY, USA

19741100 Keith Jarrett Trio (?)

November 1974 Treyâ's Lounge, Philadelphia, PA, USA
Dewey Redman(?), Charlie Haden, and Paul Motian
Kenneth K.: Interestingly, my source only reports the trio playing.
That could be a misprint or possibly Dewey didn't make the date because of conflicting schedules. It was not without precedent

19741214 Keith Jarrett Solo

Keith Jarrett (p)

Koussevitzky arts center,Berkshire Community College,Pittsfield,MA,USA

19741202-21 Keith Jarrett with orchestra (br)

December 20, 1974 Federal Court Building, St. Paul, MN, USA

St.Paul Chamber Orchestra
Kenneth K.:˜An Open Confrontation with Keith Jarrett™ "part of the St. Paul Chamber Orchestra ˜Perspectives Series™

December 21, 1974 Shaughnessy Theatre, St Paul, MN, USA
Dennis Russell Davies Kenneth K.: ˜In the Cave, In the Light™™3/4, for Piano and Orchestra

19741222 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)

Tyrone Guthrie Theater, Minneapolis, MN, USA

197409-1200 American Quartet + 1

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
September - December (?) 1974, Webster Grove, MO, USA

1975

19750117 Keith Jarrett Solo

Keith Jarrett (p)
January 17, 1975, Kreis-Kulturraum, Kronach, Germany

Part 1 28'45"
Part 2 42'15"
Encore: In Your Quiet Place 6'37"

19750120 Keith Jarrett Solo

Keith Jarrett (p)

January 20, 1975 Theater am Ring, Villingen, Germany

mentioned in□œVS swingt-Organisator Fritz Ewald blickt zuruck□□

<http://www.suedkurier.de/nachrichten/kultur/themensk/8222-VS-swingt-8220-Organisator-Fritz-Ewald-blickt-zurueck;art410935,6292677>

19750121 Keith Jarrett Solo (DI) (+++)

Keith Jarrett (p)
January 21th 1975, Freiburg, Germany

Audimax (Auditorium Maximum),

Albert-Ludwigs-Universitat Freiburg,

1	Part I (29:56)
2	Part II (31:59)
3	Treasure Island 6:52

The second part starts with one of the themes from “The Survivors’ Suite”.

19750123 Keith Jarrett Solo (BR)

January 23, 1975 Salle de Spectacles, Epalinges(Lausanne), Switzerland
Concert recorded (but never broadcast?) by the Radio Suisse Romande (RSR).

19750124 Keith Jarrett Solo

Keith Jarrett (p)
January 24th 1975, Opera, Köln, Germany

1	Köln, Pt. 1 (K. Jarrett)	26.02
2	Köln, Pt. 2a (K. Jarrett)	14.54
3	Köln, Pt. 2b (K. Jarrett)	18.13
4	Köln, Pt. 2c (K. Jarrett) Memories of Tomorrow	6.59

1-4: Keith Jarrett - The Köln Concert (ECM (G) 1064/65)
Pt 2a and Pt 2b are a continuous set

19750125 Keith Jarrett Solo (BR)

Keith Jarrett (p)
January 25, 1975 Kantonsschule, Baden, Switzerland
More information about this concert in "The Baden Concert"
<http://www.zwitschermaschine.li/rubjarrett.html>

19750129 Keith Jarrett Solo (BR)

Keith Jarrett (p)
January 29, 1975 Graz, Austria
Concert mentioned in "The Baden Concert"
<http://www.zwitschermaschine.li/rubjarrett.html>

19750131 Keith Jarrett Solo (BR)

Keith Jarrett (p)
January 31, 1975 Hamburg, Germany

19750202 Keith Jarrett Solo (di) (+++)

Keith Jarrett (p)
February 2nd 1975, Die Glocke, Bremen, Germany

Part I	28.50
Part II	34.37
Part III (Treasure Island)	10.59

[CD] Keith Jarrett Solo – Glocke, Bremen 1975

19750203 Keith Jarrett Solo

Keith Jarrett (p)
February 3rd 1975, Munich, Germany

19750205 Keith Jarrett Solo (+++) (PA)

Keith Jarrett (p)
February 5th 1975, Paris, France, audience recording

1	Paris (K. Jarrett)	27.24

[CD] Keith Jarrett – Solo Paris 1975

1. *Part I (30:53)*
2. *Part II (30:03)*
3. *In Your Quiet Place (6:46)*

Notes. Part II begins with Survivors' Suite - Beginning's second theme (at 21:15 on the Quartet album).

19750213 Keith Jarrett Solo +++

Vassar College, Poughkeepsie NY USA
February 13 1975

first set

1. part01 >	*07:08*	
2. Part02 >	*05:07*	
3. part03 >	*14:25*	
4. part04 >	*11:39*	*TT 40:16*
second set		
5. part01 >	*13:29*	
6. Part02 >	*11:07*	
7 Part03	*11:16*	
	TT 38:22	*tt 74:17*

19750220 Keith Jarrett Solo

February 20th 1975, Olympia, WA, USA

Evergreen state college

1	Olympia	25.35
2	Olympia	34.25

[CD] Keith Jarrett – Solo Olympia, WA, 1975 (1)

19750225 Keith Jarrett Solo wrong date ??? see above

Keith Jarrett (p)
February 25th 1975, Skinner Hall, Vassar College, Poughkeepsie, NY, USA

Part I	37.53
Part II	35.55

[CD] Keith Jarrett Solo – Vassar College 1975

19750313 Keith Jarrett Solo

Keith Jarrett (p)
March 13th 1975, Royce Hall,UCLA Los Angeles, USA

19750300 Keith Jarrett Solo (BR)

March 1975 Queen Elizabeth Playhouse, Vancouver, BC, Canada

Kenneth K.: This was probably the weekend following his gig in LA□□

19750316 Keith Jarrett Solo

Keith Jarrett (p)
March 16th 1975, Lincoln Center, New York

19750321 Keith Jarrett Solo

Keith Jarrett (p)
March 21st 1975, Convocation Hall, Toronto, ON, Canada

19750404 Keith Jarrett Solo (br)

April 4, 1975 Flanagan Chapel, Lewis and Clark College, Portland, OR,usa

19750420 Keith Jarrett Solo

Keith Jarrett (p)
Given Auditorium, Waterville, Colby College, Maine

19750527 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 27th 1975, Kanko Kaikan Hall, Kanazawa, Japan

19750528 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 28th 1975, Kaikan Hall 1, Kyoto, Japan

19750529 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 29th 1975, Sankei Hall, Osaka, Japan

19750530 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 30th 1975, Auditorium, Matsuyama, Japan

19750531 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 31st 1975, Aichi Auditorium, Nagoya, Japan

19750602 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
June 2nd 1975, Denki Hall, Fukuoka, Japan

19750604 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
June 4th 1975, Prefectural Citizen's Hall, Akita, Japan

19750605 American Quartet (BR) (DI) (fl+++)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
June 5th 1975, Yubin-Chokin Hall, Tokyo, Japan

1. *Spoken introduction (0:36)*
2. *Track 2 (9:20)*
3. *Death And The Flower (16:15)*
4. *(If The) Misfits (Wear It) (15:04)*

19750606 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
June 6th 1975, Kenritsu Ongakudo, Kanagawa, Japan

19750608 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
June 8th 1975, Civic Auditorium, Sendai, Japan

19750609 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
June 9th 1975, Prefectural Civic Center, Niigata, Japan

19750610 Keith Jarrett Solo

Keith Jarrett (p)
June 10th 1975, Yubin-Chokin Hall, Tokyo, Japan

19750625 American Quartet (BR)

June 25 (?), 1975 Amazingrace, Chicago, IL, USA

19750600 Kenny Wheeler Quartet

Kenny Wheeler (flh) Keith Jarrett (p) Dave Holland (b) Jack DeJohnette (dr)
June 1975, New York, NY

1	Heyoke (Kenny Wheeler)	21.49
2	Smatter (Kenny Wheeler)	5.58
3	Gnu Suite (Kenny Wheeler)	12.49

1-3: Kenny Wheeler - Gnu High (ECM (G) 1069)

TAKEN FROM : http://www.1000recordings.com/music/gnu-high/

Pure Lyricism from the Trumpet

From Louis Armstrong through Dizzy Gillespie and the hard bop master Woody Shaw, the trumpet has usually attracted extroverts and dazzlers. Kenny Wheeler, the enormously talented trumpeter and composer, began to change that in the 1970s—his playing emphasizes softer textures and less grandstanding approaches. On the astounding *Gnu High*, he plays the flügelhorn, a close relative of the trumpet that has a slightly more rounded tone, and favors scampering, musing phrases over reveille bursts that scream, "Look at me!" With this record and several that follow it, Wheeler suggests that brass can sing, and sing sweetly.

Few jazz musicians treat it that way. And even fewer write tunes that demand such tonal nuance. Wheeler specializes in languid, questioning themes that practically force him to think in expansive terms when soloing. The title suite, which lasts nearly thirteen minutes, moves through long rubato passages into broken samba-like grooves and, eventually, a more assertive choppy swing. When Wheeler makes his entrance, he doesn't barge in; rather, he glides, taking care not to step too heavily on any one beat. Follow closely as he develops his solos, however: Wheeler frequently ventures into the trumpet's extreme upper register, where brute force is often needed, and somehow hangs onto his innate sense of lyricism. Believe the title: His high notes are a new kind of high.

Gnu High is also notable as the rare date from this period where Keith Jarrett appears in a supporting role. The pianist totally "gets" Wheeler's tunes—at times on "Smatter," which features a solo-piano interlude, Jarrett generates flowing melodies with such facility, you might think he wrote the tune. That's also a function of tone: Because Wheeler's sound is so warm and inviting, everyone around him plays that way too.

19750703 American Quartet (+++)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
July 3rd 1975, Newport Jazz Festival, Avery Fisher Hall, New York, NY, USA

Keith Jarrett played after Oregon and before Thelonious Monk.

1	Shades of Jazz	9:23
2	Rose Petals	8:34
3	Southern Smiles	9:24

In his fourth appearance at the Newport Jazz Festival (he had previously appeared in 1967 as a member of Charles Lloyd's quartet, performed solo in 1973 and appeared with his quintet in 1974), pianist-composer Keith Jarrett continued to ride a wave of popularity that would only increase dramatically with the release of *The Koln Concert*, one of the best-selling solo albums of all time, at the end of the year. With a potent quartet consisting of two former members of Ornette Coleman's group in tenor saxophonist Dewey Redman and bassist Charlie Haden, along former Bill Evans drummer Paul Motian, Jarrett and his crew performed material from 1975's *Shades* (which has since gone out of print and is only available now as Japanese import).
Jarrett's quartet opens this July 3rd performance with a ruminative solo piano improvisation that gradually develops into an energized workout on the keys before returning to the evocative theme. By the 5:24 mark, Jarrett segues abruptly to the fully developed solo piano piece "In Front" (from his 1971 ECM album, *Facing You*). Following a drum barrage from Motian, the band then jumps into "Shades of Jazz," one of Jarrett's most memorable and swinging compositions. Jarrett and Redman double on the head while Haden's insistent walking bass lines propel the tune behind Jarrett's swinging solo. Following a repeat of the head, Redman takes off on an exhilarating, bold-toned tenor solo with Haden's grooves still providing the rhythmic propulsion underneath Motian's incessantly swinging ride cymbal work.
Jarrett next settles into a soulful heartland melody on solo piano as the intro to the evocative "Rose Petals." Motian's free drumming on this rubato piece serves as a perfect rhythmic foil for Jarrett's and Redman's tightly crafted unisons and rhapsodic soloing here. Motian stretches out considerably on an unaccompanied drum solo that kicks off the Ornette Coleman-influenced number "Diatribes," which has Jarrett swinging fervently and soloing with remarkable virtuosity. Redman adds some heat of his own on this uptempo burner that straddles the inside-outside aesthetic with some passionate tenor blowing that tips over into the Albert Ayler zone. This intensely freewheeling piece concludes as it started, with a frantic fusillade on the kit by Motian. The quartet next tackles Jarrett's soulful, grooving, gospel flavored "Southern Smiles," an earthy number which seems more indebted to soul-jazz pioneer Les McCann than avant-garde pioneer Ornette Coleman. Redman's tenor solo here is suitably gritty and full of the funk factor. This Newport Jazz Festival concert closes on a poignant note with a delicate waltz-time number that opens with solo piano and builds to a moving crescendo as the band enters midway through.
-Written by Bill Milkowski

19750927 30 American Quartet (BR)

September 27, 1975 Campus of Michigan St. University, East Lansing, MI,USA

September 30, 1975 Orpheum Theater, Madison (?), WI, USA

19751010 American Quartet (PL)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
October 10th 1975, Symphony Hall, Springfield, MA, USA

19751000 Keith Jarrett With Orchestra (PL)

Jan Garbarek (ts, ss) Keith Jarrett (p) Charlie Haden (b) Mladen Gutesha (cond) Radio Symphony Orchestra, Stuttgart October 1975, Tonstudio Bauer, Ludwigsburg, Germany

1	Runes (Dedicated to the unknown) (Keith Jarrett)	15.19
2	Solara March (Dedicated to Pablo Casals and the Sun) (Keith Jarrett)	9.40
3	Mirrors (Dedicated to my teachers) (Keith Jarrett)	27.49

1-3: Keith Jarrett - Arbour Zena (ECM (G) 1070)

Review by Richard S. Ginell

With saxophonist Jan Garbarek and bassist Charlie Haden along for the ride, Keith Jarrett indulges in three slow, rambling, meditative, vaguely neo-classical concertos for piano and string orchestra. While a few of Jarrett's and Garbarek's passages here and there have a syncopated jazz feeling, this is mostly contemporary classical music, perhaps even somewhat ahead of its time (it might fit in with the neo-Romantic and minimalist camps today). However, although this music can be attractive in small doses, the lack of tempo or texture contrasts over long stretches of time -- particularly the nearly 28-minute "Mirrors" -- can be annoying if you're not in the right blissful mood. Mladen Gutesha and the Stuttgart Radio Symphony Orchestra perform the string parts with what can only be described as commendable patience.

Keith Jarrett: Arbour Zena

By
JOHN KELMAN,
Published: February 28, 2014

Given his overall focus on just two projects over the past three decades—with the exception of relatively rare diversions into the classical world or recordings like *Jasmine* (2010), an intimate duo date with bassist Charlie Haden—it's easy to forget that there was a time when pianist Keith Jarrett was not just one of the most innovative performers on the planet, but a writer constrained by no stylistic boundaries. These days, focusing as he does on performing solo and with his longstanding Standards Trio, it's only with the release of archival finds like *Sleeper—Tokyo, April 16, 1979* (2012),with his Belonging Quartet of the mid-to-late '70s, that we're reminded his purview was once far broader.

Not that his current activities aren't broad in scope—*Somewhere* (2013), is one of his best Standards Trio records since 1988's *Still Live*—but in his 42-year relationship with ECM Records, it was during his first decade that the pianist more clearly adhered to the label's genre-busting *modus operandi*, devoting "itself to all kinds of music, as long as it was good."

That MO, the cornerstone of its *Re:solutions* series of reissues which, for its first batch, has put out seven albums on CD (four for the first time, one previously only available for a limited time in Japan), vinyl and high resolution digital formats, was exemplified in much of Jarrett's output between 1971's *Facing You* and 1982's *Ritual*—a *Re:solutions* release of solo piano

music, written by Jarrett but performed by noted conductor Dennis Russell Davies. But another*Re:solutions* reissue, 1976's *Arbour Zena* (unlike *Rituals*, previously available on CD), was an early example of Jarrett being more than a groundbreaking pianist; he was also a distinctive composer—and not just in the jazz sphere of his Euro-centric Belonging Quartet or aptly titled American Quartet.

Jarrett had already released music more aligned with the classical sphere on 1974's *In the Light*, which contained works for string quartet and brass quintet, a fughata for harpsichord and more; but it was with *Arbour Zena*—reuniting the pianist with the string section Stuttgart's Südfunk Symphony Orchestra and conductor Mladen Gutesha (who'd performed *In the Light*'s "Metamorphosis")—that Jarrett found the magic nexus between composition and improvisation, both through his own contributions on piano and with the participation of Haden and saxophonistJan Garbarek, also making the record an even broader marriage of his European and American concerns.

Arbour Zena's three extended pieces—the shortest, "Solara March," is nearly 10 minutes while the longest, the side-long "Mirrors," comes close to 28—explore Jarrett's more romantic side, with occasional references to his Americana and gospel roots. Jarrett's writing is largely structured for the string orchestra, with the pianist, Haden and Gabrarek overlaying improvisational contributions that integrate seamlessly; as ever, with ECM, this is no "jazz group with strings" affair—even the term "Third Stream," used by Gunther Schuller in a 1957 lecture to refer to a synthesis of classical and jazz, doesn't really apply. Instead, in particular on "Mirrors," Jarrett and Garbarek explore ways to intertwine with the strings' compositional contexts to create something that's more a confluence—something neither jazz nor classical, but simply something *else*.

The final minutes of the album's lengthy closer do include some unfettered interplay between Jarrett and Garbarek—and there's a beautiful passage in "Solara March" where the strings lay out briefly, allowing Jarrett, Haden and Garbarek more unrestricted elbow room, though still within the confines of an underlying structure to which the strings soon reengage, leading to a conclusion that could easily fit in either of his jazz quartets of the time. But in conjunction with the strings, what makes *Arbour Zena* so compelling is its utter unification of result.

Jarrett had already enlisted Garbarek for another string orchestra recording, 1974's*Luminessence: Music for String Orchestra and Saxophone*—like *In the Light*, also with Südfunk and Gutesha—but there Garbarek was the sole improviser, with Jarrett acting solely as composer. It could be seen as a precursor to *Arbour Zena*, a more successful recording overall (though*Luminessence* is far from lacking in charm), if for no other reason than the interactive possibilities of three musicians as superb as Jarrett, Garbarek and Haden gave the pianist much more grist when it came to exploring his nexus of form and freedom, and sounds more readily associated with classical music and jazz. One of seemingly countless career high points, *Arbor Zena* is another superb entry in ECM's *Re:solutions* series, demonstrating both the label and its artists' predilection for defying classification and, instead, simply focusing on a relentless search for new musical terrain and fresh creative perspectives.

Track Listing: Runes (dedicated to the unknown); Solara March (dedicated to Pablo Casals and the sun); Mirrors (dedicated to my teachers).

Personnel: Keith Jarrett: piano; Jan Garbarek: tenor and soprano saxophones; Charlie Haden: double bass; String Orchestra: members of the Radio Symphony Orchestra, Stuttgart, Mladen Gutesha conducting.

Record Label: ECM Records
Style: Straight-ahead/Mainstream

19751000 Keith Jarrett Solo

Keith Jarrett (p)
Autumn 1975, Villingen-Schwenningen, Germany

19751002-03 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)

October 2-3 1975 Michigan State University, East Lansing, MI, USA -

19751004 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
Iowa Memorial Union (sponsored by the University of Iowa)

David J.: □œHe lectured the audience about applauding after solos, or actually asked
them why they did it, was it a good solo or were they just acknowledging that they knew it was a solo?
Coughing came up too. Group cough, college students coughing just to see how mad he would get, after a long tirade
and a long silence (where he said he would continue when all the wise guys quit coughing).
Dewey Redman stepped up to the mic and coughed. I recall material from Treasure Island or Yahwuh, but not sure.

19751010 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
December 1975, Kennedy Center, Washington, DC

Chuck H.: □œMy notes show that the Keith Jarrett Quartet (Jarrett, Redman, Haden, Motian) played nonstop for one

hour and twenty minutes, followed by one short encore. They didn't begin until 10:50 at night, because they were preceeded by two other groups :Oregon (Towner, McCandless, Moore, and Wolcott) playing seven pieces

over a 45-minute period, then the Gary Burton Quintet (Burton, Swallow, Moses, Metheny, and Goodrick) playing five pieces over a 40-minute period □□

19751015 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
October 15th 1975, McCarter Theater, Princeton, NJ

19751107 Ameuropean orchestra (SP) (PL)

Graz, Jarrett, Jan Garbarek, Haden, and Orchestra

Jarrett K. , Jan Garbarek, C. Haden and Orchestra
Media: 2 CD-R
Duration:
Sound quality: G
Source: audience recording

1. Track Ia and Ib (42 :01)
2. Spiral steps (13 :09)
3. Mirrors (10 :00, interrupted, + 10 :07)
4. Track IV (7 :49)

November 11, 1975 (4 items; TT = 88:56)
Unknown venue, Graz
Source/Quality: aud (B)

Keith Jarrett (p); Jan Garbarek (ss, ts); Charlie Haden (b); Unknown (strings)

Disc 1

1	Unknown Title	42:39

Disc 2

1	Runes (K. Jarrett)	12:16
2	Mirrors (K. Jarrett)	25:52
3	Solara March (K. Jarrett)	8:09

19751207 **Keith Jarrett Quartet (fl+++)**

December 7 1975 , JFK Center Concert Hall ,Washington DC, USA

Made from the master cassettes total time from 79:41 to 79:20

01 Collective intro	14:30
02 Piano impro	02:40
03 Death and The Flower	17:22
04 band impro	14:40
05 Shades of jazz	11:04
06 Piano solo	04:02
07 Mysteries	07:03
08 Yaqui Indian Folk song	03:24
09 Kj Speaks	00:45
10 Encore solo Piano	05:40

19751210 American Quartet + 1

Dewey Redman (ts, musette, perc) Keith Jarrett (p, wood fl, osi dr) Charlie Haden (b) Paul Motian (dr, perc) Guilherme Franco (perc)
December 10th 1975, Generation Sound, New York, NY

1	Everything That Lives Laments (take 6) (K. Jarrett)	15.37
2	Rose Petals (take 4) (K. Jarrett)	8.21
3	Rotation (take 1) (K. Jarrett)	10.58
4	Mysteries (take 1) (K. Jarrett)	15.17
5	Everything That Lives Laments (take 1a) (K. Jarrett)	10.00

1-5: Keith Jarrett - Mysteries The Impulse Years 1975-1976 (Impulse IMPD-4-189)

Review by Al Campbell :
This two-fer combines pianist Keith Jarrett's 1976 releases Mysteries and Shades, originally released on Impulse as separate LPs. Both dates feature Jarrett on piano, Dewey Redman on tenor saxophone, Charlie Haden on bass, Paul Motian on drums, and Guilherme Franco on percussion. Mysteries mixes avant-garde with exotic melodies that find the musicians incorporating Pakistani flute, Chinese musette, and an abundance of percussion. Shades includes extra percussion supplied by the entire band, with Jarrett and Redman sticking to their main instruments, continuing exploratory, yet melodic music, played with a bit more heat than on Mysteries. New liner notes are absent, but the original packaging -- front and back cover art and liner notes -- remain intact.

19751211 American Quartet + 1

Dewey Redman (ts, musette, perc) Keith Jarrett (p, wood fl, osi dr) Charlie Haden (b) Paul Motian (dr, perc) Guilherme Franco (perc)
December 11th 1975, Generation Sound, New York, NY

1	Rose Petals (take 4b) (K. Jarrett)	8.51
2	Shades Of Jazz (take 3) (K. Jarrett)	10.21
3	Flame (take 1) (K. Jarrett)	6.01
4	Playaround (take 1) (K. Jarrett)	0.58
5	Rose Petals (take 1c) (K. Jarrett)	8.50
6	Shades Of Jazz (take 1a) (K. Jarrett)	9.59

1-6: Keith Jarrett - Mysteries The Impulse Years 1975-1976 (Impulse IMPD-4-189)

19751212 American Quartet + 1

Dewey Redman (ts, musette, perc) Keith Jarrett (p, wood fl, osi dr) Charlie Haden (b) Paul Motian (dr, perc) Guilherme Franco (perc)
December 12th 1975, Generation Sound, New York, NY

1	Southern Smiles (take 2) (K. Jarrett)	7.45
2	Southern Smiles (take 4) (K. Jarrett)	7.37
3	Diatribe (take 1) (K. Jarrett)	7.03

1-3: Keith Jarrett - Mysteries The Impulse Years 1975-1976 (Impulse IMPD-4-189)

19750000 American Quartet

Dewey Redman (ts, musette, perc) Keith Jarrett (p, wood fl, osi dr) Charlie Haden (b) Paul Motian (dr, perc)
1975, Boston, MA

1	unknown	42.37

[CD] Keith Jarrett – Quartet Live Boston 1975
More likely **74 09 18**

19750000 Keith Jarrett Solo (PA)

Herkulessaal,Munchen,Deutschland

	01	*6:58*

1976

19760114 American Quartet (BR)

January 14, 1976 Paramount Theatre, Oakland, CA, USA

19760116 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
January 16th 1976, UC San Diego Gym, University of California, San Diego, CA

From the UCSD archives: "Jazz pianist Keith Jarrett will perform in concert at the University of California, San Diego Friday, Jan. 16, at 8:30 p.m. in the UC San Diego Gym. (…) Tickets for the performance are $3 for UC San Diego students in advance and $4.50 for general admission. Tickets can be obtained at the UC San Diego Box Office on campus (452-4559) or through Ticketron agencies."

19760117 American Quartet (BR)

January 17, 1976 Royce Hall, UCLA, Los Angeles, CA, USA -

19760214 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
February 14th 1976,Hill Auditorium, Ann Arbor, MI, USA

Le Mistral (7:29) [beginning missing, fade out/in during music at 3:34, end missing]

19760217 American Quartet (FL+++)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
February 17th 1976, Performing Arts Center, Milwaukee, WI, USA

Once considered from Paris France

1. The Survivors' Suite - Beginning (29:51)
2. The Survivors' Suite - Conclusion (17:34) Great bird at 14:45
3. Piano solo (9:49) into Mysteries (32:08)
4. Le Mistral (18:15) [end missing fadeout/in at 14:29]

19760228 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)

McConaughy Hall, Wesleyan University, Middletown, CT, USA

19760200 American Quartet (BR)

February 1976 Chicago, IL, USA
Kenneth K.:□A television broadcast of the Quartet from Chicago Public Television " a one-hour performance before a live audience in a studio in Chicago
□□
February (?) 1976 New Orleans, LA, USA
Kenneth K.:□Branford Marsalis talks about this show as a life changing experience.□□

19760308 American Quartet (BR)

March 8, 1976 Music Hall Center for the Performing Arts, Detroit, MI,

19760311-12-13-14 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)

Village Vanguard, New York, NY, USA

19760318 Charlie Haden - Keith Jarrett Duo

Keith Jarrett (p) Charlie Haden (b)
March 18th 1976, New York, NY

1 Ellen David

Charlie Haden - Closeness (Horizon 11; A&M/Horizon SP 710)

19760326 Keith Jarrett Solo (BR) (fl+++)

Keith Jarrett (p)
March 26th 1976, Eastman School, Rochester, NY, USA

1. *Part I (41:16)*
2. *Part II (30:18)*

19760400 American Quartet +++ (pl)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc)
Charlie Haden (b) Paul Motian (dr, perc)
April 1976, Unicorn Club, New York, NY USA
Source television broadcast stereo

Media audio tape audio tape CD-R Duration 98:12

Track 1 (11:50)
Death And The Flower (23:28) [cut at 14:03?]
Backhand (11:59)
Track 4 (5:13) [this track is from the CD-R]
Track 5 (5:53)
Spiral Steps (7:05)
Track 7 (6:16)
Track 8 (4:18)
Track 9 (14:51)
Speech (1:27)
Yaqui Indian Folk Song (5:52) [end missing]

Also circulating as an October 1975 / Ithaca, NY concert.

AS THESE NOTES BY Peter Losin Attests

My notes show that the Keith Jarrett Quartet (Jarrett, Redman, Haden, Motian) played nonstop for one hour and twenty minutes, followed by one short encore. They didn't be-gin until 10:50 at night, because they were preceded by two other groups — Oregon (Towner, McCandless, Moore, and Wolcott) playing seven pieces over a 45-minute period, then the Gary Burton Quintet (Burton, Swallow, Moses, Metheny, and Goodrick) playing five pieces over a 40-minute period. (Chuck Hill)
October 10, 1975 (8 items; TT = 97:38)
Unicorn Club, Ithaca IT SHOULD BE WRONG !!
Source/Quality: RB (B)

Dewey Redman (ts, musette, perc); Keith Jarrett (p, ss, perc); Charlie Haden (b); Paul Motian (d, perc)

Disc 1

1	Introduction	0:04
2	Spiral Steps (K. Jarrett)	13:06
3	Le Mistral (K. Jarrett)	14:23
4	Unknown Title	12:02
5	Yaqui Indian Folk Song (K. Jarrett)	6:09

Disc 2

1	Unknown Title	12:06
2	Death and the Flower (K. Jarrett)	23:08
3	Backhand (K. Jarrett)	16:40

19760400 American Quartet

Dewey Redman (ts, perc) Keith Jarrett (p, ss, breco, cel, osi dr) Charlie Haden (b) Paul Motian (dr, perc)
Tonstudio Bauer, Ludwigsburg, West Germany, April, 1976

1	The Survivors' Suite: Beginning (Keith Jarrett)	27.34
2	The Survivors' Suite: Conclusion (Keith Jarrett)	21.32

1-2: Keith Jarrett - The Survivors' Suite (ECM (G) 1085)

Review by Stacia Proefrock :
[-]One of the best recordings for Keith Jarrett's mid-'70s American quartet (whose style differed sharply from its European doppelgänger), Survivors' Suite opens with Jarrett's aching, breathy sigh on the bass recorder, evoking the sound of a horn somewhere across a great expanse of fog. Percussion soon punctuates the melodic line to give the opening a more spiritual, ritualistic feel, which is only the first of many mutations that this album will go through. Divided into two parts, entitled "Beginning" and "Conclusion," this suite effortlessly flows between its movements which range from fiery free jazz to open, meditative atmospheric pieces showing heavy input from indigenous musics to instrumental solos that owe a sylistic debt to the music of the previous decade. Jarrett has strong solos in both the first and second track, but his performances rise to the surface frequently to add warmth to the suite. The greatest contribution that he makes on this album, however, is as a composer, as its complex components seem to nestle together seamlessly again and again, even if the solos occasionally rapidly expand and contract with kinetic energy. As strong a hand as Jarrett has in this album, however, he definitely owes a debt to his supporting players, especially the passionate Dewey Redman and skilled Paul Motian, but Charlie Haden plays an important role in the execution of the suite as well, even if only to provide a skeleton to hang the more fluid elements on. Like other albums of its time, this was beginning to show the brightness, lightness, and soft edges of contemporary jazz, but the solidness of Haden's bass helps keep it rooted and earthbound.

From ECM site:

A quick perusal of the personnel and mechanics of this album is practically all one needs to get an idea of the tonal colors and moods with which its imagery is composed. *The Survivors' Suite* finds Jarrett in a multi-instrumental role along with the all-star cast that makes up his American Quartet. The sheer synergy of the playing truly makes this music shimmer. For this reason, I hesitate to single out particular solos and motifs. Suffice it to say each member has his moment of glory in the concisely knit fabric of the album's 49-minute duration.

The music shifts dramatically from soulful dirges to upbeat thematic variations in a vibrant flow of ideas. A sense of control reigns. One never feels lost while listening (or is, in fact, lost but doesn't care), for the surroundings are so resplendent with life. This is a supremely evocative experience and the similarity of associations it has inspired in so many listeners is striking to say the least (peruse a few other reviews, and you'll see what I mean). *The Survivors' Suite* reaches beyond jazz, even if firmly rooted in jazz's soil. Its sound is vast yet intimate, breathing with the sheer life force of its music-makers. There is a marked difference between its two sections, simply titled "Beginning" and "Conclusion." They are not polar opposites and are more than complementary. They walk the same trails, perhaps pointing out different sights along the way, all the while knowing they will soon meet again. Where the former is timid yet progressive, the latter is democratic and viscous.

This is, without a doubt, a high point among Jarrett's many ECM outings. It is expertly recorded (as evidenced by its superb balance of warmth and coolness), fluidly played, and widely cherished, as I am sure it will continue to be for decades to come.

19760501 American Quartet (BR) (di) (FL+++)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 1st 1976, Hotel Mohren, Willisau, Switzerland

1. *Death and the Flower > (32:10)*
2. *Inflight >(18:02)*
3. *Rose Petals (11:06)*
4. *Shades Of Jazz > (16:57) [beginning missing]*
5. *Piano solo > (6:20)*
6. *Everything That Lives Laments > (21:37) [cut at 5:55]*
7. *Mysteries (19.19) [end missing]*
8. Yaqui Indian Folk Song 04:45

TT 130:28

19760503 American Quartet

Dewey Redman (ts, tamb, maracas) Keith Jarrett (p, ss, osi dr, tamb) Charlie Haden (b) Paul Motian (dr, perc)
May 3rd, 1976, Theater Am Kornmarkt, Bregenz, Austria

1	Eyes Of The Heart, Pt. 1 (Keith Jarrett)	17.11
2	Eyes Of The Heart, Pt. 2 (Keith Jarrett)	15.43
3	Encore (a – b – c) (Keith Jarrett)	18.03

1-3: Keith Jarrett - Eyes Of The Heart (ECM (G) 1150)

19760506 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 6th 1976, Westfälischer Kunstverein, Domplatz 10, Münster, Germany

19760507 American Quartet (FL+++)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, sop,osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 7th 1976, Salle Pleyel, Paris, France

1. Rotation	(11:39) [beginning missing]
2. Unknown Eyes Of The Heart Pt.2	(6:17) (vamp very similar with Eyes of the Earth Pt 2)
3. Rose Petals	(11:55)
4. Piano solo	(2:21)
5. The Survivors' Suite - Beginning	(31:40) [a few seconds missing at the beginning, fade out/in during music at 13:09]
6. The Survivors' Suite - Conclusion	(25:40) at 19:45 great Bird
7. Yaqui Indian Folk Song	(1:47) [end missing]

TT 90:34

19760508 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 8th 1976, Palais des Congrès, Paris, France

19760500 Keith Jarrett Solo

Keith Jarrett (p)
May 1976, Davout Studios, Paris, France

1	Staircase, Pt. 1 (Keith Jarrett)	6.51
2	Staircase, Pt. 2 (Keith Jarrett)	7.54
3	Staircase, Pt. 3 (Keith Jarrett)	1.17
4	Hourglass, Pt. 1 (Keith Jarrett)	4.39
5	Hourglass, Pt. 2 (Keith Jarrett)	13.50
6	Sundial, Pt. 1 (Keith Jarrett)	8.54
7	Sundial, Pt. 2 (Keith Jarrett)	4.53
8	Sundial, Pt. 3 (Keith Jarrett)	6.19
9	Sand, Pt. 1 (Keith Jarrett)	6.50
10	Sand, Pt. 2 (Keith Jarrett)	8.46
11	Sand, Pt. 3 (Keith Jarrett)	3.20

1-11: Keith Jarrett - Staircase (ECM (G) 1090/91)

Review by Richard S. Ginell :
The fourth of Keith Jarrett's solo piano albums turns inward, away from the funky, pulsating melodic inventions of its predecessors toward a more reflective, scattered, never-despairing romanticism well removed from the pulse of jazz. As such, it is paradoxically his weakest solo piano album of the '70s and also the most influential, for here is the blueprint for sensitive meandering that the New Age piano crowd took off upon in the 1980s. A studio session, Staircase is actually only one of four separately titled improvisations on this double album (now on one CD) -- the others are "Hourglass," "Sundial" and "Sand" -- but their overall moods of repose are so similar that it hardly matters what they are called. One can always admire Jarrett's lovely tone and flexible touch, yet when he gets stuck for ideas, the repetitions finally begin to grate. Maybe he really needs the stimulus of a live audience in order to get the creative and rhythmic juices flowing when flying solo.

19760510 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 10th 1976, Tivoli Hall, Utrecht, Netherlands

They played 'The Survivors' Suite' and short parts from 'Eyes of the Heart'. It was recorded by Dutch radio and broadcast later on by Michiel de Ruyter

19760511 American Quartet (PL)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 11th 1976, Auditorium Maurice Ravel, Lyon, France

19760513 American Quartet (BR) (fl+++)

Berna Kursaal, Bern, Switzerland
Source/Quality: aud (B)

1. *Mysteries> (23:53)*
2. *Rotation> (19:35)*
3. *Piano Solo (3:45)*
4. *Speech (0:27)*
5. *Flame (?) > (9:05)*
6. *Everything That Lives Laments (18:13) [cut at 9:50]*
7. *Diatribe > (12:46) [beginning missing]*
8. *Yaqui Indian Folk Song (8:16)*

1	Mysteries >	23:49
2	Rotation >	19:35
3	Piano solo	3:44
4	Announcement	0:26
5	Flame (or similar improvisation piece-Musette solo) >	9:04
6	Everything That Lives Laments (K. Jarrett)	18:12
7	Diatribe (beginning trunc) >	12:46
8	Yaqui Indian Folk Song (K. Jarrett)	8:08

19760514 American Quartet (BR)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, sop,osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 14th 1976, Jazz Ost-West 1976, Nürnberg, Germany

1	unknown	53.07

[CD] Keith Jarrett – American Quartet Nürnberg 1976

1. *Band introduction, applause and bass tuning (2:01)*
2. *The Survivor' Suite - Beginning (a) (11:28) intro Musette kj soprano sax*
3. *Speech (0:28) Jarrett scolds the audience and prohibits picture-taking*
4. *The Survivor' Suite - Beginning (b) (14:00)*
5. *The Survivor' Suite - Conclusion (28:11)*
6. *Speech (0:28) Jarrett admonishes the audience about the difficulties of participating in festiv*

The first speech is as follows: "If you don't know when to take pictures, I don't want any pictures. We stop immediately. Everybody in the audience has my authorization to stop anybody who is taking pictures."
The second speech is as follows: "You know... Everybody claps at festivals.
What we're trying to do is make some music at festivals.
Sometimes it's very difficult because festivals are a social event, a press event, a political event,
a historic event, and there's no way to stop that because a festival is a collection of different people doing different things. But it requires more of an audience and more of people backstage than those people usually think.
Good night. Thank you."

19760518 American Quartet (SP)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc) Wien

Jarrett K., Quartet (American)
Media: 2 CD-R

1. Track 1 (42.00) (KJ on flute) Death and The Flower
2. Track 2 (8.02)
3. Everything that lives laments /Prayer (24.10)
4. KJ speaking/ Backhand (13.58)
5. Yacqui Indian Folk Song (4.27)

760521 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 21st 1976, Jazz à Juan, Palais des Congrès, Antibes, Juan-Les-Pins, France

19760514 American Quartet

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 22nd 1976, Jazz à Juan, Palais des Congrès, Antibes, Juan-Les-Pins, France

197606 10-11-13-14 -15 16 Keith Jarrett Garbarek + Haden +others (BR) Arbour Zena tour

Jan Garbarek (tenor and soprano saxophones), Charlie Haden (bass), and Paul Shure (conductor) and 26-piece string orchestra

June 10, 1976 Paramount Theatre, Oakland, CA, USA
June 11, 1976 Royce Hall, UCLA, Los Angeles, CA, USA
June 13, 1976 Seattle Opera House, Seattle, WA, USA
June 14, 1976 Queen Elizabeth Theatre, Vancouver, BC, Canada
June 15, 1976 Portland Civic Centre Theater, Portland, OR, USA
June 16, 1976 Civic Theatre, San Diego, CA, USA Keith commented that it was the best the music had sounded and was pleased

Produced by Albatross Productions.

197606 25 Keith Jarrett Garbarek + Haden +others (BR) Arbour Zena tour

Keith Jarrett Trio and Orchestra
June 25, 1976
DAR Constitution Hall ,Washington, DC
Made from the master cassettes -flac

total time 1:49:41

1 introductory comments	8:19
2. Unknown/Solara March	46:14
3. Spiral Steps	17:31
4. Mirrors	29:57
5. Solara March (encore?)	06:15
6 closing comments	01:35

Keith Jarrett - piano
Jan Garbarek - tenor and soprano saxophones

Charlie Haden - bass
28 Piece Orchestra

19760721 Piano Solo (pa) (sp) (DI) (fl+++)

Jazz à Juan.Pinede Gould, juan les Pins, France

Jarrett K., Solo

Sound quality: E
Source: audience recording

1. Track I	10:17
2. Track II	02:48
3. Track III	29:41
4. track IV	32:11
5. Track V (incomplete)	21:27
6 encore (the same as Bremen 73)	3:45

tt (before pitch corrrection 103:22) 100.14

19760722 Keith Jarrett Solo

Keith Jarrett (p)
July 22nd 1976, Jazz à Juan, Palais des Congrès, Antibes, Juan-Les-Pins, France

19760724 Piano Solo (pl) (BR) (DI)

July 24, 1976 (b) (3 items; TT = 70:29)
Théâtre de verdure, La Grande Motte
Source/Quality: aud (B-)

Keith Jarrett (p)

1 La Grande Motte, July 24, 1976 (K. Jarrett) (Part 1)	58:44
2 La Grande Motte, July 24, 1976 (K. Jarrett) (encore)	5:08
3 La Grande Motte, July 24, 1976 (K. Jarrett) (encore)	6:37

1. *Part I (58:49) [fade out/in at 43:21 and 46:25]*
2. *Encore I (5:09)*
3. *Encore II (6:36)*

01 set 1a (37:00)
02 set 1b (21:19)
2. Encore I (5:05)
3. Encore II (6:34)
4. Encore III (01:00)

19760806 Keith Jarrett Solo and with Orchestra (SP) (PA)

Keith Jarrett (p) White Mountain Festival,

Jarrett K., Solo (and with Orchestra)
Media: CD-R (2)
Duration:
Sound quality: G

Solo
1. Part 1 (18.00)
2. Part 2 (27.00)
3. Track 3 (23.00) with orchestra
4. KJ talks
5. Bach solo

With orchestra
1. Track 5
2. Track 6
3. Track 7
4. Track 8
5. Track 9
6. Track 10
7. Track 11
8. Track 12

1. Part I (18:25)
2. Ritual (27:57) [cut at end]
3. Part II (cont) (14:51)
4. Part III (23:29)
5. Part IV (8:01)
6. Fughata for Harpsichord (7:03)
7. Part VI (6:27)
8. Part VII (5:18) [cut at end]
9. Part VII (cont.) (1:23)
10. Part VIII (4:21)
11. Part IX (5:01)Information Audience recording. Part I and Part II are solo pieces. The other set is "In the Light". Directed by Dennis Russel Davies.

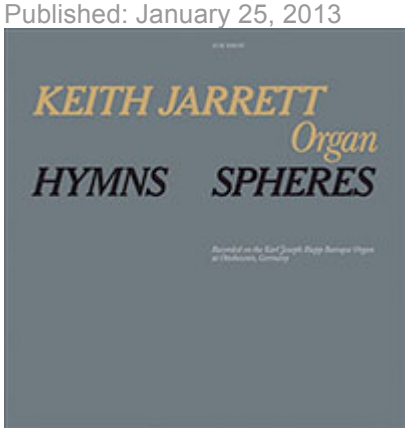
19760900 Keith Jarrett Solo

Keith Jarrett (org)
September 1976, Ottobeuren Abbey, Germany,

1	Hymn Of Remembrance	4.02
2	Spheres, 1st Movement	7.40
3	Spheres, 2nd Movement	12.59
4	Spheres, 3rd Movement	10.13
5	Spheres, 4th Movement	12.20
6	Spheres, 5th Movement	4.34
7	Spheres, 6th Movement	11.25
8	Spheres, 7th Movement	8.16
9	Spheres, 8th Movement	5.18
10	Spheres, 9th Movement	12.06
11	Hymn Of Release	4.05

1-11: Keith Jarrett - Hymns/Spheres (ECM (G) 1086/87)
2,5,8,10: Keith Jarrett – Spheres (ECM 1302)

JOHN KELMAN,
Published: January 25, 2013



In a career well into its fifth decade, while continuing to make fine music in the new millennium, looking back at Keith Jarrett's discography reveals that the 1970s was a particularly important—and busy—time for the influential pianist. In that single decade, Jarrett released epochal solo piano explorations like *The Köln Concert* (ECM, 1975); orchestral works including *Arbour Zena*(ECM, 1975); and led not one but *two* now-legendary groups—the American quartet responsible for *The Survivors' Suite* (ECM, 1976) and the European group first heard on *Belonging* (ECM, 1974), but whose archival *Sleeper* (ECM) was a 2012 highlight. Amidst even all that activity, however, *Hymns/Spheres* stands out, as a unique recording and one with something of a history.

Originally a two-LP set, this 93-minute suite was whittled down to a very spare 40 minutes when, with the advent of compact discs, ECM began reissuing back catalog. Other titles were cut down, like guitarist Pat Metheny's *80/81* (1980), with two tracks excluded in order to allow the original double album to fit on a single disc (since rectified). But it seems clear that the decision to release*Hymns/Spheres* as simply *Spheres* (1985)—omitting the bookending "Hymn of Remembrance" and "Hymn of Release" and issuing just the first, fourth, seventh and ninth movements of Jarrett's nine-part "Spheres" suite—it was an artistic decision as well, with the objective of creating a single disc that stood on its own merits, rather than as something truncated for purely practical reasons.

Now fully restored, however, *Hymns/Spheres*, reveals itself to be a near-perfect recording—a continuation of Jarrett's solo piano explorations but, performed instead on Ottobeuren, Germany's Karl Joseph Riepp Organ, one with significantly greater sonic potential. Still, as profound as it was,*Hymns/Spheres* clearly didn't have the selling power of a *Köln* or a *Belonging*, and with considerably higher manufacturing costs in the 1980s (and correspondingly higher selling prices), the decision to issue a two-CD set would have been inherently risky.

Not that ECM has been averse to risk-taking in its 44-year history, but 37 years later, it's far more feasible to release *Hymns/Spheres* in its entirety. Beyond cost, in the ensuing decades it has gained its more rightful place as more than just a unique recording in Jarrett's discography, but an important one as well. Jarrett's solo improvisations have always possessed an inherent spirituality but, performed on baroque organ, rarely has it been so far to the fore. The two hymns are particularly majestic, and if Jarrett's reputation as a fearless improvisational

explorer was already established by 1976, the many stops available on this baroque organ allowed him to experiment with *sound* as well, making *Hymns/Spheres* as wondrous sonically as it is a high point in the ongoing evolution of Jarrett's extemporaneous acumen.

The reissue is also a first for ECM: a mini-LP gatefold that, with the CDs in wax paper sleeves, replicates the original as closely as possible. *Hymns/Spheres* can finally be heard in its full (and remastered) glory, taking its rightful place as one of Jarrett's most significant recordings in its demonstration that, for this intrepid improviser, nothing is forbidden...and everything is possible.

Track Listing: CD1: Hymns of Remembrance; Spheres (1st Movement); Spheres (2nd Movement); Spheres (3rd Movement); Spheres (4th Movement). CD2: Spheres (5th Movement); Spheres (6th Movement); Spheres (7th Movement); Spheres (8th Movement); Spheres (9th Movement); Hymn of Release.

19760907 **American Quartet (BR) (PA)** wrong date **?**

See **197605097**

19760900 **Keith Jarrett Solo**

September 9, 1976 Arlington Theater, Santa Barbara, CA, USA

19760918 European Quartet (fl+++)

Jan Garbarek (ts, ss) Keith Jarrett (p) Palle Danielsson (b) Jon Christensen (dr)
September 18th 1976, Frankfurt, Germany

See 19771018

19761014 American Quartet

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, perc) Charlie Haden (b) Paul Motian (dr, perc)
October 14th 1976, Generation Sound Studios, New York, NY

1	Gotta Get Some Sleep (take 2) (Dewey Redman)	6.31
2	Gotta Get Some Sleep (take 9) (Dewey Redman)	10.33
3	Trieste (take 1 (intro only) (Paul Motian)	2.27
4	Trieste (take 2) (Paul Motian)	9.37
5	Rainbow (take 3) (Margot Jarrett)	8.31
6	Yahllah (take 2) (Paul Motian)	8.34

1-6: Keith Jarrett - Mysteries The Impulse Years 1975-1976 (Impulse IMPD-4-189)

Review by Al Campbell :
This two-fer combines pianist Keith Jarrett's 1976 releases Mysteries and Shades, originally released on Impulse as separate LPs. Both dates feature Jarrett on piano, Dewey Redman on tenor saxophone, Charlie Haden on bass, Paul Motian on drums, and Guilherme Franco on percussion. Mysteries mixes avant-garde with exotic melodies that find the musicians incorporating Pakistani flute, Chinese musette, and an abundance of percussion. Shades includes extra percussion supplied by the entire band, with Jarrett and Redman sticking to their main instruments, continuing exploratory, yet melodic music, played with a bit more heat than on Mysteries. New liner notes are absent, but the original packaging -- front and back cover art and liner notes -- remain intact.

19761015 American Quartet

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, perc) Charlie Haden (b) Paul Motian (dr, perc)
October 15th 1976, Generation Sound Studios, New York, NY

1	Rainbow (take 3a) (Margot Jarrett)	8.31
2	Rainbow (take 5a) (Margot Jarrett)	7.07
	incomplete take, intro only; it was edited onto the body of take 5a, and this edited version is the complete new take 3a/5a)	
3	Silence (take 3/4) (Dewey Redman)	3.11
	this edit was made on the multitrack master tape, probably at the recording date.	
4	Mushi Mushi (take 3) (Dewey Redman)	5.58
5	Fantasm (take 1) (Paul Motian)	1.09
6	Fantasm (take 7) (Paul Motian)	1.10
7	Blackberry Winter (take 4) (Wilder-McGlohon)	3.47
8	Blackberry Winter (take 9) (Wilder-McGlohon)	3.36
9	Byablue (take 1) (Paul Motian)	7.15

1-6, 8,9: Keith Jarrett - Mysteries The Impulse Years 1975-1976 (Impulse IMPD-4-189)

19761016 American Quartet

Dewey Redman (ts, musette, maracas) Keith Jarrett (p, ss, perc) Charlie Haden (b) Paul Motian (dr, perc)
October 16th 1976, Generation Sound Studios, New York, NY

1	Konya (take 1) (Keith Jarrett)	3.18
2	Pocketful of Cherry (take 4) (Charlie Haden)	5.14
3	Pyramids Moving (take 1) (Dewey Redman)	3.31
4	Bop-Be (take 2) (Keith Jarrett)	6.53
5	Byablue (take 2) (Paul Motian)	3.39

1-5: Keith Jarrett - Mysteries The Impulse Years 1975-1976 (Impulse IMPD-4-189)

19761023 Keith Jarrett Solo +++

Keith Jarrett (p)
October 23rd 1976, Ann Arbor, MI

[CD] Keith Jarrett – Solo Ann Arbor 1976

1. *Part 1 (39:11)*
2. *Part 2 (34:39)*

19761105 Keith Jarrett Solo

Keith Jarrett (p)
November 5th 1976, Kyoto, Japan,

1	Kyoto, Pt. 1	43.49
2	Kyoto, Pt. 2	34. 03

1-2: Keith Jarrett - Sun Bear Concerts (ECM (G) 1100)

The theme of Kyoto Part 1 is repeated By Kj at the end of Kyoto Part 2
So we can consider the whole of this concert as one big Suite (no Applause after part 1)

19761106 Keith Jarrett Solo (BR)

Keith Jarrett (p)
November 6th 1976, Denki Hall,Fukuoka, Japan,

19761108 Keith Jarrett Solo

Keith Jarrett (p)
November 8th 1976, Osaka, Japan

1	Osaka, Pt. 1	38.53
2	Osaka, Pt. 2	31.09

1-2: Keith Jarrett - Sun Bear Concerts (ECM (G) 1100)

19761110 Keith Jarrett Solo (BR)

Keith Jarrett (p) NHK Hall, Tokyo, Japan

761112 Keith Jarrett Solo

Keith Jarrett (p)
November 12th 1976, Nagoya, Japan

1	Nagoya, Pt. 1	35.30
4	Nagoya, Pt. 2	39.55
3	Encore: Nagoya	4.02

1-3: Keith Jarrett - Sun Bear Concerts (ECM (G) 1100)

19761114 Keith Jarrett Solo

Keith Jarrett (p)
November 14th 1976, Tokyo, Japan

1	Tokyo, Pt. 1	40.19
2	Tokyo, Pt. 2	35.21
3	Encore Tokyo	8.16

1-3: Keith Jarrett - Sun Bear Concerts (ECM (G) 1100)

19761116 Keith Jarrett Solo (BR)

Keith Jarrett (p) Kanagawa Kenmin Hall, Yokohama, Japan

19761118 Keith Jarrett Solo

Keith Jarrett (p):
November 18th 1976, Sapporo, Japan

1	Sapporo, Pt. 1	40.59
2	Sapporo, Pt. 2	33.55
3	Encore Sapporo	10.48

1-3: Keith Jarrett - Sun Bear Concerts (ECM (G) 1100)

Review by Richard S. Ginell:
[-]This gargantuan package -- a ten-LP set now compressed into a chunky six-CD box -- once was derided as the ultimate ego trip, probably by many who didn't take the time to hear it all. You have to go back to Art Tatum's solo records for Norman Granz in the '50s to find another large single outpouring of solo jazz piano like this, all of it improvised on the wing before five Japanese audiences in Kyoto, Osaka, Nagoya, Tokyo, and Sapporo. Yet the miracle is how consistently good much of this giant box is. In the opening Kyoto concert, Jarrett's gospel-driven muse is in full play, up to the level of his peak solo performances in Bremen and Koln, and the Osaka and Nagoya concerts have pockets of first-rate, often folk-like, even profound, lyrical ideas. The Tokyo concert takes a while to get in gear, but when Jarrett finally locks into one of his grooving vamps, he carries us along, and there is a memorably melodic encore. In Sapporo, Jarrett breaks from a nicely flowing pattern into a jumpy rhythm that reminds one of C&W guitar fingerpicking, and there's some exuberant barrelhouse stuff and outbreaks of dissonance in part two. Each concert is placed on a single CD, while the much briefer sixth disc is reserved for the encores from Nagoya, Tokyo, and Sapporo. While Sun Bear breaks little ground that his earlier solo piano albums had not already covered, it is nevertheless richly inventive within Jarrett's personal parameter of idioms. If price is not a barrier, the Jarrett devotee need not hesitate.

19761200 Keith Jarrett Solo

December 1976
Dorothy Chandler Pavilion, Los Angeles Music Center, Los Angeles, CA, USA
Late December 1976 or early January 1977.

1977

19770200 Gary Peacock Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 1977, Generation Sound Studios, New York NY

1	Vignette (Gary Peacock)	7.03
2	Tone Field (Gary Peacock)	7.56
3	Major Major (Gary Peacock)	8.56
4	Trilogy, I (Gary Peacock)	8.31
5	Trilogy, II (Gary Peacock)	9.42
6	Trilogy, III (Gary Peacock)	6.20

1-6: Gary Peacock - Tales Of Another (ECM (G) 1101)

Review by Scott Yanow :
Bassist Gary Peacock contributed all six originals to this set which also features pianist Keith Jarrett and drummer Jack DeJohnette. These musicians (who are equals) have played together many times through the years and their support of each other and close communication during these advanced improvisations is quite impressive. It's a good example of Peacock's music.

19770600 Dennis Russell Davies Solo

Dennis Russell Davies (p) Keith Jarrett (comp)
June 1977, Tonstudio Bauer, Ludwigsburg, Germany

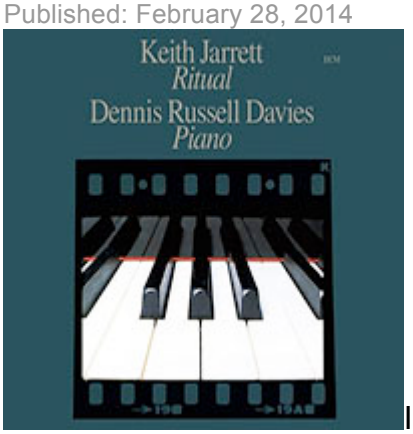
1	Ritual – Part 1	18.37
2	Ritual – Part 2	13.25

Keith Jarrett/Dennis Russell Davies - Ritual (ECM (G) 1112)

The Allmusic review by Richard S. Ginell awarded the album 3 stars noting "Ritual has several of the characteristics of Jarrett's solo improvisations -- the repetitive vamps and ostinatos, wistful lyricism, ruminative episodes developing organically out of what preceded them -- but without the jazzy/bluesy feeling that runs through the solo concerts. Also, the piece begins in a mournful way unusual for the usually optimistic Jarrett. In any case, it is a thoughtful, absorbing composition, thoroughly tonal harmonically, played with assured technique and appropriate use of classical expressive devices by Davies. Classical listeners as well as Jarrett devotees will find much to savor here"

Keith Jarrett / Dennis Russell Davies: Ritual (2014)

By
JOHN KELMAN,
Published: February 28, 2014



In pianist Keith Jarrett's vast ECM catalogue, albums on which he does not play aren't exactly common, but nor are they completely uncommon; his 1974 double-disc set *In the Light* features a handful of tracks on which he performs, but its primary focus is on Jarrett the composer. Ditto *Luminessence* (1975), a trilogy of compositions for string orchestra and improviser Jan Garbarek—a precursor to *Arbour Zena* (1976), also fea-

turing the Norwegian saxophonist and string orchestra, but also including Jarrett and bassist Charlie Haden as featured performers. That album is part of ECM's *Re:solutions* series of reissues—seven albums in all so far, four on CD for the first time, one previously only available for a limited time in Japan, and all also available in vinyl and high resolution digital formats. Another*Re:solutions* entry, *Ritual* remains a complete anomaly in Jarrett's discography: a composition written for solo piano in which he is not the featured performer.

A two-piece suite broken up more, most likely, to suit the needs of its original vinyl release than anything else, *Ritual* is unmistakably Jarrett, but it's a whole different experience to hear another pianist perform it—especially one like Davies, who comes largely from the classical world and is perhaps better known as a conductor whose whose work, beyond a 40-year relationship with Jarrett, includes ECM New Series classics like Arvo Pärt's *Tabula Rasa* (1984) (on which Jarrett performs, coincidentally), as well as the more recent *Melodic Warrior* (2013), from guitarist/composer Terje Rypdal.

Davies may have little connection to jazz, Americana, gospel and many of the other reference points which create the sum total that is Jarrett, but his performance of *Ritual* respects the composer's predilection, in this case, for the juxtaposition of touching impressionism and bolder dramaturgy. That this music is, indeed, scored may seem an anomaly for a pianist whose own solo recordings—from 1975's classic *The Köln Concert* to the overdue 2013 complete release of 1982's *Concerts—Bregenz / München* and more freshly minted *Rio* (2013)—are all about in-the-moment drawing of form from the ether. It's easy to forget that Jarrett, in his early days, was a more formal composer of significance for his two 1970s quartets, so it's unknown whether or not*Ritual* was a solo improvisation that he then scored, or did he actually compose the piece over time, with pen and paper at hand?

Ultimately it matters not, as the melodic disposition that is so often at the heart of everything Jarrett does remains a constant here, and Russell Davies' performance is both confident and assured. His touch may be a tad firmer than Jarrett's in the quieter moments, his attack more vehement in the more dramatic passages, but these are nothing more than the consequences of interpretation.

In the end, Russell Davies best articulates the most important aspects of this brief (just 32 minutes) yet superb recital in his brief notes: "although I could never, in improvisation, begin to assume his qualities as a creative force, *Ritual* is a vehicle through which I can bring his spirit to the listener. Those who know Keith will hear him in this music—it couldn't have been written by anyone else."

Track Listing: Ritual Part 1; Ritual Part 2.

Personnel: Dennis Russell Davies: piano.

Record Label: ECM Records

Style: Straight-ahead/Mainstream

19770708 Keith Jarrett Solo

Keith Jarrett (p) probably a solo concert
July 8th 1977, Red Rocks Amphitheatre, Morrison, CO

19770710 Keith Jarrett solo (BR)

Keith Jarrett (p)
July 10, 1977 Dorothy Chandler Pavilion, Los Angeles Music Center, Los Angeles, CA, USA
Kenneth K.: "So-called 'Staircase' tour"

19770711 Keith Jarrett solo (BR)

Keith Jarrett (p)
July 11, 1977 War Memorial Opera House, San Francisco, CA, USA
Kenneth K.: "So-called 'Staircase' tour"

19770712 Keith Jarrett solo (BR)

Keith Jarrett (p)
July 12, 1977 Paramount Northwest, Seattle, WA, USA
Kenneth K.: "So-called 'Staircase' tour".
Bart B.: "That concert was great with one little tidbit, there was a young woman who approached the stage at the beginning and, while we couldn't hear anything, she must have said or been saying something to Jarrett as he stopped playing, got up and walked over to the edge of the apron and pointed to his right with a completely stretched out arm. The woman left promptly through an exit."

19770700 Keith Jarrett solo (BR)

Keith Jarrett (p)
July 1977 Unknown outdoor amphitheater, Washington, DC, USA
Kenneth K.: "So-called 'Staircase' tour"

19770826 Keith Jarrett solo (BR)

Keith Jarrett (p)
August 26th 1977, Shelburne Farms,Vermont

1	Piano Improvisation
2	My Song

1,2: Keith Jarrett - Vermont Solo (VideoArts Music (J))

1. *Monologue (0:12)*
2. *Part I (52:53)*
3. *My Song / Monologue (4:05) [a few seconds missing at the beginning, end missing]*
4. *Part II (31:58)*

19770829 Keith Jarrett Solo +++

Keith Jarrett (p) Stratford, Ontario

1. Part I (a) (15:50)
2. Speech (2:50)
3. Part I (b) (29:06)
4. Part II (34:42)

19771012 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
October 12th 1977, Kongresshaus, Zürich, Switzerland

19771013 European Quartet (BR) +++ (DI)

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
October 13th 1977, Paris, France

1. *Audience noise (0:13)*
2. *Questar (26:56)*
3. *Track 3 (11:27) MoonChild*
4. *Late Night Willie (11:23) [fade out/in at 7:46, end missing]*
5. *Track 5 (6:34) [beginning missing]*
6. *Track 6 (2:28)*
7. *The Journey Home (13:35)*
8. *Audience noise (0:29)*
9. *My Song (3:01)*
10. *The Windup (9:25) [beginning missing*]

SET 1
1. Piano intro > (5:08) 5:17
2. Questar > (19:53) 20:28
3. Moonchild > (10:39) 10:57
4. Late Night Willie (10:41) [end missing] 10:59

SET 2
5. Track 5 / beg.of The journey home > (6:08) [beginning missing] 6:19
6. The journey home (cont) > (2:18) 2:22
7. The Journey Home (end) (12:40) 13:02

ENCORES
8. My Song (2:18) 2:53
9. The Windup (8.47) [beginning missing] 9:02
TT 81:21

19771014 European Quartet (SP) (PA) (DI) +++

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
October 14th 1977, Paris, France

Jarrett K. Quartet (European)
Media: CD-R
Duration:
Sound quality: VG
Source: audience recording

1. Track I (9 :03)
2. Track II (6 :55), interrupted
3. Track III (16 :55)
4. Track IV (8 :20)
5. My song (3 :17)
6. Encore (7 :25)

1. *Audience noise (0:28)*
2. *Country (9:05)*
3. *Moonchild (6:54) [end missing]*
4. *Part IIIa (17:00) [beginning missing]*
5. *Part IIIb (8:25)*
6. *My Song (3:23)*
7. *Audience noise (0:45)*
8. *'Long As You Know You're Living Yours (7:42)*

1. Piano Intro (04:49)
2. Country (3.44)
3. Moonchild (6:52) [end missing]
4. Part IIIa (16:10) [beginning missing]
5. Part IIIb (8:02)
6. My Song (3:16)
7. 'Long As You Know You're Living Yours (7:21)

19771015 European Quartet (BR)

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
October 15th 1977, Berlin,Philarmonie, Deutschland

The Berlin concert took place at the Philharmonie in Berlin
on 1977 10 15 at 21.00 h.
I still have a ticket stub from that concert.

Back then the European Quartet was still named Keith Jarrett & "Belonging", after their first album (ECM 1050).

19771016 European Quartet (BR) (fl+++)

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
October 16th 1977, Vienna, Austria

1. *Track 1 (4:45)*
2. *Track 2 (8:40)*
3. *Track 3 (10:51)*
4. *The Journey Home (2:16)*
5. *Track 5 (5:07)*
6. *Track 6 (7:59)*
7. *Country (4:47)*
8. *The Windup (13:01)*
9. *Mandala (11:25)*
10. *Late Night Willie (14:54)*
11. *My Song (6:00)*

01.Track01	13:46
02.Track02	11:34
03.The Journey Home	15:32
04.Country	4:48
05.Piano Intro / The Windup	13:15
06.Mandala	11:38
07.Late Night Willie	15:01
08.My Song	6:05

TT 91:43

19771017 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
October 17th 1977, Kuppelsaal, Stadthalle, Hannover, Germany

19771018 European Quartet (fl+++)

Jan Garbarek (ts, ss) Keith Jarrett (p) Palle Danielsson (b) Jon Christensen (dr)
october 18th 1977, Frankfurt, Germany

Frances Musiques broadcast. "Song of the Heart" is a new version of Sun Bear's Kyoto Part I. There is some confusion about the date. It could be September 18, 1976, even though the FM speakers say it is dated 1977 (Sun Bears Kyoto concert in 1976 where he also played Song of the Heart may confirm that).

first set

1.Song Of The Heart (piano solo intro) >	(18:46)
2.The Heart Path >	(4:56)
3.Spiral Dance >	(4:11)
4.The Windup >	(9:08)
5.Blossom >	(12:59)
6.The Longer Man	(7:16)
	TT 57:20

Second set

7.Mandala	(08:54)
8.Long as You Know You are living Yours	(06:27)
9 radio outro + applause	(00:47)

19771020 European Quartet (pa)

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
October 20th 1977 (???), Frankfurt, Germany

Correct date maybe 1976 09 18

1	15.29
2	22.14

[CD] Keith Jarrett – European Quartet Frankfurt 1977

1. 1.Part I (47:59)
2. 2.Moonchild (17:00)
3. 3.Country (8:07)
4. 4.The Windup (26:47) [fade out at 20:22]
5. 5.My Song (5:37)
6. 6.My Song (Interrupted) (0:34)
7. 7.My Song (solo

19771023 Keith Jarrett solo

Keith Jarrett (p)
October 23rd 1977, Theatre Royal, Drury Lane, London, UK

19771031&1101 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen dr)
October 31 & November 1, 1977, Talent Studios, Oslo, Norway

1	Questar (Keith Jarrett)	9.10
2	My Song (Keith Jarrett)	6.09
3	Tabarka (Keith Jarrett)	9.10
4	Country (Keith Jarrett)	5.00
5	Mandala (Keith Jarrett)	8.17
6	The Journey Home (Keith Jarrett)	10.33

1-6: Keith Jarrett - My Song (ECM (G) 1115)

The Allmusic review by Scott Yanow awarded the album 4.5 stars stating "Due to the popularity of the haunting "My Song," this album is the best known of the Jarrett-Garbarek collaborations and it actually is their most rewarding meeting on record. Jarrett contributed all six compositions and the results are relaxed and introspective yet full of inner tension.".

19771111 European Quartet +++

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
November 11th 1977, Boston, MA

1: unknown > the journey home 42:56
2: improvisation > 27:59
3: country 4:37
4: encore break 1:48
5: my song 6:51

19771114 European Quartet (+++)

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
November 14th 1977, Northrop Auditorium,Minneapolis, MN

CD1 first set

1. 1. part01 >	17:01
2. 2. Part02 >	08:07
3. 3. part03 >	07:17
4. 4. part04 >	09:05
5. 5. part05 >	03:34
6. 6. part06	02:26

CD2 second set

1. 1. part01	12:26
2. 2. questar >	13:39
3. 3 Part03	11:55
4. 4. Part04	6:34
5. 5. part05	5:51

The First set is a long Suite

while only the 2nd and 3rd track of the second set are played continuously

From Michael Mclaughlin memories:

"I asked Palle if he remembered that night in Minnesota. His eyes lit up and he said, that was the best gig we ever did! It was fantastic! I carry a copy of it with me everywhere. And he reached into his backpack and pulled out a cassette of it. He said probably half of the concert was improvised, he said they just went for it."

So not only does Danielsson agree this was their finest hour, but he actually had a recording of it - presumably one of better province than Michael's audience recording. Who knows, maybe that version will be an ECM "archival" release one day....

19771115 European Quartet (sp)

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
October 15th 1977, Berkeley, CA

Jarrett K Quartet (European)
Media: 2 CD-R
Duration:
Sound quality: G

1. Questar (12 :49)
2. Late Night Willie (18 :44)
3. Track III (20 :03)
4. The Journey home (Country?)(6 :17)
5. Tabarka (15 :33)
6. Track VI (17 :30)
7. My song (6 :58)

19771120 European Quartet (BR) (Fl+++)

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen (dr)
November 20, 1977 Avery Fisher Hall, New York
Kenneth K.: "The 'Belonging' quartet ended their American tour here"

01 Country	[4:42]
02 Suite: Unknown > The Journey Home Pt.1	[22:48]
("The Journey Home Pt.1" Theme, as in "My Song"/ECM 1115, starts at 20:55)	
03 The Journey Home Pt.2	[13:35]
04 My Song	[6:19]
05 'Long As You Know You're Living Yours	[5:38]

Total time (after speed correction +170cts) 53:01 mins

1978

19780315 Keith Jarrett Solo (BR)

March 15 (?), 1978 Arlington Theater, Santa Barbara, CA, USA
Kenneth K.: "The show in March, '78 was on a Wednesday night, in the middle of the month - maybe the 15th or 16th"

19780415 Keith Jarrett Solo (BR)

Keith Jarrett (p)
April 15, 1978, Saturday Night Live, NBC Studios, New York, NY

1. *Country (4:54)*
2. *My Song (4:02)*

19780704 Keith Jarrett Solo (BR)

Tanglewood Music Shed, Lenox, MA, USA 7:00 pm

19780700 Keith Jarrett Solo (BR) (DI)

La grande Motte France **See 76 07 24**

19780800 Keith Jarrett Solo (BR)

August 1978 Tunisia
(Unknown music festival)

19781015 Keith Jarrett Solo (BR)

October 15, 1978 Metropolitan Opera House, New York, NY, USA

19781017 Keith Jarrett Solo (BR)

October 17, 1978 Auditorium Theater, Chicago, IL, USA

19781019 Keith Jarrett Solo (BR)

October 19, 1978 Jones Hall, Houston, TX, USA

19781022 Keith Jarrett Solo (BR)

October 22, 1978 Ford Auditorium, Detroit, MI, USA

19781024 Keith Jarrett Solo (BR)

October 24, 1978 Fox Theater, Atlanta, GA, USA

19781026 Keith Jarrett Solo (BR)

October 26, 1978 Academy of Music, Philadelphia, PA, USA

19781029 Keith Jarrett Solo (BR)

October 29, 1978 Dorothy Chandler Pavilion, Los Angeles Music Center, Los Angeles, CA, USA

19781030 Keith Jarrett Solo (BR)

October 30, 1978 Pasadena Civic Auditorium, Pasadena, CA, USA

19781117 Keith Jarrett Solo (BR)

Keith Jarret (p)
Sydney Opera House, Sidney, Australia

19781122 Keith Jarrett Solo (BR)

Keith Jarret (p)
Sydney Opera House, Sidney, Australia

19781212 Keith Jarrett Solo (SP) (DI) (fl+++)

Keith Jarrett (p) December 12th 1978, Nippon Budokan, Tokyo, Japan

From koinuma-music.com: "So-lo concert at Budokan in 1978 was the one of the good examples of those challenges. At that time, it was reckless of Koinuma to have promoted a con-cert of a jazz player, in itself at the biggest venue known by the appearances of pop and rock music superstar in the world, however, considering that there had been no problems about acoustics before at the recital of a noted pianist of classic music, Koinuma had sounded Mr. Jarrett on this project, and he had taken a decisive step to play at Budokan. Usually, a stage will be set at the one of the four corners of the coliseum style hall (10,000 people admitted), but Koinuma set up a stage at the center of the hall and there had never been such a concert that 12,000 audience had been listening to his acoustic sound, surrounding Keith Jarrett. At the moment a dead silence fell over the audience, just before the opening of the concert, the air-conditioner of the venue discovered to be felt as a noise, had been immediately stopped. The audience had been satisfied with his performance in the genuine silence in the middle of cold winter."

TT			**01:19:50**
Part		I	(42:26)
Part		II	(29:54)
My Song	(07:30)		

Jarrett K. Solo
Media: Tape and 2 CD-R
Sound quality: B Source : radio broadcast
Note : two versions

1. Track I (45:51)
2. Track II (36:01)
3. My song (8:18)

Keith Jarrett
Solo
Budokan, Tokyo
1978-12-12

~~ FM source version, patched with AUD source material ~~

Tracklist:

01 Part I [45:51] °°° FM with 2 AUD patches {18:42-20:08} and {22:02-23:35}
02 intermission announcement (japanese) [0:15] °°° fragment from AUD source
03 Part II [34:30] °°° FM with 1 AUD patch {7:56-12:00}
04 Encore: My Song [7:31] °°° FM source
05 final applause & announcement fragment [1:00] °°° AUD source

Total time (patched version) 89:06 mins

19780000 Keith Jarrett Solo (sp)

Keith Jarrett (p), , TV broadcast ,interview with KJ in his house, improv. Sometimes overlap with interviews

1. Part I (0:53)
2. Introduction (1:19)
3. Part II (4:40)
4. Interview (4:38)
5. Part III (0:51)
6. Interview (2:02)
7. My Song (3:07)
8. Conclusion (0:24)
9. Part IV (2:50)

19780000 Keith Jarrett Solo (sp)

Keith Jarrett (p)
1978, Theatre Royal, Drury Lane, London, UK

Jarrett K. Solo
Quality: A
Source: audience recording

1. Track I (49 :44)
2. KJ joking (1 :46)
3. Track II (30 :26)

19780000 Keith Jarrett Solo (BR)

Adelaide, Autralia
Victor P.: He walked out :“ playedhalf the concert. Intermission :“ walked back on : played the other half.
Walked off . it was fantastic. Year is uncertain.

1979

19790328 Keith Jarrett Solo

Keith Jarrett (p)
May 3 (?), 1979 Boston, MA, USA
Mark M. (might refer to another solo concert in Boston in 1979-82):
"He had a piano, harpsichord and at least one other keyboard onstage and he went back and forth amongst these instruments during the same song. Also, I recall the beginning of the concert was delayed because someone coughed and he glared out into the dark concert hall, waited several minutes and asked rhetorically if he could proceed - no one dared say anything. He then played wonderfully."

19790328 Keith Jarrett Solo

Keith Jarrett (p)
March 28th (?) 1979, War Memorial Opera House, San Francisco, CA

19790402 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 2nd 1979, Kosei Nenkin Hall, Tokyo, Japan

19790404 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 4th 1979, Civic Hall, Fukuoka, Japan

19790405 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 5th 1979, Yubin-Chokin Hall, Hiroshima, Japan

19790406 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 6th 1979, Kosei Nenkin Hall, Osaka, Japan

19790409 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 9th 1979, International House, Kobe, Japan

19790410 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 10th 1979, Kaikan Hall 1, Kyoto, Japan

19790412 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 12th 1979, Aichi Auditorium, Nagoya, Japan

19790413 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 13th 1979, Kosei Nenkin Hall, Tokyo, Japan

19790416 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen(dr)
April 16th & 17th 1979, Nakano Sun Plaza, Tokyo, Japan

1	Personal Mountains (Keith Jarrett)	21:12
2	Innocence (Keith Jarrett)	10:48
3	So Tender (Keith Jarrett)	13:27
4	Oasis (Keith Jarrett)	28:14
5	Chant of The Soil (Keith Jarrett)	14:53
6	Prism (Keith Jarrett)	11:15
7	New Dance (Keith Jarrett)	7:07

1-7: Keith Jarrett - Sleeper (ECM) new July 2012 RELEASE

1979041617 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen(dr)
April 16th & 17th 1979, Nakano Sun Plaza, Tokyo, Japan

1	Personal Mountains (Keith Jarrett)	16.01
2	Prism (Keith Jarrett)	11.13
3	Oasis (Keith Jarrett)	18.03
4	Innocence (Keith Jarrett)	7.16
5	Late Night Willie (Keith Jarrett)	8.46

1-5: Keith Jarrett - Personal Mountains (ECM (G) 1382)

19790418 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 18th 1979, Hokkaido Kosei Nenkin Hall, Sapporo, Japan

19790420 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 20th 1979, Kenmin Hall, Kanagawa, Japan

19790421 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christen-sen (dr)
April 21st 1979, Prefectural Culture Center, Ibaraki, Japan

19790500 15-20 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, tim, perc) Palle Danielsson (b) Jon Christensen (dr, perc)
May 1979, Village Vanguard, New York, NY

1	Chant Of The Soil (Keith Jarrett)	16.58
2	Innocence (Keith Jarrett)	8.17
3	Processional (Keith Jarrett)	20.35
4	Oasis (Keith Jarrett)	30.36
5	New Dance (Keith Jarrett)	12.40
6	Sunshine Song (Keith Jarrett)	11.38

1-6: Keith Jarrett - Nude Ants: Live At The Village Vanguard (ECM (G) 1171/72)

Review by Scott Yanow
There is a lot of music on this set, including the 30-minute "Oasis." This is a Live at the Village Vanguard recording by pianist Keith Jarrett and his European quartet (Jan Garbarek on soprano and tenor, bassist Palle Danielsson and drummer Jon Christensen). The pianist very much dominates the music but Garbarek's unique floating tone on his instruments and the subtle accompaniment by Danielsson and Christensen are also noteworthy.

19790503 Keith Jarrett Solo (pa)

Keith Jarrett (p)
May 03rd, Boston,MA

1 part 1 42:38

Someone shout " Something from the Koln Corcert"

19790629 Keith Jarrett Solo (BR) (+++)

Keith Jarrett (p)
June 29th 1979, Paris, France

1. *Part I (36:51) [starts abruptly]*
2. *Audience noise (0:19)*
3. *Part II (26:02) [cut at 10:06]*
4. *Audience noise (0:53)*
5. *Encore I (4:47)*
6. *Encore II (4:51)*
7. *Encore III (3:44)*

1.	01 set 1 part 01 >	27:58
2.	02 set 1 finale	8'48
3.	03 Set 2 complete	26:17

1.	04 Encore 01	4:51
2.	05 Encore 02	4:51
3.	06 Encore 03	3:43

tt 76:44

19790725 Keith Jarrett Solo (PL) (fl+++)

Keith Jarrett (p)
July 25th 1979, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

Disc 1

1	Juan-les-Pins, July 25, 1979 (K. Jarrett) (Part 1)	44:01
2	Juan-les-Pins, July 25, 1979 (K. Jarrett) (encore beginning)	8:05
	Interrupted with applause	
3	Juan-les-Pins, July 25, 1979 (K. Jarrett) (encore resumes)	0:22
4	Joking with the Audience	0:21
	"Some of you are conditioned to clap, and some of you are conditioned to shhh. I sat there clapping. I did not sit there shhh-ing"	
5	Juan-les-Pins, July 25, 1979 (K. Jarrett) (encore reprise)	1:53
6	My Song (K. Jarrett)	7:27
7	Juan-les-Pins, July 25, 1979 (K. Jarrett) (encore)	6:49
8	Juan-les-Pins, July 25, 1979 (K. Jarrett) (encore)	8:40

Disc 2

1	Juan-les-Pins, July 25, 1979 (K. Jarrett) (Part 2)	38:06
2	Closing announcement	1:06

There are several places on this recording, especially on the first improvisation, where the speed fluctuates dramatically. The tune I've called "Clapping Tune" has Jarrett playing, then clapping a rhythm and encouraging the audience to clap it; he then plays along. (I guess you had to be there.) The final encore uses the same theme as the encore from the Bremen concert (July 12, 1973) included on *Solo-Concerts* (ECM 1035-37 ST). The crowd recognizes it and applauds as Jarrett begins.

disc I

01 Set I	44:01

disc 2

01 Set II	39:15 (cut off applause)

Encores

02	08:05
03	00:20
04	00:22
05	01:53
06 my song	07:28
07 never never land	06:50
08 encore from the Lausanne concert (July 12, 1973)	08:40

19790900 Keith Jarrett Solo

Keith Jarrett (p)
September (?) 1979, Tanglewood Music Shed, Lenox, MA, USA

19791031 Keith Jarrett Solo (BR)

October 31, 1979 Dorothy Chandler Pavilion, Los Angeles Music Center,
Los Angeles, CA, USA

19791100 Keith Jarrett Solo

Keith Jarrett (p, org, ss)
November 1979, Tonstudio Bauer, Ludwigsburg, Germany

1	Invocations 1st (Solo Voice) (Keith Jarrett)	5.24
2	Invocations 2nd (Mirage, Realities) (Keith Jarrett)	8.55
3	Invocations 3rd (Power, Resolve) (Keith Jarrett)	7.35
4	Invocations 4th (Shock, Scatter) (Keith Jarrett)	6.48
5	Invocations 5th (Recognition) (Keith Jarrett)	5.04
6	Invocations 6th (Celebration) (Keith Jarrett)	5.32
7	Invocations 7th (Solo Voice) (Keith Jarrett)	3.05

1-7: Keith Jarrett - Invocations/The Moth And The Flame (ECM (G) 1201/02)

The Allmusic review by Richard S. Ginell awarded the album 3 stars noting "If this schizophrenic double-CD set didn't throw Keith Jarrett's most devoted fans for a loop, nothing ever will. Here we have two radically disparate works involving different timbres, attacks and mindsets, both within themselves and with each other. On "Invocations," a seven-movement suite, Jarrett returns to the massive pipe organ in Ottobeuren, Germany for a series of sometimes wildly contrasting episodes... "The Moth and the Flame" finds Jarrett back in a studio with a grand piano, improvising musical still lifes, rambling aimlessly, or doing his rollicking E-flat ostinato thing familiar from the solo concerts. About all that these two pieces share, with the exception of the E-flat movement from "Moth," is an aversion to a jazz pulse, so although there are plenty of rewarding passages here, casual Jarrett browsers are hereby warned".[2]

19790000 Scott Jarrett

Keith Jarrett (p) Dave Grusin (el p, perc -2) Eddie Gomez (b) Scott Jarrett (voc, el p)
1979, A&R Studios, New York, NY

1	Never My Fault
2	Pictures

1,2: Scott Jarrett - Without Rhyme Or Reason (Arista/GRP 5007)

1980

19800322 Keith Jarrett With Orchestra

Keith Jarrett (p) Syracuse Symphony Orchestra, Christopher Keene (cond)
March 22nd 1980, Carnegie Hall, New York, NY

1	The Celestial Hawk: 1st Movement (K. Jarrett)	18.10
2	The Celestial Hawk: 2nd Movement (K. Jarrett)	7.01
3	The Celestial Hawk: 3rd Movement (K. Jarrett)	14.38

1-3: Keith Jarrett - The Celestial Hawk (ECM (G) 1175)

19800329 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Royal Festival Hall, London, UK

19800300 Keith Jarrett Solo

Keith Jarrett (p)
March 1980, Tonstudio Bauer, Ludwigsburg, Germany

1	Reading Of Sacred Books	8.17
2	Prayer And Despair	3.49
3	Religious Ceremony	4.06
4	Hymn	2.44
5	Orthodox Hymn From Asia Minor	3.03
6	Hymn For Good Friday	1.34
7	Hymn	2.29
8	Hymn For Easter Thursday	3.25
9	Hymn To The Endless Creator	2.02
10	Hymn From A Great Temple	4.28
11	The Story Of The Resurrection Of Christ	1.35
12	Holy Affirming-Holy Denying-Holy Reconciling	4.12
13	Easter Night Procession	2.53
14	Easter Hymn	5.47
15	Meditation	1.41

1-15: Keith Jarrett - G.I. Gurdjieff: Sacred Hymns (ECM (G) 1174)

19800415 Keith Jarrett Solo (BR)

Keith Jarrett (p)
April 15th (?) 1980, Konserthuset, Stockholm, Sweden

Comments from Hans: “One of the memorable moments in the concert was the ‘Everybody cough’-break in the midst of one of the tunes.”

19800419 Keith Jarrett Solo

Keith Jarrett (p)
April 19th (?) 1980, Örebro konserthus, Örebro, Sweden

Keith Jarrett piano solo

19800522 Keith Jarrett Solo

Keith Jarrett (p)
May 22nd 1980, Zellerbach Auditorium, Berkeley, CA, USA

19800907 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Salle Louis-Fréchette, Grand Théâtre, Québec, QC, Canada

19801000 Keith Jarrett Solo

Keith Jarrett (p)
October (?) 1980, Fine Arts Center, University Of Massachusetts, Amherst, MA

19801026 Keith Jarrett Solo (BR)

October 26, 1980 Dorothy Chandler Pavilion, Los Angeles Music Center,
Los Angeles, CA, USA

19801100 Keith Jarrett Solo

Keith Jarrett (p, org, ss) Robert Bly (poem)
November 1980, Ottobeuren Abbey, Germany

1	The Moth And The Flame, Pt. 1 (Keith Jarrett)	6.59
2	The Moth And The Flame, Pt. 2 (Keith Jarrett)	5.35
3	The Moth And The Flame, Pt. 3 (Keith Jarrett)	6.23
4	The Moth And The Flame, Pt. 4 (Keith Jarrett)	8.09
5	The Moth And The Flame, Pt. 5 (Keith Jarrett)	9.41

1-5: Keith Jarrett - Invocations/The Moth And The Flame (ECM (G) 1201/02)

The Allmusic review by Richard S. Ginell awarded the album 3 stars noting "If this schizophrenic double-CD set didn't throw Keith Jarrett's most devoted fans for a loop, nothing ever will. Here we have two radically disparate works involving different timbres, attacks and mindsets, both within themselves and with each other. On "Invocations," a seven-movement suite, Jarrett returns to the massive pipe organ in Ottobeuren, Germany for a series of sometimes wildly contrasting episodes... "The Moth and the Flame" finds Jarrett back in a studio with a grand piano, improvising musical still lifes, rambling aimlessly, or doing his rollicking E-flat ostinato thing familiar from the solo concerts. About all that these two pieces share, with the exception of the E-flat movement from "Moth," is an aversion to a jazz pulse, so although there are plenty of rewarding passages here, casual Jarrett browsers are hereby warned".[2]

19801201 Keith Jarrett Solo

Keith Jarrett (p)
December 1st 1980, Place des Arts, Montreal, QC, Canada

19801200 Keith Jarrett Solo

Avery Fisher Hall, Lincoln Center, New York, NY, USA,
December 1980.

19800000 Keith Jarrett Solo (pa)

Keith Jarrett (p)
Koncertsalen I Tivoli ,Copenhagen,Denmark

1	46:56	*Part I*

freq[uency warping from 1:35 to 2:05, cuts at 44:43 and 45:20, volume drop from 45:28 on

19800000 Keith Jarrett Solo (PA)

Keith Jarrett (p)
Falkoner teatret. Frederiksberg,,Copenhagen,Denmark

1	40:49
2	()

1981

19810321 Keith Jarrett Solo

March 21, 1981 Boston Opera House, Boston, MA, USA -

Mark M.:

□He had a piano, harpsichord and at least one other keyboard onstage and he went back and forth amongst these instruments during the same song. Also, I recall the beginning of the concert was delayed because someone coughed and he glared out into the dark concert hall, waited several minutes and asked rhetorically if he could proceed â□“ no one dared say anything. He then played wonderfully.â□□ Kenneth K.: â□œIt was a â□˜birthday celebrationâ□™ for J.S. Bach, with Jarrett improvising on the clavichord, harpsichord, and piano. Much of the piano performance revolved around a long rumination on the tune â□˜Happy Birthday.â□™ This is the only time heâ□™s ever performed live on a clavichord, and it took the audience a awhile to comprehend the sight and sound of this peculiar instrument. A review of the concert described the audience reaction as ecstatic.â□□

19810417 Keith Jarrett Solo

Keith Jarrett (p)
April 17th 1981, Festival Hall, Osaka, Japan

audience of 5400

19810419 Keith Jarrett Solo

Keith Jarrett (p)
April 19th 1981, Nippon Budokan, Tokyo, Japan

19810421 Keith Jarrett Solo

Keith Jarrett (p)
April 21st 1981, Festival Hall, Osaka, Japan

audience of 5400

19810424 Keith Jarrett Solo

Keith Jarrett (p)
April 24th 1981, Nippon Budokan, Tokyo, Japan

audience of 24000

19810500 Keith Jarrett Solo

Keith Jarrett (p)
May (?) 1981, War Memorial Auditorium, San Francisco, CA, USA

“Never Never Land” was played as an encore.

19810528 Keith Jarrett Solo

Keith Jarrett (p)
May 28th 1981, Festspielhaus, Bregenz, Austria

1	Bregenz, Pt. 1 (Keith Jarrett)	21.54
2	Bregenz, Pt. 2 (Keith Jarrett)	12.04
3	Untitled	9.30
4	Heartland	6.03

1-4: Keith Jarrett - Concerts (ECM (G) 1227/29)

19810531 Keith Jarrett Solo

Keith Jarrett (p) Palais de Beaulieu, Lausanne, Switzerland

19810602 Keith Jarrett Solo

Keith Jarrett (p)
June 2nd 1981, Herkulesaal, Munich, Germany

1	Herkulesaal, Pt. 1	46.54
2	Herkulesaal, Pt. 2	37.09
3	Mon Coeur Est Rouge	7.16
4	Heartland	6.03

1-4: Keith Jarrett - Concerts (ECM (G) 1227/29)

By
JOHN KELMAN,
Published: November 18, 2013

In the realm of solo improvised piano performance, few approach Keith Jarrett's recorded legacy—both for quality *and* quantity. With*Rio* (2011), Jarrett brought the number of solo CD releases on his longtime label, ECM, to fifteen. The absence, in full, of *Concerts*(1982) on CD—originally three LPs of solo performances from Bregenz and München—has remained a mystery for years, the single-disc Bregenz show ultimately issued as *Concerts*, leaving the double-disc München MIA ever since. There was a close call, with a three-CD box containing both concerts mysteriously pulled at the eleventh hour, making this year's release of the complete *Concerts: Bregenz / München* even more welcome.

It's already been a banner year for Jarrett fans. Along with one his finest Standards Trio sets in years, *Somewhere*, Jarrett's double-LP church organ improvs, *Hymns/Spheres* (1976), was also released in complete form, righting the wrong of 1985's drastically reduced, single-CD *Spheres*. Add the totally unexpected *No End*—a 1986 home recording featuring Jarrett layering, with the assistance of two two-track cassette recorders, a surprisingly *electric* set of guitars, bass, drums, percussion, recorder, voice...and, yes, a little piano. *Concerts* concludes the year on a high note; released the same day as *No End*, these two recordings are as significant for what they *mean* as for what they *are*.

While Jarrett's post-Chronic Fatigue Syndrome, new millennium solo sets have been largely excellent—*Testament: Paris/London* (2009) and *The Carnegie Hall Concert* (2006) particularly superb, despite the latter's 19 minutes of applause—*Concerts* harkens back to a different time, when Jarrett had the energy to deliver solo performances best described as *epic*—70, 80, *90*-minute continuous sets where Jarrett built lengthy in-the-moment performances from the ground up, remarkable for their compositional spontaneity and surprisingly rich narrative threads.

Recorded just six years after his mega-selling *The Köln Concert* (1975), both the May 28, 1981 Bregenz show and München

date, recorded five days later, find Jarrett in peak form, still pulling largely accessible long-form sets from the ether, in contrast with later shows like 1992's *Vienna*and 1997's *La Scala*, which reflect the pianist's growing interest in—and, by consequence, desire to play—music closer to the classical sphere and less redolent of the gospel, blues, jazz and even near-pop music constructs heard here. Jarrett's virtuosity was long past something he had to prove, and the result is music that, beyond its depth, is also, at times, actually *fun*, Jarrett's playful nature no more evident than at the end of "Part I" from Bregenz where, amidst complex contrapuntal ideas, Jarrett pops in and out of the piano box, adding sharp percussive punctuations and zither-like timbres. He's also at his most beautiful, in particular during both shows' encores, including the gentle, Midwestern vibe of Bregenz's "Heartland" and, from München, the more decidedly jazz-flavored "Mon Couer est Rouge."

This overdue release of *Concerts* in its entirety finally makes all of Jarrett's solo piano releases for ECM available on CD. As strong a set, thirty years later, as it was when it was first released,*Concerts* easily rivals—perhaps, even, betters— *Köln Concert* as some of Jarrett's most profoundly deep yet user-friendly music.

Recording of March 2014: Concerts: Bregenz München

By Richard Lehnert • Posted: Feb 25, 2014

Keith Jarrett: ***Concerts: Bregenz München***
Keith Jarrett, piano
ECM 1227–29 (3 CDs; also available as 24/96 files from HDTracks). 1982/2013. Manfred Eicher, prod.; Martin Wieland, eng. ADD. TT: 2:30:19
Performance *****
Sonics ****½

Keith Jarrett's gift for brilliant invention is apparently inexhaustible throughout both of these concerts, recorded five days apart in spring 1981. The combinations of lyricism, literally foot-stomping gospel, chordings and voicings alternately sumptuously lush and astringently lean, and unexpected musical destinations reached in surprising ways, are here at least as rich as anything else he's done.

In trying to describe Jarrett's concert-length solo improvisations, the temptation to play the reviewer's game of "Sounds Like . . ." is irresistible. *Bregenz*, Part I, begins by modulating through two Sundays' worth of Protestant hymns, then continues through a Beethovenian*scherzo diabolique* to massive chords in a blocky structure all Jarrett's own, to a lonely Hebrew folksong, to Debussyan pastels, then a working-through of ostinato right-angled modulations that move into the piano's interior, where Jarrett directly plucks strings, alighting along the way on flamenco, Bart¢k, and a brief fling with fugato. What at first sound like repetitive vamps turn out to be mini-themes on which variations begin before the theme's first statement is completed.

But that describes (or doesn't) only about 20 minutes of this 2.5-hour set, and makes it sound like mere pastiche (it isn't). It's tempting to say that Jarrett's art, like Wagner's, is that of transition, but that's wrong too. It makes no more sense to say that Jarrett's improvisations are all journey than to say they are all destination. Like all great music, they are both, and neither.

Keith Jarrett plays many major chords in this set. He also plays many minor, augmented, and diminished chords, and atonal passages of chords with no name. When he arrives at a fully resolved major cadence after a churning calculus of modulation, one feels he has reached it only after considering every other possible progression in Western and some Eastern harmonic languages, tonal or modal or otherwise. He hasn't, of course. On the fly, he couldn't (could he?). That it nonetheless feels and sounds as if he has is what makes this music magical, and high art.

Jarrett stamps his feet here—a lot. With knuckles and hands he slaps and bangs the piano's case—*Bregenz*, and *München* more so, are his most percussive concerts on record. He groans and grunts and generally breathes heavily.

He has said he does this less as self-expression than in frustration at being unable to force—first through his body, then through the clunky, recalcitrant contraption of a concert grand—all the music he's hearing. I hear no reason here to doubt him.

Parts III and IV of *München*—nearly 40 minutes of music—might have been titled "33 Variations on an Original Gospel Theme." Jarrett never deviates from the simple circular motif he begins with, over the thump of chocolatey-rich left-hand chords and his pounding left foot—he seems able to ride that theme anywhere he wants in these visits to old friends: Gershwin, Brahms, a jazz lullaby, a Spanish serenade, a nocturne, back to gospel for a pit stop, then Copland, Schoenberg, Cage. Everything—departure, travel, arrival—sounds inevitably right. It's one of the finest things he's ever done.

The original three-LP edition of *Bregenz München*, issued in 1982, sold out in the US within a year or so, never to reappear. The shortish *Bregenz* was released on a single CD in the late 1980s, but *München*, one of the longest Jarrett solo concerts on record, remained unissued on CD until now—odd, because it's one of his best. In a discography of 37 solo-keyboard discs that include *Facing You*, *The Köln Concert*, *Bremen/Lausanne*, *Staircase*, and the monumental*Sun Bear Concerts*, that is saying a great deal.

The concerts were simultaneously recorded in analog and digital. The original LPs were made from the digital masters, as was the single CD of *Bregenz*. This new ADD set, from the analog masters, sounds best of all: warmer, with none of the slightly chalky, harsh quality of the DDD Bregenz. Although Jarrett's piano is closer-miked than on, say, *The Carnegie Hall Concert*(2005), there are still wonderfully convincing senses here of space, occasion, and venue. His foot-stomps on wooden stages make these halls convincingly speak their volumes. Throughout, the combination of excellent recording quality, a fine instrument in perfect tune, and Jarrett's absolute precision of technique—no one else can so richly roll a chord—makes this sound like one of the finest classical recordings: something it may yet turn out to be.

It's a rare thing when, from the first few notes of a recording, one feels one has come home. It happened 50 years ago, the first time I heard the music of Bruckner; and 10 years later, when I heard Part 2 of Keith Jarrett's *Bremen* concert; and 10 years after that, when I first heard*Concerts: Bregenz München*. It still does, with every bit of this set, every time.—
Richard lehnert

19810604 Keith Jarrett Solo (BR) +++

Keith Jarrett (p)
June 4th 1981, Pavillon Baltard, Nogent-sur-Marne, France

1. *Part I (a) (9:02) [starts abruptly]*
2. *Interruption (0:07) [cut at 0:03]*
3. *Part I (b) (1:16) [starts abruptly]*
4. *Interruption (0:11) [cut at 0:02]*
5. *Part I (c) (32:03)*
6. *Part II (23:18) [starts abruptly]*
7. *Heartland (5:52) [starts abruptly]*

19810608 Keith Jarrett Solo

Keith Jarrett (p)
June 8th 1981, Palais des Beaux-Arts, Brussels, Belgium

19810610 Keith Jarrett Solo (DI) (fl+++)

Keith Jarrett (p)

Palais des Sports Saint-Sauveur, Lille, France
June 10, 1981

1. Part I (48:33)*
2. Part II (33:53)
3. Encore: My Song (07:00)

Audience recording (recorded with Sony TC 510-2).
** cut at [32:51]*

19810615 Keith Jarrett Solo

Keith Jarrett (p)
June 15th 1981, Palau de la Música, Barcelona, Spain

19810617 Keith Jarrett Solo

Keith Jarrett (p)
June 17th 1981, Auditorium, Palma de Mallorca, Spain

Two white pianos were available. Keith Jarrett only played one.

19810624 Keith Jarrett Solo

Keith Jarrett (p)
June 24th 1981, Coliseu dos Recreios, Lisboa, Portugal

19810909 Keith Jarrett Solo

Keith Jarrett (p)
September 9th 1981, Civic Auditorium, Portland, OR

19811000 Keith Jarrett Solo

Keith Jarrett (p)
October 1981 Arlington Theater, Santa Barbara, CA, USA
Kenneth K.: "The night before he played (solo) at the Pasadena Civic Auditorium (...) late in the month"

19811000 Keith Jarrett Solo

Keith Jarrett (p)
October 1981 Pasadena Civic Auditorium, Pasadena, CA, USA
Kenneth K.: "He encored with "Never Never Land" from 'Peter Pan'"

19811023 Keith Jarrett Solo

Keith Jarrett (p)
October 23rd 1981, Fox Theatre, San Diego, CA, USA

19811111 Keith Jarrett Solo

Keith Jarrett (p)
Avery Fisher Hall, Lincoln Center, New York, NY, USA

19811125 Keith Jarrett Solo

Keith Jarrett (p)
November 25th 1981, Royal Oak Music Theatre, Royal Oak, MI

19811209 Keith Jarrett Solo (BR)

Keith Jarrett (p)
December 9, 1981, The Tomorrow Show, NBC Studios, New York, NY

1. *Spoken introduction (0:38)*
2. *Mon Coeur Est Rouge (4:24)*
3. *Heartland (4:30)*
4. *Interview (6:37)*

19811200 Keith Jarrett Solo

Keith Jarrett (p)
Autumn 1981, Marin Civic Center, San Rafael, CA, USA

19810000 Keith Jarrett Solo

Keith Jarrett (p)
1981, National Concert Hall, Dublin, Ireland

19820114 Keith Jarrett Solo

Keith Jarrett (p)
January 14th 1982, Salle Louis-Fréchette, Grand Théâtre de Québec, QC, Canada

19820306 Keith Jarrett Solo

Keith Jarrett (p)
March 6th 1982, Melbourne, Australia

19820313 Keith Jarrett Solo

Keith Jarrett (p)
March 13th 1982, Sydney, Australia

19820400 Keith Jarrett Solo

Keith Jarrett (p)
April 1982, War Memorial Opera House, San Francisco, CA

Keith Jarrett read several poems from Rumi.

19820800 Keith Jarrett Solo + Orchestra

Keith Jarrett (p) orchestra, Dennis Russell Davies (cond)
August 1982, Cabrillo Festival of Contemporary Music, Cabrillo College, Aptos, CA

Keith Jarrett played the Stravinsky Piano Concerto. He also played piano for John Cage's "Dance/4 Orchestras" along with Dennis Russell Davies.

Keith Jarrett played Bartok Second Concerto.

Kenneth K.: □œPeggy Glanville-Hicks □˜Etruscan Concerto□™ KJ soloist□□

19820908 Keith Jarrett Solo

Keith Jarrett (p)
September 8th 1982, NHK Hall, Tokyo, Japan

19820909 Keith Jarrett Solo

Keith Jarrett (p)
September 9th 1982 Kosei Nenkin Hall, Tokyo, Japan

19820912 Keith Jarrett Solo

Keith Jarrett (p)
September 12th 1982, Hokkaido Kosei Nenkin Hall, Sapporo, Japan

19820914 Keith Jarrett Solo

Keith Jarrett (p)
September 14th 1982. Nakano Sun Plaza, Tokyo, Japan

19820916 Keith Jarrett Solo

Keith Jarrett (p)
September 16th 1982, Aichi Kosei Nenkin Hall, Nagoya, Japan

19820918 Keith Jarrett Solo

Keith Jarrett (p)
September 18th 1982, Prefectural Auditorium, Miyagi, Japan

19820919 Keith Jarrett Solo

Keith Jarrett (p)
September 19th 1982, Kan-i Hoken Hall, Tokyo, Japan

19820921 Keith Jarrett Solo

Keith Jarrett (p)
September 21st 1982, Civic Hall, Fukuoka, Japan

19820924 Keith Jarrett Solo

Keith Jarrett (p)
September 24th 1982, Festival Hall, Osaka, Japan

19821023 Keith Jarrett Solo (BR)

Keith Jarrett (p)
October 23rd 1982, Staatsoper, Hamburg, Germany

1. *Part I (48:23)*
2. *Part II (41:36)*
3. *Over The Rainbow (6:17)*
4. *Blues (6:49)*
5. *All The Things You Are (6:35)*
6. *Meaning Of The Blues (6:27)*

19821102 Keith Jarrett Solo

Keith Jarrett (p)
November 2nd 1982, Barbican Hall, London, UK

19821104 Keith Jarrett Solo

Keith Jarrett (p)
November 4th 1982, National Concert Hall, Dublin, Ireland

19821106 Keith Jarrett Solo (PL) (BR) (DI) (fl+++)

Keith Jarrett (p)
November 6th 1982, Free Trade Hall, Manchester, UK

The concert was interrupted because of someone taking photographs. Comments from David: "It was a cold rainy Manchester evening, a sparse audience, some jaw dropping solos, but the evening was sadly remembered mostly for an extremely insensitive photographer on the balcony (during a particularly sensitive section of a solo) blasting off a sequence of images on a motordrive, and Keith just slamming his hands on the keyboard marching over to the man and saying, 'Do you realise what it takes for me to build up to preparing for this piece of work and then to perform it?' He then told him to get out of the theatre, which to his credit he did."

1 Applause + adjusting the bench	*00:36*
2 Set 1	*40:34*
3 Set 2 Part 1 beginning	*9:47*
4 Scolding the Audience	*1:56*
5 Set 2 Part 2 conclusion	*17:07*
6 In Love In Vain	*4:17*
7 All the Things You Are (J. Kern-O. Hammerstein)	*7:34*

TT 81:55 without track 4 79:59

19821107 Keith Jarrett Solo

Keith Jarrett (p)
November 7th 1982, Usher Hall, Edinburgh, UK

19821206 Keith Jarrett Solo (PA) (fl+++)

Keith Jarrett (p)
December 6th 1982, Orchestra Hall, Minneapolis, MN

1. Speech (02:08)
2. Part I (39:04)
3. Poem / Speech (02:14)
4. Part II (28:31)
5. Encore: Over the Rainbow (5:14)

19821211 Keith Jarrett Solo (SP)

Keith Jarrett (p)
December 11th 1982, Dorothy Chandler Hall,Los Angeles,CA,USA

Jarrett K. Solo
Media: CD-R

Sound quality: A

1. Part 1 (37.00)
2. Part 2 (19.00)
3. Over the rainbow (5.17)

19820000 Keith Jarrett Solo

Keith Jarrett (p)
1982, Wellington, New Zealand

19820000 Keith Jarrett Solo

Keith Jarrett (p)
1982, Auckland, New Zealand

19820000 Keith Jarrett Solo

Keith Jarrett (p)
1982, Christchurch, New Zealand

19820000 Keith Jarrett Solo

Keith Jarrett (p)
1982, Pick-Staiger Concert Hall, Northwestern University, Evanston, IL

1983

19830100 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
January 1983, Power Station, New York, NY

1	Meaning Of The Blues (B. Troup – L. Worth)	9.23
2	All The Things You Are (J. Kern – O. Hammerstein)	7.44
3	It Never Entered My Mind (R. Rodgers – L. Hart)	6.42
4	The Masquerade Is Over (A. Wrubel – H. Magidson)	5.57
5	God Bless' The Child (A. Herzog – B. Holiday)	15.32
6	So Tender (Keith Jarrett)	7.15
7	Moon And Sand (A. Wilder – W. Engvick – M. Palitz)	8.54
8	In Love In Vain (J. Kern – L. Robin)	7.06
9	Never Let Me Go (R. Evans – J. Livingston)	7.49
10	If I Should Lose You (R. Rainger – L. Robin)	8.28
11	I Fall In Love Too Easily (S. Cahn – J. Styne)	5.12
12	Flying, Pt. 1 (Keith Jarrett)	16.03
13	Flying, Pt. 2 (Keith Jarrett)	14.45
14	Prism (Keith Jarrett)	6.31

1-5: Keith Jarrett - Standards, Vol. 1 (ECM (G) 1255)
6-11: Keith Jarrett - Standards, Vol. 2 (ECM (G) 1289)
12-14: Keith Jarrett - Changes (ECM (G) 1276)

19830411 Keith Jarrett Solo

Keith Jarrett (p)
April 11th 1983, **Roy Thomson Hall, Toronto ,CA**

Two sets with one encore ("Over The Rainbow"). Mike L.: "I remember it as a tense show with a number of walk-outs after the first half."

19830412 Keith Jarrett Solo

Keith Jarrett (p)
April 12th 1983, Heinz Hall, Pittsburg, PA

From Mike: "He played 'Somewhere Over The Rainbow' (maybe as a second encore). I remember during what was probably the first encore, where he did a bluesy vamp, the audience started clapping along and, after a while, he stopped playing, clapped along a bit and then said that 'What you are hearing out there is not the same thing as what I am hearing up here.' That got them quiet…"

19830523 Keith Jarrett Solo (BR) (FL+++)

Keith Jarrett (p)
May 23rd 1982, Universal Amphitheatre, Los Angeles, CA

1. *Part I (45:19) [fade out/in during music at 44:20]*
2. *Speech (5:24)*
3. *Part II (34:20)*
4. *I Fall In Love Too Easily (4:18) [end missing]*

19830704 Keith Jarrett Solo (DI)

Keith Jarrett (p)
July 4th 1983, Palais des Congrès, Paris, France

1. Part I (47:53)
2. Part II (35:48)
3. Over The Rainbow (06:16)
4. Blues (05:40)

Audience recording (unknown lineage)

19830706 Keith Jarrett Solo (BR) (fl+++)

Keith Jarrett (p)
July 6th 1983, Bologna, Italy

1. *Part I (45:54) [fade out/in during music at 4:38 and 45:35, end missing]*
2. *Part II (30:50)*
3. *Blues (5.01) Beginning Missing*

19830708 Keith Jarrett Solo (BR) (PA)

Keith Jarrett (p)
July 8th 1983, Arènes, Nîmes, France

1. *Part I (52:41) [beginning missing, cut at 44:18 and 47:50]*
2. *Part II (26:02) [beginning missing?]*
3. *Over The Rainbow (5:51)*
4. *Blues (5:02) [beginning missing]*

CD1: 1. Set: 52:20
1 Title (fade-in) 52:20

CD2: 2. Set: 36:52
2 Title (fade-in) 26:00
3 Encore: Over The Rainbow 5:49
4 Encore: Blues 5:02

19830712 Keith Jarrett Solo (BR) (fl+++)

Keith Jarrett (p)
July 12th 1983, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

1.	Part I	51:37
2.	Part II	27:14
3.	Over The Rainbow	6:07
4.	Blues	5:47 [beginning missing]
		tt 90:49

19830716 Keith Jarrett Solo (fl+++)

Rec. live at "Piazza del Campidoglio", Rome, Italy,
on July 16, 1983 (mics recording) Keith Jarrett,piano

1. Set I	9:36
2. Set II	25:10
3. Over The Rainbow	5:20
Total Time	40:09

19830906-07-08-09-10-11 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 1983, Village Vanguard, New York, NY
Kenneth K.: "The debut of the 'Standards' trio"

19830908 Keith Jarrett Trio (fl+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 1983, Village Vanguard, New York, NY

September 8, 1983, 2nd set

Keith Jarrett - Steinway grand piano
Gary Peacock - bass
Jack DeJohnette - drums

01 Ballad of the sad young man 10:01 (Cuts in on first notes)
02 You and the night and the music 12:14
03 Rider 9:48
04 The Old Country 8:17
05 title 7:25
06In Love in Vain 9:32
07 God bless the child 15:49

19831000 Arvo Pärt

Gidon Kremer (vln) Keith Jarrett (p)
October 1983, Basel-City, Switzerland

1 Fratres (for violin and piano) 11.27

Arvo Pärt: Tabula Rasa (ECM (G) 1275)

19831010 Keith Jarrett with orchestra

SAMUEL BARBER : Concerto

Piano : K. Jarrett

Orchestre Colonne, direction Dennis Russel Davies

Paris , Pleyel, le 10 octobre 1983

19831016 Keith Jarrett Solo

Keith Jarrett (p)
October 16th 1983, Konserthuset, Stockholm, Sweden

19831023 Keith Jarrett Solo (PA)

Keith Jarrett (p)
October 23rd 1983, Concertgebouw, Amsterdam, Netherlands

1 Part 1 (38.25)

2 Over the Rainbow (5.24)

3 I wish I Knew (2.03) (2 false starts , then KJ stops, apparently pissed off about noise)..

19831203 Keith Jarrett Solo

Keith Jarrett (p)
December 3rd 1983, Avery Fisher Hall, New York, NY

19831207 Keith Jarrett Solo (BR)

Keith Jarrett (p)
December 7th 1983, Symphony Hall, Boston, MA

1. *Part I (45:33) [fade out/in during music at 45:03]*
2. *Part II (24:56)*
3. *Applause (0:21)*
4. *Encore I (5:42)*
5. *I Wish I Knew (6:20*)

19830000 Keith Jarrett Solo

Keith Jarrett (p)
1983, Zellerbach Hall, UC Berkeley, Berkeley, CA

19831100 Robert Burns songs vol 5

recorded at Resolution, inc. Chace Mill, Burlington, Vermont

During November,December 1983 and January 1984

Jean Redpath Vocal
Keith Jarrett Piano
The Alcott Ensemble : Elisabeth Clendenning Violin I / Louise Griggs Violin 2
Marylin Johnson Viola / Melissa Brown Violoncello
Ken LaRoche Fl,Alto Fl,Piccolo
Rick Presson Bass
Susan Kynor French Horn
William Storandt timpani
Chorus: Susan Borg soprano / Deborah Felmeth Calhoun alto
Lynn Shevitz soprano and alto / Jim Lienau tenor
Bob peskin bass
David Brubaker Tr / Tina tourin Harp / Bob Peskin Arp 2600 Synthesizer

01 The Lea-rig
02 My Collier Laddie
03 My Nanie o
04 Fragment
05 The Posie
06 The mill, Mill o
07 0, Were I on Parnassus hill
08 The German Lairdie
09 The battle of Sherra-Moor
10 lament of Mary Queen Of Scots
11 You're welcome, Wille Stewart
12 Killiecrrankie

19831203 Keith Jarrett Solo (BR)

December 3, 1983 Avery Fisher Hall, Lincoln Center, New York, NY,USA

19831203 (?) Keith Jarrett Solo (BR)

December 3 (?), 1983 Louise M. Davies Symphony Hall, San Francisco, CA,USA

Kenneth K.: □œStravinsky Piano Concertoâ□□.

Date conflict with New York concert above.

1984

19840107 Keith Jarrett Solo

Keith Jarrett (p)
January 7th 1984, Prefectural Civic Center, Niigata, Japan

19840109 Keith Jarrett Solo

Keith Jarrett (p)
January 9th 1984, Nakano Sun Plaza, Tokyo, Japan

19840111 Keith Jarrett Solo

Keith Jarrett (p)
January 11th 1984, Nakano Sun Plaza, Tokyo, Japan

19840113 Keith Jarrett Solo

Keith Jarrett (p)
January 13th 1984, Nakano Sun Plaza, Tokyo, Japan

19840114 Keith Jarrett Solo

Keith Jarrett (p)
January 14th 1984, Kenmin Hall, Kanagawa, Japan

19840115 Keith Jarrett Solo

Keith Jarrett (p)
January 15th 1984, Citizens' Auditorium, Nagoya, Japan

19840117 Keith Jarrett Solo

Keith Jarrett (p)
January 17th 1984, Simin Kaikan, Nagano, Japan

19840119 Keith Jarrett Solo

Keith Jarrett (p)
January 19th 1984, Sun Palace, Fukuoaka, Japan

19840120 Keith Jarrett Solo

Keith Jarrett (p)
January 20th 1984, Festival Hall, Osaka, Japan

19840122 Keith Jarrett Solo

Keith Jarrett (p)
January 22nd 1984, Hokkaido Kosei Nenkin Hall, Sapporo, Japan

19840123 Keith Jarrett Solo

Keith Jarrett (p)
January 23rd 1984, City Culture Hall, Akita, Japan

19840125 Keith Jarrett Solo +++ (solo set 2)

25 th January 1984 Tokyo (?) , Japan

Keith Jarrett solo

Set I 43:01

Set II 36:00

Encore 1 06:41

Encore 2 05:04

TT 91:21

Keith Jarrett (p)
January 25th 1984, Kanihoken Hall, Tokyo, Japan

1	Solo Tokyo 84 Part 1	42.13
2	Solo Tokyo 84 Part 2	35.57
3	Over The Rainbow (Encore 1)	6.40
4	Solo Tokyo '84 (Encore 2)	4.37

1-4: [2 CD] Keith Jarrett Solo – Tokyo 1984

19840125 Keith Jarrett with orchestra

August 24, 1984 Cabrillo College, Aptos, CA, USA
(Cabrillo Festival of Contemporary Music)
Unknown conductor and Unknown orchestra
Kenneth K.: □œMozart Piano Concerto K488.

19840601-03 Keith Jarrett with orchestra

June 1, 1984 Funkhaus Halberg, Saarbrucken, Germany
(Musik des 20. Jahrhunderts) -
Joachim Schall (violin), Rundfunk Sinfonieorchester Saarbrucken (orchestra), and Dennis Russel Davis (director)
Pieces played: Suite for Solo Violine, Solo Klavier und kleines Orchester□□ (Lou Harrison) and □œKonzert fur Klavier mit BlÃ¤seroktettbegleitungâ□□ (Colin McPhee).
Joachim Schall played durting the Lou Harrison piece only.

Incomplete information about the concert (excerpt from Google cache): □œBei zwei Konzerten erlebte das Festival einen bisher ungekannten Ansturm. Dirigent Dennis Russel Davis hatte nicht nur seine komponierenden Freunde Lou Harrison und William Bolcom eingebracht â□“ als weitaus folgenreicher erwies sich seine Einladung an die Piano-Kultfigur Keith Jarrett. Als Jarrett im ersten Orchesterkonzert im Funkhaus Halberg in Werken von Lou Harrison und Colin McPhee mitspielte, mussten einige Fans das Ganze vom Flur aus verfolgen, denn die KapazitÃ¤ten des groÃŸen Sendesaals reichten nicht aus. Und auch der Ansturm aufs zweite Orchesterkonzert war groÃŸ: hier trat Jarrett als Solist in Samuel Barbers Klavierkonzert auf. Ob seine Fans allerdings in â□¦

June 3, 1984 Congresshalle, Saarbrucken, Germany
(Musik des 20. Jahrhunderts) - Rundfunk Sinfonieorchester Saarbrucken (orchestra) and Dennis Russel Davis (director) Piece played:
â□œKlavierkonzert Op. 38â□³ (Samuel Barber).

19841008 Keith Jarrett Solo

Keith Jarrett (p)
October 8th 1984, Konserthuset, Stockholm, Sweden

1	D. Scarlatti: Sonata f-minor K 481
2	D. Scarlatti: Sonata D-major K534
3	J. S. Bach: French Suite No. 5 G-major BWV 816
4	C. P. E. Bach: Würtemberg-Sonata No. 1 a-minor
5	L. van Beethoven: Sonata No. 8 c-minor "Pathétique" op. 13
6	D. Shostakovich: Prelude and Fugue e-minor from 24 Preludes and Fugues op 87

19841020 21 23 25 26 Keith Jarrett Solo (BR)

October 20, 1984 Louise M. Davies Symphony Hall, San Francisco, CA,USA
October 21, 1984 Dorothy Chandler Pavilion, Los Angeles, CA, USA -
October 23 (?), 1984 Orchestra Hall, Minneapolis, MN, USA
October 25 (?), 1984 Symphony Hall, Boston, MA, USA
November 11(Sunday) , 1984 Kennedy Center, Washington, DC, USA

Kenneth K.: □œall concerts Same program as Stockholm□ □

19841100 Keith Jarrett Solo

Keith Jarrett (p)
November 1984, Eastman School of Music, Rochester, New York, NY, USA

Solo concert, Q&A interview with students, and Bartok recital.

19841218 Keith Jarrett Trio (PA) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
December 18th 1984, Massey Hall, Toronto, ON, Canada

1. I Fall in Love Too Easily (12.29)
2. So Tender (14.37)
3. Rider (10.28)

19840000 Keith Jarrett

Keith Jarrett (p) ???
1984, Sidney, Australia

19850100 Keith Jarrett With Orchestra

Keith Jarrett (p) New Japan Philharmonic Orchestra, Yoshikazu Tanaka (dir)
January 1985, Kanihoken Hall, Tokyo, Japan

1	Konzert Fur Klavier und Orchester, No. 23 A Dur K.488

Keith Jarrett - Tokyo Music Joy '85-'87 (VideoArts Music (J))

19850130 Keith Jarrett with Orchestra

Keith Jarrett (p) Koichiro Harada (violin) Hiroshi Shibayama (oboe) Kazuyoshi Akiyama (cond) and New Japan Philharmonic
January 30th 1985, 1st Tokyo Music Joy, Kanihoken Hall, Tokyo, Japan

1	J.S. Bach: Französische Suiten
2	K. Jarrett: Sonata for Violin and Piano
3	K. Jarrett: Adagio for Oboe and String Orchestra
4	K. Jarrett: Elegy for Violin and String Orchestra
5	B. Bartók: Piano Concerto No.3

19850201 Keith Jarrett with Orchestra

Keith Jarrett (p) Chick Corea (p) Kazuyoshi Akiyama (cond) and New Japan Philharmonic
February 1st 1985, 1st Tokyo Music Joy, Kanihoken Hall, Tokyo, Japan

1	W.A. Mozart: Konzert für Klavier und Orchester No.23 A dur K.488
2	W.A. Mozart: Konzert für Klavier und Orchester No.20 D moll K.466
3	W.A. Mozart: Konzert fur 2 Klaviere und Orchester Es dur K.365

19850202 Keith Jarrett with Orchestra

Keith Jarrett (p) Chick Corea (p) Kazuyoshi Akiyama (cond) and New Japan Philharmonic
February 1st 1985, 1st Tokyo Music Joy, Nova Hall, Tsukuba, Japan

19850205 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 5th 1985, Yubin-Chokin Hall, Tokyo, Japan

19850206 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 6th 1985, Hamamatsu Citizen Hall, Hamamatsu, Japan

19850207 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 7th 1985, Nagoya Citizens' Auditorium, Nagoya, Japan

19850209 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 9th 1985, Kosei Nenkin Hall, Osaka, Japan

19850210 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 10th 1985, Kyushu Kosei Nenkin Hall, Kokura, Japan

19850212 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 12th 1985, Miyagi Prefectural Auditorium, Miyagi, Japan

19850213 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 13th 1985, Taira Citizens' Hall, Taira, Japan

19850214 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 14th 1985, Ibaraki Prefectural Culture Center, Ibaraki, Japan

19850215 Keith Jarrett Trio +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 15th 1985, Kosei Nenkin Hall, Tokyo, Japan

1	I Wish I Knew	12:29
2	If I Should Lose You	14:37
3	Late Lament	10:28
4	Rider	17:01
5	It's Easy To Remember	8:49
6	So Tender	9:18
7	Prism	11:11
8	Stella By Starlight	13:53
9	God Bless' The Child	7:47

1-9: Keith Jarrett - Standards (VideoArts Music (J))

1	I Wish I Knew			
2	If I Should Lose You	/ Late Lament	(at 8:25)	19:43
4	Rider	14:04		
5	It's Easy To Remember	7:18		
6	So Tender			
7	Prism	15:15		
8	Stella By Starlight	10:41		
9	God Bless' The Child	16:52		
10	Encore - Delaunay's Dilemma			

19850216 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 16th 1985, Aomori City Cultural Hall, Aomori, Japan

19850218 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 18th 1985, Hokkaido Kosei Nenkin Hall, Sapporo, Japan

19850220 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 20th 1985, Hachinohe City Auditorium, Hachinohe, Japan

19850308-24 Keith Jarrett Solo (PA)

Keith Jarrett (p)
Toronto bach 300Festival

1	Interview	0:24
2	Italian Concerto (allegro)	3:26
3	French Suite no. 3 – Sarabande	2:11

19850322 Keith Jarrett Solo

Keith Jarrett (p)
March 22nd 1985, Avery Fisher Hall, New York, NY, USA

Keith played compositions by Bach, Handel, and Domenico Scarlatti.

1985050600 Keith Jarrett Solo

Keith Jarrett (recorder, fl, tabla, ss, g, p, glockenspiel, saz, perc, voice)
May-June 1985, Cavelight Studios, NJ

1	Spirits 1	5.07
2	Spirits 2	1.37
3	Spirits 3	8.04
4	Spirits 4	5.56
5	Spirits 5	4.10
6	Spirits 6	1.58
7	Spirits 7	7.09
8	Spirits 8	4.52
9	Spirits 9	5.12
10	Spirits 10	3.27
11	Spirits 11	2.36
12	Spirits 12	4.47
13	Spirits 13	5.09
14	Spirits 14	3.06
15	Spirits 15	2.26
16	Spirits 16	2.10
17	Spirits 17	2.57
18	Spirits 18	6.20
19	Spirits 19	4.50
20	Spirits 20	5.13
21	Spirits 21	4.21
22	Spirits 22	3.08
23	Spirits 23	4.04
24	Spirits 24	3.02
25	Spirits 25	2.18
26	Spirits 26	6.12

Keith Jarrett - Spirits (ECM (G) 1333/34)

19850701 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 1st 1985, Palais des Congrès, Paris, France

1. *I Didn't Know What It Was (9:42) [music starts abruptly at 0:09]*
2. *I Wish I Knew (8:12)*
3. *If I Should Lose You (10:22)*
4. *I Fall In Love Too Easily (7:48)*
5. *God Bless The Child (14:05) [fade out/in at 8:45]*
6. *Applause (0:15)*
7. *Last Night When We Were Young (6:36) [cut at 6:13 during bass tuning]*
8. *The Wrong Blues (9:34)*
9. *All The Things You Are (9:25)*
10. *It's Easy To Remember (6:11)*
11. *Delaunay's Dilemma (7:59) [end missing]*

19850702 Keith Jarrett Trio (BR) (Fl+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 2nd 1985, The Palais Des Congres, Studios De La Grande Armee, Paris, France

1	Stella By Starlight (N. Washington – V. Young)	11.14
2	The Wrong Blues (A. Wilder – W. Engwick)	8.03
3	Falling In Love With Love (R. Rodgers – L. Hart)	8.41
4	Too Young To Go Steady (H. Adamson – J. McHugh)	10.10
5	The Way You Look Tonight (D. Fields – J. Kern)	9.31
6	The Old Country (C. Lewis – N. Adderley)	6.36

1-6: Keith Jarrett - Standards Live (ECM (G) 1317)

The Complete Concert :

1. *Bass tuning (0:22)*
2. *Stella By Starlight (11:23)*
3. *The Wrong Blues (8:10)*
4. *Falling In Love With Love (8:48)*
5. *I Wish I Knew (13:54)*
6. *Bass tuning (0:21)*
7. *It's Easy To Remember (9:27)*
8. *Rider (13:28)*
9. *Too Young To Go Steady (10:12)*
10. *The Way You Look Tonight (7:51*

19850704 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 4th 1985, Rocca Brancaleone, Ravenna, Italy

1. *If I Should Lose You (8:57) [a few seconds missing at the beginning]*
2. *Old Folks (12:05)*
3. *Too Young To Go Steady (12:51)*
4. *I Fall In Love Too Easily (6:06)*
5. *Rider (12:25) [fade out/in during music at 6:05]*
6. *I Should Care (16:15)*
7. *Woody ,n'You (12:09)*
8. *If I Should Lose You (8:39)*

19850705 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 5th 1985, Ravenna, Italy

19850710 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 10th 1985, Montreux Jazz Festival, Casino, Montreux, Switzerland

Disc I

1. Falling in Love with Love (10:25)
2. Old Folks (11:53)
3. I Didn't Know What Time It Was (10:02)
4. In Your Own Sweet Way (19:20)

Disc II

1. Late Lament (11:52)
2. The Old Country (11:57)
3. Straight, No Chaser (8:51)
4. I Should Care (7:21)
5. God Bless the Child (14:23)

19850712 Keith Jarrett Trio (BR) (di) (fl+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 12th 1985, North Sea Jazz Festival, Den Haag, Netherlands

The trio played two sets on the 12th, the first at 19.00, the second at 20.30.

1. *I Didn't Know What Time It Was (b) / My Ship (27:37)*
2. *God Bless The Child (16:52)*
3. *So Tender (12:00)*
4. *Late Lament (10:26)*
5. *Falling In Love With Love (7:07)*
6. *I Wish I Knew (10:23)*
7. *You And The Night And The Music (8:21) [fade out/in during music at 4:13]*
8. *The Way You Look Tonight (6:41)*
9. *Old Folks (10:59)*

1. I Didn't Know What Time It Was (b) / My Ship 31:37
2. God Bless The Child 16:39
3. So Tender 11:45 >
4. Late Lament 10:16
5. Falling In Love With Love 07:00
6. It's easy to remember 6:05
8. I Wish I Knew 10:22
9. You And The Night And The Music 8:18 [fade out/in during music at 4:13]
10 The Way You Look Tonight 6:24
11. Old Folks 10:33

tt 118:59

19850715 Keith Jarrett Trio (PA) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Grand Théâtre de Fourvière, Lyon, France
July 15th 1985, Lyon, France

RBD

1	Come Rain Or Come Shine	10.34
2	Skylark	9.32
3	You And The Night And The Music	17.59
4	track 4	6.42
5	In Your Own Sweet Way / Extension	23.24
6	Golden Earrings	10.29
7	My Ship	11.32
8	The Meaning Of The Blues [fades out at the very very end)	9.06

[2CD] Keith Jarrett Trio – Lyon 1985

19850717 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 17th 1985, Salon de Provence, Château de l'Empéri, France

19850718 Keith Jarrett Trio (SP) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 18th 1985, San Sebastian Jazz Festival, San Sebastian, Spain

Jarrett K. Trio
Media: Tape, CD-R and Video
Duration: (92, video 180 minutes, with many breaks)
Sound quality:
Video quality: B
Source: television broadcast

1. Some day my prince will come
2. Nancy with the laughing face
3. Meaning of the blues
4. Fascinating rhythm
5. Skylark
6. Golden earrings
7. God bless the child
8. If I should loose you
9. I wish I knew
10. Ballad of the sad young man/Extension
11. Track XI
12. Track XII
13. Late lament
14. The way you look tonight

19850719 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 19th 1985, San Sebastian Jazz Festival, San Sebastian, Spain

Sound quality: B+ Source. TV

1. Someday My Prince Will Come (9:53)
2. Fascinating Rhythm (10.18)
3. Meaning Of The Blues (10:54)
4. Skylark (6:30)
5. Golden Earring (8:56)
6. God Bless The Child (15:54)
7. I Wish I Knew (7:49)
8. So Tender (beg.) (1:09)

19850723 Keith Jarrett Trio (BR) +++ (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 23rd 1985, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

1. *Falling In Love With Love (7:52) [a few seconds missing at the beginning]*
2. *Someday My Prince Will Come (8:12)*
3. *Late Lament (7:38)*
4. *Rider (10:11)*
5. *You And The Night And The Music (11:41)*
6. *I Wish I Knew (6:56)*
7. *Stella By Starlight (9:48)*
8. *Skylark (6:21)*
9. *I Fall In Love Too Easily (6:00)*
10. *God Bless The Child (15:00)*
11. *Delaunay's Dilemma (7:46)*
12. *It's Easy To Remember (4:55) [presenter's voice over applause from 4:38 to the end of the track]*
13. *If I Should Loose You (23:04)*

01.Falling in Love with Love (6:09)
02.Someday My Prince Will Come (8:13)
03.Late Lament (7:45)
04.Rider (10:19)
05.You and the Night and the Music ? (11:36)
06.I Wish I Knew (6:48)
07.Stella by Starlight (9:56)
08.Skylark (6:26)
09.I Fall in Love too Easily (6:02)
10.If I should loose you (22:41)
11.God Bless the Child (15:17)
12.Delaunay's Dilemma [encore](7:51)
13.It's Easy to Remember, so hard to forget (4:41)

19850726 Keith Jarrett Trio (BR) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 26th 1985, Montpellier, France

1. *Stella By Starlight (7:57)*
2. *Instruments tuning, whistling, and booing (2:08) [presenter's voice over applause from 1:50 to the end of the track]*
3. *You And The Night And The Music (5:35) [presenter's voice over applause from 5:33 to the end of the track]*
4. *Two Degrees East, Three Degrees West (9:18) [presenter's voice over applause from the beginning of the track to 0:09]*
5. *Instruments tuning (1:26)*
6. *The Song Is You (7:01)*
7. *Instruments tuning (0:54)*
8. *Autumn Leaves (5:39)*
9. *Ragtime piece (2:58) [presenter's voice over applause from 2:50 to the end of the track*

19850921 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 21st 1985, Kennedy Center, Washington, DC

19850927 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 2th 1985, Zellerbach Hall, UC Berkeley, Berkeley, CA, USA

19850928 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 28th 1985, Beverly Theatre, Los Angeles, CA, USA

19851024 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 24th 1985, Chapiteau de la PÃpiniere, Nancy, France
(Nancy Jazz Pulsations)

19851027 Keith Jarrett Trio (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 25th –27th (?) 1985, Jazz Jamboree, Kongresowa Hall, Warsaw, Poland

October 27, 1985

1.With a Song in My Heart
2.[Piano tuning]
3.Georgia on My Mind
4.[Applause]
5.Lament / Falling in Love with Love
6.[Applause]
7.Encore I: Two Degrees East, Three Degrees West
8.[Applause / Presenter's voice]
9.Encore II: The Meaning of the Blues*

*Encore II is cut.

19851029 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Konzerthaus, Vienna, Austria

19851030 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kongresshaus, Zürich, Switzerland

19851101 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Palais des Beaux-Arts, Brussels, Belgium

19851103 Keith Jarrett Trio (SP) (mu)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 3rd 1985, Barcelona, Palau de la Musica Catalana,Spain

Jarrett K. Trio
Media: CD-R
Duration: 113

1. Track I
2. Track II
3. Track III

Media: DVD
Video quality: A-
Source: TV

1.	Ballad Of The Sad Young Man
2.	I Should Care
3.	Two Degrees East, Three Degrees West
4.	Late Lament
5.	The Way You Look Tonight
6.	Everything Happens To me
7.	I Wish I Knew
8.	Free Piece
9.	Georgia On My Mind
10	Lament

19851103 Keith Jarrett Trio (PA)

Barcelona,Catalunya,Espana DVD

1. Ballad of the Sad Young Men/Extension (10:44)
2. I Should Care (9:46)
3. Franky and Johnny (9:21)
4. Late Lament (13:55)
5. The Way You Look Tonight (8:56) [cut at 0:01]
6. Everything Happens To Me (10:56)
7. I Wish I Knew/Extension (28:24)
8. Georgia On My Mind (6:44) [end missing

19851105 Keith Jarrett Trio (BR)

Auditorium Maurice Ravel, Lyon, France

19851107 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

Palais des Congrès, Lille, France

19851110 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 10th 1985, Cagliari, Italy

19851111 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 11th 1985, Cagliari, Italy

1. *The Old Country (17:48)*
2. *God Bless The Child (9:43) [a few seconds missing at the beginning, end missing]*
3. *What Is This Thing Called Love (7:16) [a few seconds missing at the beginning, fade out/in during music at 2:42]*
4. *Track 4 (11:59) [a few seconds missing at the beginning, fade out/in during music at 11:09]*
5. *The Masquerade Is Over (9:40)*
6. *Old Folks (3:38) [a few seconds missing at the beginning, end missing]*

19851218 Keith Jarrett Trio +++

Keith Jarrett Trio,Massey Hall,Toronto, Ont.

Keith Jarrett - piano ,Gary Peacock - ac-bass ,Jack DeJohnnette - drums

01. I Fall in Love Too Easily (11:05)
02. ? (5:35)
03. Rider (15:54)

Total Time: 32:35
Sound Quality A+ (FM Master)
From CBC-fm "JazzBeat"(airdate'85/6)

1986

19860130 Keith Jarrett with Orchestra

Keith Jarrett (p) Hakuro Mohri (cello) Masami Nakagawa (flute) Kinshi Tsu-ruta (biwa)
New Japan Philharmonic, Naoto Otomo (cond)
January 30th 1986, 2nd Tokyo Music Joy, U-Port Kanihoken Hall, Tokyo, Japan

According to koinumamusic.com, the following pieces were played: Sacred Ground (For The American Indian) (K. Jarrett) / Improvisation Duo with biwa / Piano Concerto (L. Harrison). According to ecm-records.com, "Sacred Ground (For The American Indian)" is a piece for piano, flute, cello, and clarinet, commissioned by the Chamber Music Society of Lincoln Center, premiered in 1985 at Alice Tully Hall, with Jarrett joined by Paula Robison, Fred Sherry and Richard Stoltzman.
From koinumamusic.com: "In Tokyo in 1986, following a performance of a Lou Harrison piece, Keith Jarrett came back onstage in response to enthusiastic applause and agreed to play an encore. After striking the first chord of a standard tune, Jarrett suddenly remembered that the piano was especially tuned to Harrison's Piano Concerto — a composition which called for the black keys to be tuned in fourths and fifths, the white keys in just intonation. Undaunted, he was able to play a perfect rendition of the standard by spontaneously selecting the "right" keys."

19860130 Keith Jarrett With Orchestra

Keith Jarrett (p) New Japan Philharmonic Orchestra, Naoto Otomo (dir)
January 30th 1986, Kanihoken Hall, Tokyo, Japan

1	Piano Concerto, I Allegro
2	Piano Concerto, II Stampede
3	Piano Concerto, III Largo
4	Piano Concerto, IV Allegro Moderato

1-4: Keith Jarrett - Lou Harrison (Music Masters)

From koinumamusic.com: "In Tokyo in 1986, following a performance of a Lou Harrison piece, Keith Jarrett came back onstage in response to enthusiastic applause and agreed to play an encore. After striking the first chord of a standard tune, Jarrett suddenly remembered that the piano was especially tuned to Harrison's Piano Concerto — a composition which called for the black keys to be tuned in fourths and fifths, the white keys in just intonation. Undaunted, he was able to play a perfect rendition of the standard by spontaneously selecting the "right" keys."

19860131 Keith Jarrett with Orchestra

Keith Jarrett (p) Richard Stoltzman (cl) Chick Corea (p) Eddie Gomez (bass) New Japan Philharmonic, Naoto Otomo (cond)
January 30th 1986, 2nd Tokyo Music Joy, U-Port Kanihoken Hall, Tokyo, Japan

19860205 Keith Jarrett Solo + Kinshi Tsuruta

Keith Jarrett (p) Kinshi Tsuruta (biwa)
February 5th 1986, Symphony Hall, Osaka, Japan

According to koinumamusic.com, the biwa is a Japanese traditional instrument.

19860316 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 16th 1986, Avery Fisher Hall, New York, NY

1. *Someday My Prince Will Come (9:17) [a few seconds missing at the beginning]*
2. *If I Should Lose You (16:26)*
3. *Late Lament (11:01)*
4. *Track 4 (5:21) [beginning missing]*
5. *Bass tuning (0:25)*
6. *It's Easy To Remember (5:30)*
7. *In Your Own Sweet Way (12:20)*
8. *I Wish I Knew (14:36)*
9. *All The Things You Are (9:03)*
10. *Georgia On My Mind (9:54)*
11. *My Funny Valentine (17:41)*

19860318 Keith Jarrett Trio (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 18th 1986, Symphony Hall, Boston, MA

Disc I / Set I

1.[Applause > Instruments tuning] (01:37)
2. Stella By Starlight (11:44)
3. Unknown title (09:01)
4. My Ship (07:35)
5. You And The Night And The Music (15:02)

Disc II / Set II

1.[Applause > Instruments tuning] (00:45)
2. Golden Earrings (06:11)
3. Lament (09:27)
4. Straight, No Chaser (13:34)
5. I Remember Clifford (07:28)
6. Encore: God Bless The Child (07:28)

19860701 Keith Jarrett Trio (BR) (Di) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 1st 1986, Teatro Romano, Verona, Italy

1. *In Your Own Sweet Way (10:21)*
2. *It's Easy To Remember (9:55)*
3. *Track 3 (10:48)*
4. *I Didn't Know What Time It Was / My Ship (9:00)*
5. *Golden Earrings (9:09)*
6. *Someday My Prince Will Come (12:00)*
7. *Meaning Of The Blues (9:16)*
8. *All The Things You Are (8:56)*
9. *Two Degrees East, Three Degrees West (8:21) [a few seconds missing at the beginning?]*
10. *I Remember Clifford (8:01)*

19860703 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 3rd 1986, Lugano, Switzerland

1. *My Funny Valentine (11:23)*
2. *Old Folks (10:35)*
3. *All The Things That I Love (26:34)*
4. *I Fall In Love Too Easily (6:51) [beginning missing]*
5. *Straight No Chaser (9:34)*

01. unknown title 11:19
02. unknown title 36:58
03. unknown title 16:22
04. straight, no chaser 09:34

19860706 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 6th 1986, Blue Danube Jazz Summit, Hollabrunn, Austria

19860708 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Teatro Nazionale, Milan, Italy

19860709 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 9th 1986, Cannes, France

1. *My Funny Valentine (12:31)*
2. *Someday My Prince Will Come (8:10)*
3. *The Song Is You (9:42)*
4. *Things Ain't What They Used To Be (10:53)*
5. *Bass tuning (0:51)*
6. *When I Fall In Love (7:48)*
7. *I Should Care (8:31)*
8. *I Wish I Knew (12:25)*
9. *Applause (0:15)*
10. *You And The Night And The Music (9:51)*

19860711 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 11th 1986, Théâtre Antique, Vienne, France

19860713 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 13th 1986, Philharmonie,gasteig,, Munich, Germany

1	My Funny Valentine (R. Rodgers – L. Hart)	10.50
2	Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)	10.24
3	When I Fall In Love (V. Young – E. Heyman)	8.22
4	The Song Is You (J. Kern – O. Hammerstein)	17.33
5	Come Rain Or Come Shine (H. Arlen – J. Mercer)	10.06
6	Late Lament (Paul Desmond)	8.40
7	You And The Night And The Music (Schwartz-Dietz)	
	Extension (Keith Jarrett)	
	Intro (Keith Jarrett)	
	Someday My Prince Will Come (Churchill-Morey)	19.08
8	Billie's Bounce (Charlie Parker)	9.06
9	I Remember Clifford (Benny Golson)	4.14

1-9: Keith Jarrett - Still Live (ECM (G) 1360/61)

19860716 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Spor ve Sergi Sarayi, Istanbul, Turkey
(Istanbul International Jazz Festival)

19860719 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 19th 1986, Royal Festival Hall, London, UK

19860700 Keith Jarrett Solo

Keith Jarrett (clavicord)
Tonstudio Bauer, Ludwigsburg, West Germany, July, 1986

Book Of Ways: The Feeling Of Strings

1	No. 1 (K. Jarrett)	9.08
2	No. 2 (K. Jarrett)	3.41
3	No. 3 (K. Jarrett)	4.03
4	No. 4 (K. Jarrett)	4.54
5	No. 5 (K. Jarrett)	2.58
6	No. 6 (K. Jarrett)	4.09
7	No. 7 (K. Jarrett)	3.36
8	No. 8 (K. Jarrett)	5.35
9	No. 9 (K. Jarrett)	5.02
10	No. 10 (K. Jarrett)	3.35
11	No. 11 (K. Jarrett)	6.16
12	No. 12 (K. Jarrett)	4.08
13	No. 13 (K. Jarrett)	4.38
14	No. 14 (K. Jarrett)	7.13
15	No. 15 (K. Jarrett)	5.48
16	No. 16 (K. Jarrett)	7.37
17	No. 17 (K. Jarrett)	3.56
18	No. 18 (K. Jarrett)	7.18
19	No. 19 (K. Jarrett)	5.38

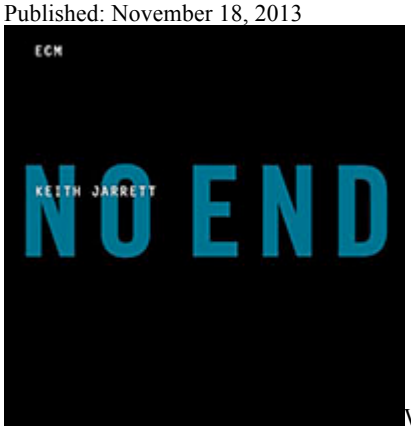
1-19: Keith Jarrett - Book Of Ways (ECM (G) 1344/45)

19860000 Keith Jarrett Solo

Cavelight Studios, NewJersey

Keith Jarrett: No End

By
JOHN KELMAN,
Published: November 18, 2013



When Keith Jarrett released *Spirits* in 1986 on his longstanding/exclusive label, Germany's ECM Records, this two-disc home recording—featuring the pianist on a multitude of instruments in addition to his main axe, including a bevy or recorders and flutes, guitar, saz and percussion—came out of the blue to his legion of fans while, at the same time, not representing a total surprise. After all, at this point in time, the musically voracious Jarrett was busy recording and touring with his then-nascent Standards Trio; delivering epic solo piano performances like *Concerts: Bregenz/Munich*—first released in 1981 but finally issued on CD in its entirety for the first time concurrent with this release; and was looking to other instruments for improvisational grist, as he did with church organ on 1979's *Hymns/Spheres* (another recent reissue in complete form) and harpsichord on 1986's *Book of Ways*.

But even those accomplishments did not represent the sum total of Jarrett's breadth since coming to ECM with the 1972 solo piano album that shook the world, *Facing You*. In addition, the pianist led two now-legendary bands in the '70s, each with their own separate repertoires, largely penned by the pianist: his American Quartet with Dewey Redman, Charlie Haden and Paul Motian; and the European "Belonging" Quartet that, with Jan Garbarek, Palle Danielsson andJon Christensen, was recently heard on 2012's stellar archival unearthing, Sleeper—Tokyo, April 16, 1979. Jarrett was also composing classical music as early as 1974's *In the Light* (1974) while performing classical music written by others, including then-ECM newcomer, Estonian composerArvo Part's *Tabula Rasa* (1984).

A lot has changed since those halcyon days, however: Jarrett, since being taken down for a number of years in the mid-'90s with Chronic Fatigue Syndrome, has largely reduced his regular work to just two contexts: the Standards Trio, last heard earlier this year on *Somewhere*; and solo performances like *Rio* (2011)—though he did return to classical performance earlier this year with the wonderful *Bach: Six Sonatas for Violin and Piano* (2013), featuring violinist Michelle Makarski.

Even so, Jarrett's overall musical purview has shrunken considerably over the years; while he asserts, quite correctly, that improvisation is a form of composition, he still has not put pen to paper and formally composed any new music for more than three decades; while his current activities can certainly be considered as more than enough, there remain those in his fan base who would love to see him turn back to writing the kind of music he did for his two 1970s quartets. If artists' activities can only be measured—by their fans, that is—by what they choose to release and perform in concert, then as brilliant as he remains as both an in-the-moment drawer of music from the ether with his solo shows and as a similarly unfettered interpreter of the Great American Songbook and jazz standards both well-known and obscure, then the Jarrett of the new millennium has become, if not in content, then certainly predictable in form.

Which makes the release of another unearthed piece of archival music, *No End*, something of a surprise—or, perhaps, it should be not so much of one.

Recorded just a year after *Spirits*, in 1986—and again at Jarrett's home studio ("Cavelight Studios") in New Jersey—*No End* bears some comparison to its predecessor. Like *Spirits*, the pianist does play his primary axe, but it's far from his main one; instead, *No End*'s dominating instruments are electric guitars, bass and drums, along with some percussion, recorder and voice. *Electric?!?!?* some of you might say? Drums? From Keith Jarrett?

Well, while he has long been vocal about not liking electric *keyboards*, Jarrett has never come out against other instruments of the plugged-in variety, and it's important to remember that, while the majority of his career has been in the acoustic world, he is still a child of the '60s; he even performed Bob Dylan's "My Back Pages" on his 1968 live trio recording, *Somewhere Before*(Vortex), and Joni Mitchell's "All I Want" on the studio date with the same group, *The Mourning of a Star* (Atlantic, 1971). Just because his preferences lean to the acoustic side when it comes to piano, is it a reasonable assumption that the same applies across the board?

Clearly not, based on *No End*. And for those who thought they knew Jarrett, a warning: when you read, on a Keith Jarrett record, "Producer's Note: Play this music LOUD," well, you know this ain't Kansas you're in anymore.

The very electric nature of *No End* makes it a very different beast than *Spirits*, although there's a certain spirituality to both that does, at least, make them distant cousins. Most of *No End*'s twenty, Roman-numbered tracks are based around either vamps or, as in the case of the Phrygian "I," very simple chord progressions. Jarrett is clearly not as accomplished an instrumentalist here as he is on piano; though he turns out to be a surprisingly good drummer, on electric guitar he clearly commands some language, but is not always successful at actually articulating it. Still, there's something intrinsically charming about being a fly on the wall of Jarrett's home studio, where he plays music for nobody but himself, and explores avenues that are about as far away as can be imagined from the music that's garnered him his reputation as one of the most significant jazz pianists of the past half century.

It's a true mixed bag, with plenty of layering done by bouncing tracks between two two-track cassette decks (meaning a lot of hiss). Based on Jarrett's guitar and bass parts, and with his in-the-weeds singing, "V" *could* be something sourced from the Caribbean, but his straightforward, four-to-the-bar drumming keeps it situated a little farther north. "VI," on the other hand, is more outré, Jarrett's background guitar chords revealing that earlier-referenced broader language, even if his single-note work feels a little more rudimentary and his bends are those of someone for whom guitar is clearly not a primary instrument.

And who would ever have expected Keith Jarrett of the mid-'80s to create music that actually*rocks*, is at times sloppily funky and elsewhere, with Jarrett's tablas and hand percussion, approaches a kind of meditative world music?

The music of *No End* is ultimately incidental to its real value: evidence that there was a time when Jarrett was far less sedentary in his ways; perhaps even more importantly, however, that after nearly 30 years, Jarrett has chosen to release these recordings also reveals something important about where he is *now*. Not that anyone has to worry about showing up to a Jarrett show to find him with the "beautiful deep red Gibson solid body" of the recording strapped on, but there's something revealing In his brief liner notes, when he says, ..." somehow something happened during these days in the '80s that won't ever be repeated. I had wanted to record on drums most of my life, and when I got the tape out recently, I thought I'd better run with it."

While it's up for discussion as to whether or not it's possible to attain some of the milestones we achieve when we're younger—there are certainly artists who, in their sixties and seventies, are consistently putting out the best music of their career. *No End* may well not be Jarrett at his best—even nearly three decades ago in 1986—but it *is* proof positive that assumptions—even those with solid empirical support—are rarely complete truths. Jarrett may have spent the better part of his long career honing the possibilities of a single instrument within a largely singular genre, but his interests clearly reach farther afield. Hard though it may be to believe, nestled within Jarrett the jazz interpreter and spontaneous composer is Jarrett the rock-edged instigator, polyrhythmic explorer and folkloric investigator.

No End is a decidedly and surprisingly lo-fi recording from the normally pristine ECM. But for the window that these 92 minutes open into what were, at the time, some of Jarrett's private inspirations, *No End* may not be a great record, but it *is* an important one.

Another revue :

by ***S. Victor Aaron***

Coming from a very prominent jazz and classical pianist who famously disparaged modern, plugged-in instruments at the height of the fusion era, this is quite a revelation.

No End brings into the public realm recordings Keith Jarrett made in his small private studio back in 1986. On it, Jarrett played all the instruments: electric guitars, Fender bass, drums, percussion, table, vocals and, yes, piano. But, very little piano. In his self-written liner notes he confesses a love for drums and guitar that exceeds his bread-and-butter piano. It also leaves the listener with a most unlikely instruction, considering the source:

"Play this music LOUD, especially tracks 2 to 20, since many inner details will be lost at lower volumes."

Getting advice like that from **the mastermind behind *The Köln Concert*** is akin to getting a viewer discretion warning at the beginning of a *Mr. Rogers' Neighborhood* show.

Admittedly, I got no vibe at all from my first listen of *No End*. There are no fully developed melodies, just a series simple vamps – twenty in all spanning 93 minutes — that quickly get rote. Every tune features Jarrett's lead guitar, which is competent but ultimately, it's noodling that can't hold ones interest for any length of time. A few times I think I noticed where he missed a beat. And the arrangements from song to song don't vary much, making them sound alike. (For what it's worth, I have no idea why track 1 didn't necessarily have to be played "LOUD").

The second time around I followed Jarrett's advice and put a closer ear to it, and that's where I found some virtues, too. He dubbed in all the parts using relatively primitive recording equipment in a cramped studio without the help of someone in the control room while he performed, but somehow he pieced together well-integrated syncopations. No instrument sounds overly dominant or tepid in the mix. Every instrument has a well-defined role.

And though he effuses about the drums and guitar in his notes, it's Jarrett's bass playing that sounds the most proficient; it acts almost as a third guitar devising harmonic shapes often more intriguing than the riffs.

So what style of music does Electric Keith Jarrett play? It's not jazz, that's for certain. The percussion and drums are often quasi-tribal, with some Latin, African and when he also plays the tabla, Indian influences seep in, too. He discreetly employs background, wordless vocals to construct subtle drones, or even something similar to Indian raga when coupled with the tabla. The melodies, err, *riffs* can loosely be described as rock, the 60s and 70s kind. There's a vaguely Santana or Allman Brothers feel to most of these tunes, a similarity that can also be attributed to the very informal way the songs were conceived, like rock was at the turn of the 70s. Essentially, Jarrett was having a jam session with himself.

One view of this record could be that Jarrett forced himself out of his normal comfort zone and handcrafted a record that in some ways is a freer expression than even some of the avant-garde leaning recordings he made with Charlie Haden, Paul Motian and Dewey Redman about fifteen years earlier.

A more cynical view is that *No End* is just him knocking around in his home studio in his spare time with half-baked ideas performed with instruments he hadn't mastered well enough to make a living playing and belatedly decided to hawk these demos to his fans by embellishing its significance as valuable insight into the workings of his eccentric but sometimes brilliant musical mind.
The truth probably lies somewhere between these two views. If *No End* was even a little essential, the tapes wouldn't have sat in a drawer for twenty-five plus years. But taken for what it is — a series of sketches by a talented musician putting himself in unusual situations that he hadn't revealed to us before — it's intriguing enough to fascinate anyone who's already absorbed a good chunk of his massive discography and are ready for something refreshingly different from him but not in **the forgettable *Restoration Ruin* sense**.
Even with all those warts, or perhaps, *because* of them.

19860718 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 18th 1986, Vitoria Jazz Festival, Vitoria-Gasteiz, Spain

19860721 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 21st 1986, Molde International Jazz Festival, Molde, Norway

1. *The Old Country (10:18)*
2. *Georgia On My Mind (9:20)*
3. *Someday My Prince Will Come (6:33)*
4. *St. Thomas (4:14) [end missing]*
5. *The Song Is You (4:48) [end missing*]

19860722 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 22nd 1986, Tivoli, Copenhagen, Denmark

1. *Applause and bass tuning (1:05)*
2. *Falling In Love With Love (9:10)*
3. *Old Folks (14:50)*
4. *I Didn't Know What Time It Was (16:52)*
5. *Applause and drums introduction (1:25)*
6. *Track 6 (25:02) [fade out/in during applause at 24:52]*
7. *Audience noise and bass tuning (0:28)*
8. *Late Lament (10:17)*
9. *Things Ain't What They Used To Be (7:56)*
10. *When I Fall In Love (9:29)*
11. *St. Thomas (7:01) [fade out/in during applause at 6:34]*
12. *I Remember Clifford (6:03)*

19860724 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Le Zénith, Montpellier, France

19860726 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 26th 1986, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

1. *The Song Is You (6:26)*
2. *Things Ain't What They Used To Be (9:52)*
3. *The Masquerade Is Over (9:01)*
4. *Stella By Starlight (8:21) [a few seconds missing at the beginning, presenter's voice over music from the beginning of the track to 0:25 and over applause from 8:05 to the end of the track]*
5. *When I Fall In Love (7:25) [presenter's voice over music from the beginning of the track to 0:05 and over applause from 7:14 to the end of the track]*
6. *Autumn Leaves (5:35) [end missing]*
7. *Georgia On My Mind (7:57)*
8. *Straight No Chaser (4:10)*
9. *Track 3 (19:01) [a few seconds missing at the beginning, end missing]*

Media: 2 CD-R, DVD
Sound quality: B+ for audience recording, A for FM and TV
Source: audience recording (track 1-9), radio broadcast (track 10-14), TV (track 3, 4, 5)

1. My Funny Valentine (12:35)
2. The Song Is You (7:08)
3. Stella By Starlight (8:15)
4. When I Fall In Love (8:18)
5. When I Fall In Love (end) (1:37)
6. Things Ain´t What They Used To Be (8:26)
7. Things Ain´t What They Used To Be (end) (0:57)
8. Autumn Leaves (7:44)
9. The Masquarade Is Over (10:03) Source A

10. My Funny Valentine (12:11)
11. When I Fall in Love (7:15)
12. Autumn Leaves (7:00) Source B

13. Georgia On My Mind (7:55)
14. Straight, No Chaser (4:11) Source C

12. Trio improvisation (18:44), unknown performance

19860700 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 1986, Le Zénith, Paris, France

19860700 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 1986, London, UK

1. *All The Things You Are (6:49)*
2. *My Funny Valentine (8:28)*
3. *It's Easy To Remember (8:22) [presenter's voice over applause from 8:13 to the end of the track]*

4.

19860803 Keith Jarrett with orchestra (BR)

August 3, 1986 Cabrillo College, Aptos, CA, USA
(Cabrillo Festival of Contemporary Music) -
Dennis Russell Davies and Unknown orchestra
Kenneth K.: Lou Harrison Piano Concerto/Dennis Russell Davies conducting.

19860828 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

Salle Rolland-Brunelle, Joliette, QC, Canada
(Festival de Lanaudière)

19861003 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 3rd 1986, Numazu Civic Culture Center, Numazu, Japan

19861005 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 5th 1986, Nagasaki City Public Hall, Nagasaki, Japan

19861007 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 7th 1986, Wakayama Municipal Auditorium, Wakayama, Japan

19861009 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 9th 1986, Yubin-Chokin Hall, Hiroshima, Japan

19861011 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 11th 1986, Shimane Prefectural Assembly Hall, Shimane, Japan

19861013 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 13th 1986, Festival Hall, Osaka, Japan

19861015 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 15th 1986, Kosei Nenkin Hall, Tokyo, Ja-pan

19861016 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 16th 1986, Kosei Nenkin Hall, Tokyo, Japan

19861018 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 18th 1986, Tonami City Culture Hall, Tonami, Japan

19861020 Keith Jarrett Trio +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 20th 1986, Sendai Jazz Festival, Den-ryoku Hall, Sendai, Japan

1	Stella by Starlight	11.11
2	Late Lament	7.05
3	The Meaning of the Blues	7.51
4	You and the Night and the Music	9.29
5	I Remember Clifford	6.17

1-5: [CD] Keith Jarrett Trio – Den-ryoko Hall, Sendai 1986

19861023 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 23rd 1986, Phoenix Plaza, Fukui, Japan

19861026 Keith Jarrett Trio (BR) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 26th 1986, Hitomi Memorial Hall, Tokyo, Japan

1	You Don't Know What Love Is
2	With A Song In My Heart
3	When You Wish Upon A Star
4	All Of You
5	Blame It On My Youth
6	Love Letters
7	Georgia On My Mind
8	You And The Night And The Music
9	When I Fall In Love
10	On Green Dolphin Street
11	Woody'n You

1-11: Keith Jarrett - Standards, II (VideoArts Music (J))

1. *Young And Foolish (8:43)*

1987

870200 Keith Jarrett

Keith Jarrett (p)
February 1987, Cavelight Studio, NJ

Das Wohltemperierte Klavier – Buch I (J.S. Bach)

1-2	Praludium und Fuge C-dur, BWV 846	1.54/1.45
3-4	Praludium und Fuge c-moll, BWV 847	1.46/1.27
5-6	Praludium und Fuge Cis-dur, BWV 848	1.19/2.13
7-8	Praludium und Fuge cis-moll, BWV 849	2.10/4.01
9-10	Praludium und Fuge D-dur, BWV 850	1.14/1.37
11-12	Praludium und Fuge d-moll, BWV 851	1.48/1.55
13-14	Praludium und Fuge Es-dur, BWV 852	4.02/1.40
15-16	Praludium und Fuge es-moll/dis moll, BWV 853	3.31/4.48
17-18	Praludium und Fuge E-dur, BWV 854	1.20/1.09
19-20	Praludium und Fuge e-moll, BWV 855	1.48/0.58
21-22	Praludium und Fuge F-dur, BWV 856	0.58/1.25
23-24	Praludium und Fuge f-moll, BWV 857	2.08/3.30
25-26	Praludium und Fuge Fis-dur, BWV 858	1.25/1.39
27-28	Praludium und Fuge fis-moll, BWV 859	0.55/3.00
29-30	Praludium und Fuge G-dur, BWV 860	0.51/2.41
31-32	Praludium und Fuge g-moll, BWV 861	1.45/1.57
33-34	Praludium und Fuge As-dur, BWV 862	1.17/2.15
35-36	Praludium und Fuge gis-moll, BWV 863	1.14/2.24
37-38	Praludium und Fuge A-dur, BWV 864	1.11/1.54
39-40	Praludium und Fuge a-moll, BWV 865	1.07/4.23
41-42	Praludium und Fuge B-dur, BWV 866	1.19/1.23
43-44	Praludium und Fuge b-moll, BWV 867	2.45/3.34
45-46	Praludium und Fuge H-dur, BWV 868	0.57/1.55
47-48	Praludium und Fuge h-moll, BWV 869	5.22/5.43

1-48: Keith Jarrett - J.S. Bach: Das Wohltemperierte Klavier, Buch I (ECM (G) 1362/63)

870327 Keith Jarrett Solo

Keith Jarrett (p)
March 27, 1987 Avery Fisher Hall, Lincoln Center, New York, NY, USA
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http://www.nytimes.com/1987/03/30/arts/music-keith-jarrett.html
By STEPHEN HOLDEN
Published: March 30, 1987

NEAR the close of his solo piano concert at Avery Fisher Hall on Friday evening, Keith Jarrett somewhat patronizingly congratulated the audience for being attentive to music that was so "difficult." Miles Davis, he explained, once contended that the reason he didn't play many ballads was that he loved to play ballads too much.

These remarks seemed to be Mr. Jarrett's apology for the dearth in his concert of the sort of late-Romantic chromaticism that has established him as the artistic heir of Bill Evans. Only in one brief encore did he let loose with the cascading piano runs springing from a post-Chopin harmonic palette that have made him so popular.

It has been some 15 years since Mr. Jarrett began performing solo improvisatory concerts, and in that time, his style has grown progressively more austere. Instead of long, winding improvisations that flit from style to style, Mr. Jarrett's inventions on Friday tended to be short, self-contained fragments in search of compositional form. The lush harmonic vocabulary of Gabriel Faure, while still a noticeable influence, is now surpassed by the drier style of Erik Satie.

870405 Keith Jarrett Solo

Keith Jarrett (p)
April 5th 1987, Davies Symphony Hall, San Francisco, CA

870411 Keith Jarrett Solo

Keith Jarrett (p)
April 11th 1987, Suntory Hall, Tokyo, Japan

1	Opening (K. Jarrett)	12.51
2	Hymn (K. Jarrett)	4.55
3	Americana (K. Jarrett)	7.10
4	Entrance (K. Jarrett)	2.54
5	Parallels (K. Jarrett)	4.56
6	Fire Dance (K. Jarrett)	8.50
7	Ritual Prayer (K. Jarrett)	7.10
8	Recitative (K. Jarrett)	11.16

1-8: Keith Jarrett - Dark Intervals (ECM (G) 1379)

870412 13 Keith Jarrett Solo (BR)

Keith Jarrett (p) April 12 13 1987, Suntory Hall, Tokyo, Japan

The exact day is unknown. What is certain is that Keith Jarrett played three solo concerts at the Suntory Hall between April 11 and April 14.

870414 Keith Jarrett Solo

Keith Jarrett (p)
April 14th 1987, Suntory Hall, Tokyo, Japan

1	The Night We Called It A Day	7.50
2	I Love You	5.24
3	Things Ain't What They Used To Be	9.14
4	Sound	7.53
5	I Loves You, Porgy	5.35
6	There Is No Greater Love	5.46
7	'Round About Midnight	7.13
8	Solar	7.55
9	Then I'll Be Tired Of You	7.49
10	Sweet And Lovely	4.30
11	The Wind	9.32
12	Do Nothin' Till You Hear From Me?	7.45
13	I Got It Bad And That Ain't Good	4.45
14	Summertime	6.02

1-14: [2 CD] Keith Jarrett - Solo Tokyo 1987

870626 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 26th 1987, Place des Arts, Montréal, QC, Canada

871003 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 3rd 1987, Ruth Eckerd Hall, Clearwater, FL

871008 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 8th 1987, Vanderbilt University, Nashville, TN

871009 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 9th 1987, Lexington, KY

1	Lifeline	11.32

Keith Jarrett - Changeless (ECM (G) 1392)

Only one tune of the concert was included in the album.

871011 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 11th 1987, Dallas, TX

1	Endless	15.32

Keith Jarrett - Changeless (ECM (G) 1392)

Only one tune of the concert was included in the album.

871012 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 12th 1987, Houston, TX

1	Ecstacy	13.00

Keith Jarrett - Changeless (ECM (G) 1392)

Only one tune of the concert was included in the album.

871014 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 14th 1987, Denver, CO

1	Dancing	9.01

Keith Jarrett - Changeless (ECM (G) 1392)

Only one tune of the concert was included in the album.

871016 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Zellerbach Hall, UC Berkeley, Berkeley, CA, USA

871019 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Northwestern University, Chicago, IL, USA

871021 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Flynn Theater, Burlington, VT, USA

871023 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Avery Fisher Hall, Lincoln Center, New York, NY, USA

871025 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Roy Thomson Hall, Toronto, OT, Canada

871027 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Orchestra Hall, Minneapolis, MN, USA

871029 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Eastman Theater, Rochester, NY, USA

871000 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 1987, Canada

871101 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 1st 1987, Ann Arbor, MI

870000 Keith Jarrett

Keith Jarrett (p) (???)
1987, Barcelona, Spain

1988

880407-24 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 4th – 7th 1988, Japan

According to koinumamusic.com, Keith Jarrett played ten concerts with Gary Peacock and Jack DeJohnette in Japan between April 7, 1988 and April 24, 1988.

880407 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 4th – 7th 1988, Japan

880407 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kanagawa Kenmin Hall, Yokohama, Japan

880409 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
City Culture Hall, Hadano, Japan

880411 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Citizen's Hall, Sapporo, Japan

880413 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
City Cultural Center, Koriyama, Japan

880415 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Tokyo, Japan

880417 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Civic Hall, Fukuoka, Japan

880419 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Hiroshima, Japan

880421 Keith Jarrett Trio (pa)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosoinenkin Kaikan,Shinjyuku,Tokyo

1 *Improvisation (25:18)*

880422 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Tokyo, Japan

880424 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Festival Hall, Osaka

88052122 Keith Jarrett With Orchestra

Lucy Stolzmann (vln) Keith Jarrett (p) Robert Hughes (dir) unidentified orchestra
May 21st & 22nd 1988, New York, NY

1 Piano And Small Orchestra: Overture
2 Piano And Small Orchestra: Elegy
3 Piano And Small Orchestra: First Gamelan
4 Piano And Small Orchestra: Aria
5 Piano And Small Orchestra: Second Gamelan
6 Piano And Small Orchestra: Chorale

1-6: Keith Jarrett - Lou Harrison (Music Masters)

19880620 Keith Jarrett Solo

Keith Jarrett (p)
June 20, 1988 (9:30 PM) Ancient Odeum, Patras, Greece (Patras International Festival)

The cost of the ticket was 1.500 drachmas.
I met Keith Jarrett at the soundcheck before the concert, which was very rare in itself as he never allowed any journalists to meet him before any of his concerts. In 1983/4 I started to study the Goldberg Variations and I was intent on playing all 30 variations. Imagine my absolute shock when I heard Keith playing the 28th Variation□□

880623 Keith Jarrett Solo

Keith Jarrett (p)
June 23rd 1988, Palermo, Italy

880624 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Atatürk Kültür Merkezi, Istanbul, Turkey
(Istanbul International Jazz Festival)

8809 14 -18 Keith Jarrett with Orchestra (BR)

Keith Jarrett (p) Christopher Hogwood (conductor) and St. Paul Chamber Orchestra (orchestra)
St. Paul, MN, USA

Mozart Piano Concerto No. 21. One or several concerts.

881017 Keith Jarrett Solo (BR) (di) (+++)

Keith Jarrett (p)
October 17th 1988, Salle Pleyel, Paris, France

1	October 17, 1988 (Keith Jarrett)	38.23
2	The Wind (R. Freeman – J. Gladstone)	6.32
3	Blues (Keith Jarrett)	5.22

1-3: Keith Jarrett - Paris Concert (ECM (G) 1401)

1. *Part I (36:40)*
2. *Audience noise (0:06)*
3. *Part II (37:39)*
4. *Audience noise (0:08)*
5. *Encore I (5:16)*
6. *Audience noise (0:04)*
7. *The Wind (7:04)*
8. *Blues (5:19)*

881022 Keith Jarrett Solo (BR)

Keith Jarrett (p) Brussels, Belgium

881024 Keith Jarrett Solo (fl+++) (DI)

Keith Jarrett (p)
October 24th 1988, Madrid, Spain

1. October 24, 1988 - Set 1	(40:09)
2. October 24, 1988 - set 2	(39:21)
3 encore Over the Rainbow	(06:30)

FM recording (mono)

881111 Keith Jarrett Solo (BR) (+++)

Keith Jarrett (p),november 11th 1988, Avery Fisher Hall, New York, NY

1. *Part I (43:04)*
2. *Part II (36:11) [beginning missing]*
3. *Over The Rainbow (5:58) [a few seconds missing at the beginning]*
4. *Blues (2:07) [end missing*

890110-12 Keith Jarrett Solo

Keith Jarrett (harpsichord)
January 10th-12th 1989, Yatsugatake Kohgen Ongakudoh, Japan

J.S. Bach: Goldberg Variationen BWV 988

1	Aria	2.36
2	Variation I A 1 Clavier	1.17
3	Variation II A 1 Clavier	2.17
4	Variation III A 1 Clavier Canone all'Unisono	2.43
5	Variation IV A 1 Clavier	1.19
6	Variation V A 1 Ovvero 2 Clavier	1.05
7	Variation VI A 1 Clavier Canone Alla Seconda	1.42
8	Variation VII A 1 Ovvero 2 Clavier	1.12
9	Variation VIII A 2 Clavier	1.12
10	Variation IX A 1 Clav Canone Alla Terza	2.23
11	Variation X A 1 Clavier Fughetta	1.06
12	Variation XI A 2 Clavier	1.24
13	Variation XII Canone Alla Quarta	1.47
14	Variation XIII A 2 Clavier	2.58
15	Variation XIV A 2 Clavier	1.20
16	Variation XV A 1 Clav Canone Alla Quinta	2.07
17	Variation XVI A 1 Clav Ouverture	3.10
18	Variation XVII A 2 Clavier	1.16
19	Variation XVIII A 1 Clav Canone Alla Sesta	0.55
20	Variation XIX A 1 Clavier	0.50
21	Variation XX A 2 Clavier	1.15
22	Variation XXI Canone Alla Settima	2.58
23	Variation XXII A 1 Clav Alla Breve	0.54
24	Variation XXIII A 2 Clavier	1.15
25	Variation XXIV A 1 Clav Canone all'Ottava	1.45
26	Variation XXV A 2 Clavier	7.20
27	Variation XXVI A 2 Clavier	1.19
28	Variation XXVII A 2 Clav Canone Alla Nona	1.22
29	Variation XXVIII A 2 Clavier	1.23
30	Variation XXIX A 1 Ovvero 2 Clavier	2.36
31	Variation XXX A 1 Clav Quodlibet	2.09
32	Aria Da Capo	2.35

1-32: Keith Jarrett - J.S. Bach: Goldberg Variations (ECM (G) 1395)

890113 Keith Jarrett Solo

Keith Jarrett (harpsichord)
January 13th 1989, Japan Yatsugatake Kohgen Ongakudoh, Nagano, Japan

890114 Keith Jarrett Solo

Keith Jarrett (harpsichord)
January 14th 1989, Japan Yatsugatake Kohgen Ongakudoh, Nagano, Japan

890117-21 Keith Jarrett Solo

Keith Jarrett (p)
January 17th – 21st (?) 1989, 5th Tokyo Music Joy, Japan

According to koinumamusic.com, Keith Jarrett probably played three or four solo concerts between January 17, 1989 and January 21, 1989.

890119 Keith Jarrett Solo (BR)

Keith Jarrett (p)
January 17th – 21st (?) 1989, 5th Tokyo Music Joy**,** Japan

890120 Keith Jarrett Solo (BR)

Keith Jarrett (p)

January 17th – 21st (?) 1989, 5th Tokyo Music Joy**,** Japan

890225 Keith Jarrett Solo (BR)

Keith Jarrett (p)

february 25th 1989- **Jane Mallett Theatre, Toronto,Ca**

Mike L.: "Goldberg Variations on harpsichord, small theatre, lovely show."

890320 Keith Jarrett Solo (BR)

Keith Jarrett (p)
March 20, 1989 Ferenc Liszt Academy of Music, Budapest, Hungary
(Budapest Spring Festival)
Keith Jarrett played pieces by Purcell, Mozart, Hindemith, and Bartok.

8903220 Keith Jarrett Solo (BR)

Keith Jarrett (p)
March 22, 1989 Ferenc Liszt Academy of Music, Budapest, Hungary
(Budapest Spring Festival) Keith Jarrett played two 40-minute improvised parts.

890325 Keith Jarrett Solo (BR)

Keith Jarrett (p)
March 25th 1989, Teatro Comunale, Florence, Italy

1. *Applause (0:28)*
2. *Part I (47:58) [fade out/in during music at 46:45 and 47:55]*
3. *Part II (28:33)*
4. *Over The Rainbow (7:23)*
5. *All The Things You Are (3:28)*
6. *Blues (4:09) [a few seconds missing at the beginning]*

89040500 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April / May 1989, Chile (???)

A tour in Chile with the trio is mentioned in a letter written by Stephen Cloud to Kunihiko Yamashita on October 7, 1988 (source: "My Experience: My Ferocious Longing" book). I don't know if it eventually happened.

890514 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 16th 1989, Teatro Dom Castro Alves, Salvador,, Brazil

890516 Keith Jarrett trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Teatro Dom Pedro, Rio de Janeiro, Brazil

890517 Keith Jarrett trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Teatro Dom Pedro, Rio de Janeiro, Brazil

890519 Keith Jarrett trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Anhembi, Sao Paulo, Brazil

890700 Keith Jarrett Solo

Keith Jarrett (p)
July 1989, Montréal Jazz Festival Place des Arts, Montréal, QC, Canada

890722 Keith Jarrett Solo (DI)

Keith Jarrett (p)
July 1989, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

Disc I

Applause
1. Applause (0:19)
2. I Loves You Porgy (7:31)
3. I'm In The Mood For Love (6:27)
4. I Love You (3:42)
5. Someone To Watch Over Me (8:10)
6. Everything Happens To Me (6:58)
7. The Wind (8:13)
8. I Should Care (7:24)
9. I Got It Bad and That Ain't Good (7:57)
10. U Dance (5:40)

Disc II

11. Applause (0:32)
12. Sweet And Lovely (5:44)
13. Things Ain't What They Used To Be (6:18)
14. Solar (5:45)
15. Unknown Ballad (2:30)
16. A Nightingale Sang in Berkeley Square (7:06)
17. I'M a fool to want you (3:43)
18. Summertime (10:23)
19. Smiling pause (0:34)
20. Round About Midnight (6:59)
21. Stormy Weather (4:47)
22. Never Never Land (6:29)
Keith Jarrett: solo piano

Audience recording

.

890727-28 Keith Jarrett Solo

Keith Jarrett (p)
July 27th or 28th 1989, Musikland Niedersachsen, Uelzen, Germany

890700 Keith Jarrett Solo

Keith Jarrett (p)
Summer 1989, Paris Jazz Festival, Paris, France

890912 Keith Jarrett duo (PA) (di) +++

Keith Jarrett (p), Gabriel Jarrett

1. Part I (28:49)
2. Part II (4:39)
3. Part III (21:17)
4. Part IV (24:37)

Aerial suite,Nippon SorakaranoJuudan Part 2 LD

891001 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 1st 1989, Palais des Beaux-Arts, Brussels, Belgium

891003 Keith Jarrett Trio (BR) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 3rd 1989, Berwaldhallen, Stockholm, Sweden

1
2
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1-10: [2 CD] Keith Jarrett Trio – Stockholm 1989

1. *Lover Man (13:01)*
2. *The Way You Look Tonight (9:08)*
3. *Ballad Of The Sad Young Men (7:08)*
4. *My Man's Gone Now (15:53)*
5. *When I Fall In Love (7:34)*
6. *The Wrong Blues (12:08) [the first three seconds of this track are from source A]*
7. *All The Things You Are (12:48)*
8. *I Fall In Love Too Easily (8:35)*
9. *Sweet And Lovely (10:35)*
10. *Solar (12:59)* ***FADES OUT TO RADIO ANNOUNCER DURING DRUMS SOLO***

11.

891005 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

Koncertsalen i Tivoli, Copenhagen, Denmark

891007 Keith Jarrett Trio +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 7th 1989, Konserthuset, Oslo, Norway

1	All Of You (Cole Porter)	8.16
2	Little Girl Blue (R. Rodgers – L. Hart)	6.44
3	Just In Time (A. Green – B. Comden – J. Styne)	11.04
4	Old Folks (W. Robinson – D.L. Hill)	10.42
5	Love Is A Many-Splendored Thing (S. Fain – P. Webster)	7.26
6	Dedicated To You (S: Cahn – S. Chaplin – H. Zaret)	12.19
7	I Hear A Rhapsody (Fragos-Baker-Gasparre-Bard)	10.57
8	How About You? (R. Freed – B. Lane)	5.55

1-8: Keith Jarrett - Standards In Norway (ECM (G) 1542)

1. *Lover Man (13:49)*
2. *You Don't Know What Love Is (7:08)*
3. *Smoke Gets In Your Eyes (1:15) [beginning missing]*
4. *U Dance (9:49)*
5. *Summer Night (6:20)*

AUDIENCE RECORDING. PROBABLY SECOND SET AND ENCORE. THE SONGS ON ECM RELEASE MUST BE FROM 1ST SET…

891009 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Royal Festival Hall, London, UK

891011 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Graf-Zeppelin-Haus, Friedrichshafen, Germany

891015 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 15, 1989, Philharmonie, Köln, Germany

1	Lover Man (Davis – Ramirez – Sherman)	13.13
2	I Hear A Rhapsody (Fragos – Baker – Gasparre – Bard)	11.19
3	Little Girl Blue (Rodgers – Hart)	6.05
4	Solar (Davis)	9.32
5	Sun Prayer (Jarrett)	14.15
6	Just In Time (Green – Comden – Styne)	10.07
7	Smoke Gets In Your Eyes (Harbach – Kern)	8.26
8	All Of You (Porter)	8.08
9	Ballad Of The Sad Young Men (Wolf – Landesman)	7.02
10	All The Things You Are (Kern – Hammerstein)	8.57
11	It's Easy To Remember (Rodgers – Hart)	7.08
12	U Dance (Jarrett)	10.46

1-12: Keith Jarrett - Tribute (ECM (G) 1420/21)

891016 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 16th 1989, Philharmonie,Gasteig, Munich, Germany

891018 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 18th 1989, Musikhalle Fabrik, Hamburg, Germany

1	My Funny Valentine (R. Rodgers – L. Hart)	15.58
2	Never Let Me Go (J. Livingston – R. Evans)	7.57
3	All Of You (Cole Porter)	8.42
4	The Cure (Keith Jarrett)	15.35
5	Summer Night (A. Dubin – H. Warren)	7.03
6	Everything Happens To Me (M. Dennis – T. Adair)	20.08
7	I'm A Fool To Want You (Wolf – Herron - Sinatra)	11.28
8	I Remember Clifford (Benny Golson)	5.41
9	You Dance (K. Jarrett)	4.23

1-8: [CD] Keith Jarrett – Standards Live At Fabrik, Hamburg, 1989

891019 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 19th 1989, Kongresshalle Killesberg, Stuttgart, Germany

891021 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 21st 1989, Alte Oper, Frankfurt, Germany

891023 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Palais de la Musique, Strasbourg, France

891025 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 25th 1989, Metz, France

1. *The Masquerade Is Over (11:37)*
2. *Track 2 (13:34)*
3. *I Fall In Love Too Easily (4:38)*
4. *Woody'n You (7:36)*
5. *My Funny Valentine (7:19) [beginning missing]*
6. *All Of You (7:24)*
7. *When I Fall In Love (4:27)*
8. *Partners (10:46)*
9. *The Cure (9:40)*
10. *Things Ain't What They Used To Be (12:30) [beginning missing]*

891028 Keith Jarrett Trio (BR) +++(primi 5)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 28th 1989, Théâtre des Champs-Elysées, Paris, France

1	12.50
2	19.15
3	6.24
4	7.42
5	5.58

[CD] Keith Jarrett Trio – Paris 1989

1. *Lover Man (12:50)*
2. *I'm A Fool To Want You (19:34)*
3. *Little Girl Blue (6:57)*
4. *All Of You (8:33) [cut at 4:52]*
5. *Ballad Of The Sad Young Men (5:11)*
6. *Bass tuning (0:22)*
7. *I Hear A Rhapsody (11:46)*
8. *Never Let Me Go (6:13)*
9. *The Cure (16:38)*
10. *It's Easy To Remember (6:51) [beginning missing]*
11. *Audience noise (0:04)*
12. *U Dance (7:03)*

1. Lover man
2. I m a fool to want you
3. Little girl Blue
4. All of you
5. Never let me go

891201 Keith Jarrett Solo

Keith Jarrett (p)
December 1st 1989, Avery Fisher Hall, Lincoln Center, New York, NY

890000 Keith Jarrett With Orchestra

Keith Jarrett (p) Dennis Russell (dir) American Composer's Orchestra
1989, Davies

Lousadzak For Piano And Orchestra

Keith Jarrett - Alan Hovhaness: Lousadzak For Piano And Orchestra (Music Masters)

Alan Hovhaness: Lousadzak (1944) Op.48
Symphony No.2 *Mysterious Mountain* (1955) Op.132
Lou Harrison: Symphony No.2 *Elegiac* (1942-75)
Nimbus NI2512 | 67" | DDD

Symphony No.2 (Mysterious Mountain)
1. **Andante con moto** [5:07]
2. **Double Fugue** [5:38]
3. **Andante espressivo** [5:28]

Lousadzak (Coming of Light)
4. **Concerto** for piano and string orchestra [16:29]
Keith Jarrett, piano

Lou Harrison: Symphony No.2 'Elegiac'
5. **Tears of the Angel Israfel** [8:08]
6. **Allegro, poco presto** [3:28]
7. **Tears of the Angel Israfel** [6:13]
8. **Praises for Michael the Archangel** [7:12]
9. **The Sweetness of Epicurus** [8:37]
American Composers Orchestra
conducted by Dennis Russell Davies

Keith Jarrett speaking on 'Lousadzak' in 1989 ...

"I understand what Hovhaness is doing. 'Lousadzak' certainly isn't a virtuosos piano piece. It's so simple that it's almost impossible to get anything into it. But when you do, it's like someone telling you a very simple truth that you thought of as a cliché all your life. [But] when you hear someone say it as though they had really experienced it, you know right away that it's a cliché because people just say it wrong."

890000 Keith Jarrett Solo

Keith Jarrett (p)
1989, Franz Liszt Academy of Music, Budapest, Hungary

1990

900413 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d)

McCarter Theater, Princeton University, Princeton, NJ, USA

900419 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d)

Lisner Auditorium, George Washington University, Washington, DC, USA

900421 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d)
April 21st 1990, Town Hall, New York, NY

1	Bemsha Swing (Thelonious Monk)	9.42
2	Old Folks (W. Robinson – D.L. Hill)	11.18
3	Woody'n You (Dizzy Gillespie)	6.38
4	Blame It On My Youth (O. Levant – E. Heyman)	8.16
5	Golden Earrings (V. Young – J. Livingston – R. Evans)	8.31
6	Body And Soul (Green – Heyman – Sauer – Eyton)	13.29
7	The Cure (Keith Jarrett)	10.31
8	Things Ain't What They Used To Be (Duke Ellington)	9.11

1-8: Keith Jarrett - The Cure (ECM (G) 1440)

900500 Keith Jarrett Solo

Keith Jarrett (harpsichord)
May 1990, Cavelight Studio, NJ

Das Wohltemperierte Klavier – Buch II (J.S. Bach)

1	Praludium und Fuge C-dur, BWV 870	4.12
2	Praludium und Fuge c-moll, BWV 871	4.29
3	Praludium und Fuge Cis-dur, BWV 872	3.31
4	Praludium und Fuge cis-moll, BWV 873	6.00
5	Praludium und Fuge D-dur, BWV 874	8.08
6	Praludium und Fuge d-moll, BWV 875	3.38
7	Praludium und Fuge Es-dur, BWV 876	4.57
8	Praludium und Fuge es-moll, BWV 877	7.36
9	Praludium und Fuge E-dur, BWV 878	7.53
10	Praludium und Fuge e-moll, BWV 879	7.15
11	Praludium und Fuge F-dur, BWV 880	5.41
12	Praludium und Fuge f-moll, BWV 881	5.49
13	Praludium und Fuge Fis-dur, BWV 882	5.53
14	Praludium und Fuge fis-moll, BWV 883	7.18
15	Praludium und Fuge G-dur, BWV 884	4.11
16	Praludium und Fuge g-moll, BWV 885	6.24
17	Praludium und Fuge As-dur, BWV 886	7.53
18	Praludium und Fuge gis-moll, BWV 887	8.45
19	Praludium und Fuge A-dur, BWV 888	3.12
20	Praludium und Fuge a-moll, BWV 889	7.14
21	Praludium und Fuge B-dur, BWV 890	10.06
22	Praludium und Fuge b-moll, BWV 891	8.10
23	Praludium und Fuge H-dur, BWV 892	5.20
24	Praludium und Fuge h-moll, BWV 893	4.09

1-24: Keith Jarrett - J.S. Bach: Das Wohltemperierte Klavier, Buch II (ECM (G) 1433/34)

900601-03 Keith Jarrett – Michala Petri

Keith Jarrett (p) Michala Petri (recorder)
June 1st – 3rd 1990, Cavelight Studio, NJ

1-4	Sonate g-moll	7.26
5-8	Sonate a-moll	10.20
9-13	Sonate C-dur	10.23
14-16	Sonate F-dur	7.10
17-19	Sonate B-dur	5.22
20-25	Sonate d-moll	15.16

1-25: Georg Friedrich Handel – Sonatas (RCA Victor RD 60441)

900704 Keith Jarrett solo (BR)

Keith Jarrett (p) **Salle Wilfred-Pelletier, Place Des Arts, Montréal, QC, Canada (Festival International de Jazz de Montréal**

901020 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 20th 1990, Teatro Olimpico, Rome, Italy

1. *Autumn Leaves (11:34)*
2. *Smoke Gets In Your Eyes (15:09)*
3. *Butch And Butch (12:03)*
4. *Summer Night (7:55) [a few seconds missing at the beginning and at the end]*
5. *Track 5- Pedal Improvisation > (36:06)*
6. *Sraight, No Chaser (6:50)*
7. *My Funny Valentine (12:23)*
8. *St. Thomas (3:50)*

901111 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 11th 1990, Salle Pleyel, Paris, France

1. *That Old Feeling (10:05)*
2. *For Heaven's Sake (9:03)*
3. *Bemsha Swing (10:23)*
4. *Emily (6:22)*
5. *Smoke Gets In Your Eyes (15:29) [cut at 10:58]*
6. *Audience noise (0:07)*
7. *Butch And Butch (12:20)*
8. *Track 8 (16:38)*
9. *Woody'n You (12:05)*
10. *Track 10 (6:05) [beginning missing]*
11. *Little Girl Blue (6:54)*
12. *The Cure (9:20)*

901113 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

November 13th 1990, Bordeaux, France,Theatre Femina,

Everything I Love
In The Wee Small Hours Of The Morning
Butch And Butch
Golden Earrings
Smoke Gets In Your Eyes
Just In Time
Meaning Of The Blues
If I Were A Bell
Summer Night
Tangerine
Things Ain't What They Used To Be
When I Fall In Love

901115 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 15th 1990, Palau de la Musica, Barcelona, Spain

901117 Keith Jarrett Trio (BR)

Teatro Monumental, Madrid, Spain

901119 Keith Jarrett Trio (BR) (+++)

Teatro Lirico Milano

1. *Bass tuning (0:16)*
2. *All Of You (12:03)*
3. *Someday My Prince Will Come (26:30)*
4. *In The Wee Small Hours Of The Morning (6:15) [end missing]*
5. *Bass tuning (0:24)*
6. *Here's That Rainy Day (10:43)*
7. *The Cure (11:49)*
8. *Woody'n You (9:01)*
9. *Little Girl Blue (8:56)*
10. *Things Ain't What They Used To Be (5:23) [end missing*

901120 Keith Jarrett Trio (BR)

Teatro Olimpico, Rome, Italy

901122 Keith Jarrett Trio (BR)

November 22, 1990 Teatro Turreno, Perugia, Italy

901124 Keith Jarrett Trio (BR)

Teatro Regio Torino

1. *Autumn Leaves (20:41)*
2. *Never Let Me Go (23:23)*
3. *Little Girl Blue (10:16)*
4. *Solar (13:54)*
5. *Chandra (11:21)*
6. *Woody'n You (7:48)*
7. *Summer Night (4:08)*
8. *St. Thomas (3:10)*

901126 Keith Jarrett Trio (mu)

Budapest,Erkel Theatre,Hungary,

Notes: only one set

1. Unidentified standard (8:27)
2. I wish I Knew (9:55
3. Summer Night (10:39)
4. If I Should Lose You (11:30)
5. Meaning Of the Blues (6:29), end missing

901128 Keith Jarrett Trio (BR)

Musikverein, Vienna, Austria

901130 Keith Jarrett Trio (BR)

Palace of Culture, Prague, Czech Republic

901000 Keith Jarrett with Orchestra

Keith Jarrett (p) orchestra, Dennis Russel-Davies (cond)
October, Beethoven Halle, Bonn, Germany

Keith played a Shostakovich recital.

901203 Keith Jarrett Trio (BR)

Victoria Hall, Geneva, Switzerland

901205 Keith Jarrett Trio (BR)

Kongresshaus, Zürich, Switzerland

1991

910217 Keith Jarrett Solo (+++)

Keith Jarrett (p),February 17th 1991, Avery Fisher Hall, New York, NY

01 Part I (42:38)
01 a Kj speaks (5:47)
02 Part II (37:25)
03 Over The Rainbow (5:10)
04 Blues (3:10) (all tracks without applause)

910405-24 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 5th – 24th, 1991, Japan

According to koinumamusic.com, Keith Jarrett played eleven concerts with Gary Pea-cock and Jack DeJohnette in Japan between April 5, 1991 and April 24, 1991.

910405 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Parthenon, Tama, Japan

910407 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Bunkamura Orchard Hall, Tokyo, Japan

910408 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Bunkamura Orchard Hall, Tokyo, Japan

9104010 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Ibaraki Prefectural Culture Center, Mito, Japan

9104012 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Yamanashi Kenmin Bunka Hall, Kofu, Japan

9104014 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Citizens' Hall, Miyazaki, Japan

9104016 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
City Culture Hall, Fukui, Japan

9104018 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Ishikawa Kosei Nenkin Hall, Kanazawa, Japan

9104021 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Festival Hall, Osaka, Japan

9104023 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Tokyo, Japan

9104024 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Tokyo, Japan

910600 Keith Jarrett Trio

June 1991 Charleston, SC, USA
(Piccolo Spoleto Festival)

910711 Keith Jarrett Solo (di)

Keith Jarrett (p)
July 11th 1991, Royal Festival Hall, London, UK

1	Part I	36.58
2	Part II (inc.)	27.25
3	Over The Rainbow	7.01
4	Blues	4.30

1-4: [CD] Keith Jarrett – Live At The Royal Festival Hall 1991

910711 Keith Jarrett Solo (BR) (+++)

Royal Festival Hall, London ,July 11, 1991

1. *Presenter's voice (1:33)*
2. *Part II (44:17)*

3. *Presenter's voice (0:19)*
4. *Over The Rainbow (7:41)*
5. *Presenter's voice (0:09)*
6. *Blues (5:13)*
7. *Presenter's voice (0:15*

FM recording

1. Part 1 (28:53)
2. Applause (1:17)
3. Part 2 (38:10)
4. Over The Rainbow (7:25)
5. Blues (4:30)
6. Interview with Ian Carr (5:56)

1. Set I	37:21
2. Set II	27:31
3. Over the Rainbow	07:20
4. Blues	04:32
5. Applause	00:17

910713 Keith Jarrett Solo

Keith Jarrett (p) Robert Bly (poem)
Austria, July 13th 1991, Vienna State Opera, Vienna, Austria

1	Vienna, Pt. 1 (K. Jarrett)	41.53
2	Vienna, Pt. 2 (K. Jarrett)	26.03

Keith Jarrett - Vienna Concert (ECM (G) 1481)

910720 Keith Jarrett Solo (SP) (PA) +++

Keith Jarrett (p)
July 20th 1991, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

K. Jarrett solo
Media: CD-R
Duration: 69:07
Sound quality: A
Source: radio broadcast

1. Track 1 (41: 40)
2. I should care (5:20)
3. Summertime (9:02)
4. Old man river (9:13)
5. Butch and butch (3:38)

TT 93:40

1. Part I (42:40)
2. Audience noise (0:06)
3. Prelude to a Kiss (8:10) [cut at 3:06]
4. No Moon at All (7:05)
5. I Should Care (6:23)
6. Track 6 (6:28)
7. Summertime (9:39)
8. Old Man River (9:42)
9. Butch And Butch (3:27) [cut at 2:19]

Keith played mostly standards

910720 Keith Jarrett Solo (BR) (DI)

Pinede Gould , Juan Les Pins

1. Set 1 (42:22)
2. Sophisticated Lady (8:24)
3. Unidentified standard (6:35); (classic arrangement)
4. I Should Care (6:04)
5. Autumn Nocturne (6:08)
6. Summertime (9:11)
7. Old Man River (9:16)
8. Butch And Butch (1:30) beginning missing

FM recording

910700 Keith Jarrett Solo

Keith Jarrett (p)
July 1991, Salle De Musique, La Chaux De Fonds, Switzerland

24 Preludes And Fugues Op. 87

1	Prelude & Fugue No.1 in C major	8.11
2	Prelude & Fugue No.2 in A minor	2.10
3	Prelude & Fugue No.3 in G major	3.29
4	Prelude & Fugue No.4 in E minor	7.24
5	Prelude & Fugue No.5 in D major	4.05
6	Prelude & Fugue No.6 in B minor	5.22
7	Prelude & Fugue No.7 in A major	3.11
8	Prelude & Fugue No.8 in F sharp minor	6.21
9	Prelude & Fugue No.9 in E major	3.48
10	Prelude & Fugue No.10 in C sharp minor	6.19
11	Prelude & Fugue No.11 in B major	3.21
12	Prelude & Fugue No.12 in G sharp minor	6.52
13	Prelude & Fugue No.13 in F sharp major	7.03
14	Prelude & Fugue No.14 in E flat minor	7.03
15	Prelude & Fugue No.15 in D flat major	4.20
16	Prelude & Fugue No.16 in B flat minor	8.59
17	Prelude & Fugue No.17 in A flat major	5.14
18	Prelude & Fugue No.18 in F minor	4.35
19	Prelude & Fugue No.19 in E flat major	4.17
20	Prelude & Fugue No.20 in C minor	8.05
21	Prelude & Fugue No.21 in B flat major	4.01
22	Prelude & Fugue No.22 in G minor	5.09
23	Prelude & Fugue No.23 in F major	5.28
24	Prelude & Fugue No.24 in D minor	10.24

Keith Jarrett - Dmitri Shostakovich: 24 Preludes And Fugues Op. 87 (ECM (G) 1469/70)

910900 Keith Jarrett Solo

Keith Jarrett (harpsichord)
September 1991, Cavelight Studio, NJ

	Französische Suiten	
1-6	Suite Nr. 1 d moll, BWV 812	16.07
7-12	Suite Nr. 2 c moll, BWV 813	15.50
13-19	Suite Nr. 3 h moll, BWV 814	16.58
1-7	Suite Nr. 4 Es Dur, BWV 815	15.13
8-14	Suite Nr. 5 G Dur BWV 816	20.14
15-22	Suite Nr. 6 E Dur, BWV 817	16.48

Keith Jarrett - J.S. Bach: The French Suites (ECM (G) 1513/14)

910900 Kim Kashkashian - Keith Jarrett

Kim Kashkashian (vla) Keith Jarrett (cembalo)
September 1991, Cavelight Studio, NJ

1-4	J.S. Bach: Sonate In G-Dur, BWV 1027	12.00
5-8	J.S. Bach: Sonate In D-Dur, BWV 1028	13.02
9-11	J.S. Bach: Sonate In G-Moll, BWV 1029	13.13

1-11: Kim Kashkashian/Keith Jarrett - J.S. Bach: 3 Sonaten für Viola da Gamba und Cembalo (ECM (G) 1501)

911012 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 12th 1991, Studio Power Station, New York, NY

1	Bye Bye Blackbird (R. Henderson)	11.14
2	You Won't Forget Me (K. Goell – F. Spielman)	10.46
3	Butch And Butch (O. Nelson)	6.37
4	Summer Night (A. Dubin – H. Warren)	6.42
5	For Miles (Jarrett - Peacock - DeJohnette)	18.43
6	Straight No Chaser (T. Monk)	6.47
7	I Thought About You (J. van Heusen – J. Mercer)	4.02
8	Blackbird, Bye Bye (Jarrett - Peacock - DeJohnette)	3.00

1-8: Keith Jarrett - Bye Bye Blackbird (ECM (G) 1467)

911021 Keith Jarrett with Orchestra (BR)

Keith Jarrett (p) orchestra, Dennis Russel-Davies (cond)
October 21st 1991, Beethovenhalle, Bonn Germany

1. *Applause (0:26)*
2. *Igor Stravinsky, Momentum pro Gesualdo di Venosa (First Movement) (2:25)*
3. *Igor Stravinsky, Momentum pro Gesualdo di Venosa (Second Movement) (2:02)*
4. *Igor Stravinsky, Momentum pro Gesualdo di Venosa (Third Movement) (2:32)*
5. *Applause (0:47)*
6. *Presenter's voice (0:42)*
7. *Applause (0:32)*
8. *Wolfgang Amadeus Mozart, Concerto for Piano and Orchestra no. 21 in C Major, K. 467 (Allegro Maestoso) (14:23)*
9. *Wolfgang Amadeus Mozart, Concerto for Piano and Orchestra no. 21 in C Major, K. 467 (Andante) (7:09)*
10. *Wolfgang Amadeus Mozart, Concerto for Piano and Orchestra no. 21 in C Major, K. 467 (Allegro Vivace Assai) (7:10)*
11. *Applause (1:23)*
12. *Presenter's voice (0:16)*
13. *Applause (0:27)*
14. *Bridge of Light for Viola and Orchestra (17:15)*
15. *Applause (1:20)*
16. *Presenter's voice (0:16)*
17. *Igor Stravinsky, Pulcinella (First Movement) (2:00)*
18. *Igor Stravinsky, Pulcinella (Second Movement) (7:26)*
19. *Igor Stravinsky, Pulcinella (Third Movement) (3:09)*
20. *Igor Stravinsky, Pulcinella (Fourth Movement) (4:01)*
21. *Igor Stravinsky, Pulcinella (Fifth Movement) (1:46)*
22. *Igor Stravinsky, Pulcinella (Sixth Movement) (1:20) [incomplete*

Keith played a Mozart concerto, KV 467. The orchestra, conducted by Dennis Russel-Davies, also played “Bridge of Light for Viola and Orchestra” and Stravinsky compositions (?).

Review by Richard S. Ginell [-]

This is Keith Jarrett's most accomplished collection of classical compositions yet, seated squarely in the American East Coast neo-classical tradition of Samuel Barber, David Diamond, Irving Fine, etc. Jarrett's writing for strings is masterful here; the lines move and interweave instead of being shoveled on as in some pieces of the '70s, and the compositions have shape and direction. Most of all, they share a common feeling of reflection and an unabashed willingness to let the instrumental soloists sing. "Elegy for Violin and String Orchestra" is a particularly gorgeous and inspired piece of music, the "Adagio for Oboe and String Orchestra" is not far behind, and "Bridge of Light for Viola and Orchestra" transfers Jarrett's classical idiom to a full chamber orchestra, now with overtones of late-period Vaughan Williams. Jarrett himself plays the piano on his "Sonata for Violin and Piano," whose third movement hearkens back to the repetitive grooves of the solo concerts. Three of the four works date from 1984, while Bridge of Light was written in 1990 -- and in the orchestral pieces, ECM has given conductor Thomas Crawford and the excellent Fairfield Orchestra glowing sound. Though these works have nothing to do with jazz per se, all Jarrett buffs should investigate this music on its own terms.

911027 Keith Jarrett with Orchestra

Keith Jarrett (p) orchestra, Dennis Russel-Davies (cond)
October 27th (?), Cologne, Germany

Same program as on October 21st.

910000 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
1991, Erkel Theatre, Budapest, Hungary

910000 Keith Jarrett With Orchestra

Keith Jarrett (p) Brooklyn Philharmonic Orchestra, Dennis Russell (dir)
1991, Davies

Etruscan Concerto

Keith Jarrett - Peggy Glanville-Hicks: Etruscan Concerto (Music Masters)

1992

920228-0301 Keith Jarrett – Michala Petri

Keith Jarrett (harpsichord) Michala Petri (alto & soprano recorder)
February 28th, 29th & March 1st 1992, Cavelight Studio, New Jersey

	Bach Sonaten	
1-4	Sonate h moll, BWV 1030	17.14
5-7	Sonate Es Dur, BWV 1031	9.08
8-10	Sonate A Dur (transp. G Dur), BWV 1032	11.23
11-14	Sonate C Dur, BWV 1033	8.05
15-18	Sonate e moll, BWV 1034	12.43
19-22	Sonate E Dur (transp. F Dur), BWV 1035	11.39

1-22: Bach – 6 Sonatas, BWV 1030-1035 (RCA Victor 09026 61274 2)

920404 Keith Jarrett Solo

Keith Jarrett (p)
April 4th 1992, Town Hall, New York, NY

1	Part 1A	8.49
2	Part 1B	3.51
3	Part 1C	12.48
4	Part 1D	8.42
5	Part 1E	5.38
6	Part 2	39.50

1-6: [CD] Keith Jarrett Solo – Town Hall 1992

Sound quality: B+ Source: audience recording

1. Track 1 (41:49)
2. I Loves You Porgy / All Blues (9:01)
3. You Don´t Know What Love Is (4:07)
4. Part 4 (12:52)
5. Old Man River (9:00)
6. I Should Care (5:57)

920720 Keith Jarrett Trio (BR) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 20th 1992, London, UK

1. *Bye Bye Blackbird (10:58)*
2. *My Funny Valentine (12:20)*
3. *All Of You (8:03)*
4. *You Won't Forget Me (10:13) [starts abruptly]*
5. *Straight No Chaser (11:38)*
6. *Audience noise (0:10)*
7. *Stella By Starlight (10:19)*
8. *For Heavens Sake (9:52)*
9. *Audience noise (0:04)*
10. *Butch And Butch (11:21) [beginning missing]*
11. *I Thought About You (8:48) [end missing]*
12. *Someday My Prince Will Come (6:51)*
13. *Applause (0:06)*
14. *If I Were A Bell (11:33)*
15. *Basin Street Blues (6:06) [starts abruptly, mono]*

920722 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 22nd 1992, Brussels, Belgium

1. *Audience noise (0:19)*
2. *In Your Own Sweet Way (12:08)*
3. *Meaning Of The Blues (16:25)*
4. *I Fall In Love Too Easily (5:31)*
5. *Partners (8:07)*
6. *Basin Street Blues (8:06) [beginning missing]*
7. *Someday My Prince Will Come (8:58)*
8. *You Won't Forget Me (9:32)*
9. *Bye Bye Blackbird (12:18) [starts abruptly]*
10. *I Thought About You (9:20)*
11. *Applause (0:16)*
12. *Straight No Chaser (9:46)*
13. *Applause (0:17)*
14. *My Funny Valentine (5:37)*

920725 Keith Jarrett Trio (BR) (PA ?) (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 25th 1992, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

1		13.42
2		8.06
3		11.04
4		8.55
5	In You Own Sweet Way (D. Brubeck)	10.38
6		11.29
7		13.04
8	Straight No Chaser (Th. Monk)	7.15
9		8.36

[2CD] Keith Jarrett – Trio Jazz à Juan 1992

1. *In Your Own Sweet Way (10:51) [presenter's voice over applause from 10:39 to 10:50]*
2. *My Funny Valentine (11:24)*
3. *Bye Bye Blackbird (13:30) [presenter's voice over applause from 12:57 to 13:22]*
4. *You Won't Forget Me (8:40) [presenter's voice over applause from 8:15 to the end of the track]*
5. *Straight No Chaser (7:24) [presenter's voice over applause from 7:12 to the end of the track]*
6. *Meaning Of The Blues (15:05) [presenter's voice over applause from 14:41 to the end of the track]*
7. *Butch And Butch (11:38) [presenter's voice over applause from 11:07 to 11:30]*
8. *I Thought About You (9:33) [presenter's voice over applause from 8:57 to 9:14]*
9. *Summer Night (5:45) [presenter's voice over applause from 5:08]*

1 Lament (4:25) GP on piano ,JD on bass , KJ Drums

Jazz a' Juan, Pinede Gould Dime
Juan les Pins (Antibes), France

1. The Meaning of the Blues
2. Basin Street Blues
3. Butch And Butch
4. I Thought About You

FM Broadcast (France Musique, Jazz Vivant)

Tributes to Miles

Setlist :

1. In your own sweet way
2 My funny valentine
3. Bye bye blackbird
4. You won t forget me
5 tSraight no chaser
6 Basin street blues

920916 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Paul Motian (dr)
September 16, 1992, Deer Head Inn, Allentown, PA

1	Solar	11.21
2	Basin Street Blues	9.09
3	Chandra (Jaki Byard)	9.21
4	You Don't Know What Love Is (DePaul – Raye)	12.55
5	You And The Night And The Music	5.41
6	Bye Bye Blackbird	10.13
7	It's Easy To Remember (R. Rodgers – L. Hart)	7.47

1-7: Keith Jarrett - At The Deer Head Inn (ECM (G) 1531)

921017 Keith Jarrett Solo (br)

Keith Jarrett (p)

Victoria Hall, Geneva, Switzerland 8:30 PM.

921019 Keith Jarrett Solo (FL+++)

Keith Jarrett (p)
October 19th 1992, Philharmonie, Cologne, Germany

1. Part I	(38:49)
2. Part II	(36:26)
3. Over The Rainbow	(5:06)
4. Mona Lisa	(5:51)

TT after pitch correction 86:16

Audience recording

921023 Keith Jarrett Solo (BR) (fl+++)

Keith Jarrett (p)
October 23rd 1992, Philarmonie, Munich, Germany

1. *Part I (a) (8:27)*
2. *Speech (1:27)*
3. *Part I (b) (27:34)*
4. *Audience noise (0:15)*
5. *Part II (21:29)*
6. *Applause, whistling, booing, and speech (5:32)*
7. *Encore I (6:55)*
8. *Over The Rainbow (5:04*

1992, Monaco

1	Part 1	8.15
2	Jarrett arguing about coughing	1.27
3	Part 2	27.34
4	Part 3	21.20
5	applause & Keith Jarrett talking	5.32
6	Encore 1	6.53
7	Encore 2	5.04

[CD] Keith Jarrett Solo – Monaco 1992

921025 Keith Jarrett Solo (BR)

Keith Jarrett (p)
October 25th 1992, Salle Pleyel, Paris, France

1. *Over The Rainbow (6:38)*
2. *C The Blues (5:33)*

Salle Pleyel Paris 1992 – Inédits

921121 Keith Jarrett Solo

Keith Jarrett (p)
November 21st 1992, Palacio de Bellas Artes, Mexico City, Mexico

921122 Keith Jarrett Solo

Keith Jarrett (p)
November 22nd 1992, Sala Nezahual-cóyotl, Mexico City, Mexico

1993

930220 Keith Jarrett Solo (PA)

Keith Jarrett (p)
February 20th 1993, Concertgebouw, Amsterdam, Netherlands

1. Part I (43:02)
2. Part II (33:00)
3. Over the Rainbow (6:33)
4. Blues (4:48) [a few seconds missing at the beginning

The concert started just before 21:00. He played one major piece. It was about 45 minutes of improvisation. After the break, he played another major piece. It was about 30 minutes of improvisation. He played two encores. The first was the standard 'Over the Rainbow'. The second was a few-minute blues. (Arno Jacobs)

930223 Keith Jarrett Solo (PA)

Keith Jarrett (p)
February 23rd 1993, Stockholm, Sweden

1. Part II (31:12)
2. Encore I (5:47)
3. Danny Boy (5:26)
4. Blues (4:42)

930314 Keith Jarrett with Orchestra

Keith Jarrett (p) Fairfield Orchestra
March 14th 1993, New York, NY

930300 Keith Jarrett With Orchestra

Marcia Butler (oboe) Michelle Makarski (violin) Patricia McCarty (viola) Keith Jarrett (p) The Fairfield Orchestra, Thomas Crawford (cond)
March 1993, State University Of NY, Purchase, NY

1	Elegy For Violin And String Orchestra	14.50
2	Adagio For Oboe And String Orchestra	9.54
	Sonata For Violin And Piano	27.11
3	Celebration	6.15
4	Song	7.00
5	Dance	3.09
6	Birth	8.34
7	Dance	2.13
8	Bridge Of Light For Viola And Orchestra	17.01

1-8: Keith Jarrett - Bridge Of Light (ECM (G) 1450)

Review by Richard S. Ginell [-]

This is Keith Jarrett's most accomplished collection of classical compositions yet, seated squarely in the American East Coast neo-classical tradition of Samuel Barber, David Diamond, Irving Fine, etc. Jarrett's writing for strings is masterful here; the lines move and interweave instead of being shoveled on as in some pieces of the '70s, and the compositions have shape and direction. Most of all, they share a common feeling of reflection and an unabashed willingness to let the instrumental soloists sing. "Elegy for Violin and String Orchestra" is a particularly gorgeous and inspired piece of music, the "Adagio for Oboe and String Orchestra" is not far behind, and "Bridge of Light for Viola and Orchestra" transfers Jarrett's classical idiom to a full chamber orchestra, now with overtones of late-period Vaughan Williams. Jarrett himself plays the piano on his "Sonata for Violin and Piano," whose third movement hearkens back to the repetitive grooves of the solo concerts. Three of the four works date from 1984, while Bridge of Light was written in 1990 -- and in the orchestral pieces, ECM has given conductor Thomas Crawford and the excellent Fairfield Orchestra glowing sound. Though these works have nothing to do with jazz per se, all Jarrett buffs should investigate this music on its own terms.

930531 Keith Jarrett with Orchestra

Keith Jarrett (p) Patricia McCarty (viola) Japan Shinsei Symphony Orchestra, Kazuhiro Koizumi (cond)
May 31st 1993, Izumi Hall, Osaka, Japan

Mozart compositions were played.

930601 Keith Jarrett with Orchestra

Keith Jarrett (p) Patricia McCarty (viola) Japan Shinsei Symphony Orchestra, Kazuhiro Koizumi (cond)
June 1st 1993, Kaikan Hall 1, Kyoto, Japan

Mozart compositions were played.

930604 Keith Jarrett with Orchestra

Keith Jarrett (p) Patricia McCarty (viola) Japan Shinsei Symphony Orchestra, Kazuhiro Koizumi (cond)
June 1st 1993, Metropolitan Art Space, Tokyo, Japan

Mozart compositions were played.

930619 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 19th 1993, Jazz In June, Ravinia Festival, Highland Park, IL

930701 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
july 1993, Toronto Downtown Jazz Festival, Roy Thompson Hall, Toronto, ON, Canada

K. Jarrett Trio
Media: 2 CD-R's
Duration: 101.14
Quality A
Source: audience recording

1. Stella by starlight (12.00)
2. Buth and butch (9.40)
3. Alone together (12.30)
4. You don't know what love is (15.40)
5. Oleo (beginning missing) (7.00)
6. Blame it on my youth (10.00)
7. Bye bye blackbird (19.35)
8. Things ain't what they used to be (8:18)

930703 Keith Jarrett Trio (BR)

Salle Wilfrid Pelletier, Montreal , Canada

1. *In Your Own Sweet Way (26:02)*
2. *You Won't Forget Me (10:45)*
3. *Butch And Butch (8:59)*
4. *My Funny Valentine (7:20)*
5. *Applause and bass tuning (1:06)*
6. *Bye Bye Blackbird (13:01)*
7. *Track 7 (16:31)*
8. *Basin Street Blues (9:36)*
9. *The Cure (8:43)*
10. *I Thought About You (5:57)*

930725 Keith Jarrett Trio (SP) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 25 1993, Open Theater East, Yomiuri Land, Tokyo, Japan

1	In Your Own Sweet Way
2	Butch And Butch
3	Basin Street Blues
4	Solar / Extension
5	If I Were A Bell
6	I Fall In Love Too Easily
7	Oleo
8	Bye Bye Blackbird
9	The Cure
10	I Thought About You

1-10: Keith Jarrett Live At Open Theater East 1993 (VideoArts Music (J))

K. Jarrett, Trio
Media: CD-R
Duration: 128.04
Sound quality: E
Source: DVD Live at open theater east

1. Applause
2. In your own sweet way (13.05)
3. Butch and Butch (7.35)
4. Basin Street Blues (7.23)
5. Solar/Extension (27.08)
6. Applause
7. If I were a Bell (15.06)
8. Instruments tuning
9. I fall in love to easily (10.00)
10. Oleo (11.38)
11. Bye Bye Blackbird (12.01)
12. The cure (11.29)
13. I though about you (7.24)

930900 Keith Jarrett Solo

Keith Jarrett (p)
September 1993, Purchase, NY

1	Suite HWV 452	9.23
2	Suite HWV 447	7.33
3	Suites II - No. 7 HWV 440	8.05
4	Suites I - No. 8 HWV 433	12.46
5	Suites I - No. 2 HWV 427	9.19
6	Suites I - No. 4 HWV 429	13.52
7	Suites I - No. 1 HWV 426	12.28

1-7: Keith Jarrett - G.F. Handel: Suites For Keyboard (ECM (G) 1530)

L'interpretazione delle Suite di Handel, fa parte del repertorio classico standard? Purtroppo direi proprio di no! E perché? Forse è musica troppo facile da suonare, che non rende in maniera virtuosistica di fronte ad un pubblico??! E chi sono i grandi interpreti di Handel?

Partiamo dall'ultima : i maggiori interpreti, dopo l'ascolto di questo CD, sono senz'altro Jarrett e Richter! Solo loro due hanno dedicato un CD antologico a questo grande del Barocco; degli altri vi sono poche tracce, salvo un pezzo messo qua e la ogni tanto, tra cui mi viene in mente Gulda alla "Sapienza" a Roma nel 1965 con la Suite in mi minore, oppure, sempre alla "Sapienza", Fischer nel 1949 con la Suite in re minore! Gould, invece, fece degli esperimenti sul clavicembalo moderno senza risultati eclatanti.

Allora chi sono i due rimasti, forse tra i più grandi del 900'!

Di Richter, non starò qui a parlare, ma è il più grande interprete della seconda metà del novecento, e dedicò ad Handel alcuni stupendi concerti live; uno di questi lo si può trovare in un CD della "Russia revelation"(10045) con cinque Suites (la n°2-9-12-14-16). Il concerto è impeccabile, ma la qualità della registrazione live non è delle migliori, ma il Cd è assolutamente da avere!!

Jarrett penso sia il primo a dedicare un CD in studio completamente dedicato ad Handel con sette Suites. Allora veniamo alla prima domanda: sono facili da suonare? Sicuramente sono più facili della musica di Bach, ma sono brani molto più scoperti, in cui nessuna nota deve essere fatta a caso, e tutti i fraseggi devono essere cesellati. Una nota sbagliata, o un fraseggio fuori posto si noterebbe subito, come in Mozart, ed in questo Jarrett è assolutamente impeccabile. La scelta delle Suite cade poi su quelle meno famose; non c'è quella con la Passacaglia, manca quella con la Sarabanda (Kubrik la usò in "Barry Lindon"), manca quella con le variazioni sul "Fabbro armonioso".

Secondo me questa scelta è stata fatta a posta per mettere in risalto una peculiarità della scrittura di Handel: la vitalità ritmica e melodica, e la semplicità e chiarezza del contrappunto!

Ascoltiamo l'attacco della Suite n°16 e la precisione degli abbellimenti assolutamente sempre filologici! Oppure la Fuga della Suite n°2 (l'unico pezzo famoso), come l'entrate delle voci e gli incatenamenti contrappuntistici siano sempre chiari grazie alla precisione del tocco ed alla assoluta indipendenza delle dita di Jarrett. Gustiamo ancora il bellissimo preludio e fuga che apre la Suite n°8, degna di un Bach, dove tutte le tensioni agogiche sono rese con la dovuta drammaticità; ed ancora la Fuga in mi minore della Suite n°4 dove non viene perso un solo inciso ritmico.

Questo è sicuramente il miglior CD di classica di Jarrett (forse insieme ai concerti di Mozart registrati recentemente), e speriamo che prima o poi scavi ancora nel repertorio Barocco, magari tirando fuori le Suites di Purcell (so che le ha suonate in concerto). Una nota di merito all'alta qualità della registrazione dell' ECM, mai metallica! Speriamo che questo CD ci faccia scoprire il genio tastieristico di Handel, che in queste musiche ha messo l'energia e la sensualità dei migliori Oratori ed Opere, e ci faccia apprezzare ancora di più l'arte di Jarrett, che secondo me risiede nella perfetta conoscenza di TUTTA la musica!

Marco Lo Muscio

931031 Keith Jarrett Solo (BR)
Keith Jarrett (p)
Cemal Resit Rey Concert Hall, Istanbul, Turkey

931105 Keith Jarrett Solo (+++)

Keith Jarrett (p)
November 5th 1993, Accademia Nazionale di Santa Cecilia, Rome, Italy

1. Track I (39:42)
2. Track II (35:16)
3. S. Thomas (3:42)
4. Blues (5:01)
5. Over the rainbow (5:05)
6. J.S. Bach Two-track invention N.8 in F. Major (1:11)

930000 Keith Jarrett Solo

Keith Jarrett (p)
1993, Munich, Germany

1994

940603 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 3rd 1994, Blue Note, New York, NY, 1st set,

1	In Your Own Sweet Way (D. Brubeck)	17.59
2	How Long Has This Been Going On? (G&I Gershwin)	9.09
3	While We're Young (A. Wilder)	11.01
4	Partners (Charlie Parker – K. Jarrett)	8.28
5	No Lonely Nights (K. Jarrett)	7.16
6	Now's The Time (Charlie Parker)	8.30
7	Lament (J.J. Johnson)	7.09

1-7: Keith Jarrett At The Blue Note: The Complete Recordings (ECM (G) 1575/80)

940603 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 3 1994, Blue Note, New York, NY, 2nd set

1	I'm Old Fashioned (J.Kern – J.Mercer)	10.36
2	Everything Happens To Me (M. Dennis – T. Adair)	11.49
3	If I Were A Bell (Frank Loesser)	11.26
4	In The Wee, Small Hours Of The Morning (D. Mann – B. Hilliard)	8.45
5	Oleo (Sonny Rollins)	8.03
6	Alone Together (H. Dietz – A. Schwartz)	11.20
7	Skylark (H. Carmichael – J. Mercer)	5.36
8	Things Ain't What They Used To Be (M. Ellington – T. Persons)	7.53

1-8: Keith Jarrett At The Blue Note: The Complete Recordings (ECM (G) 1575/80)

940604 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 4th 1994, Blue Note", New York, NY, 1st set

1	Autumn Leaves (J.Prevert – J. Cosma – J. Mercer)	26.34
2	The Days Of Wine And Roses (Mancini – Mercer)	11.30
3	Bop-Be (K. Jarrett)	6.18
4	You Don't Know What Love Is (D.Raye -G.DePaul) / Muezzin' (K. Jarrett)	20.31
5	When I Fall In Love (V. Young – E. Heyman)	5.42

1-6: Keith Jarrett At The Blue Note: The Complete Recordings (ECM (G) 1575/80)

940604 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 4th 1994, Blue Note, New York, NY, 2nd set

1	How Deep Is The Ocean? (Irving Berlin)	11.25
2	Close Your Eyes (Bernice Petkere)	9.27
3	Imagination (J. Burke – J. van Heusen)	8.44
4	I'll Close My Eyes (B. Kayne – William Reid)	10.11
5	I Fall In Love Too Easily (J. Styne – S. Cahn) / The Fire Within (K. Jarrett)	27.08
6	Things Ain't What They Used To Be (M. Ellington – T. Persons)	8.59

1-6: Keith Jarrett At The Blue Note: The Complete Recordings (ECM (G) 1575/80)

940605 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 5th 1994, Blue Note, New York, NY 1st set

1	On Green Dolphin Street (B. Kaper – N. Washington)	21.07
2	My Romance (R. Rodgers – L. Hart)	9.40
3	Don't Ever Leave Me (J. Kern – O. Hammerstein)	5.08
4	You'd Be So Nice To Come Home To (C. Porter)	6.58
5	La Valse Blue (R. Wilbur)	7.03
6	No Lonely Nights (K. Jarrett)	6.21
7	Straight, No Chaser (Th. Monk)	6.13

1-7: Keith Jarrett At The Blue Note: The Complete Recordings (ECM (G) 1575/80)

940605 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 5th 1994, Blue Note, New York, NY, 2nd set

1	Time After Time (J. Styne – S. Cahn)	12.36
2	For Heaven's Sake (S.Edwards-D.Myer-E.Bretton)	11.02
3	Partners (Charlie Parker – K. Jarrett)	8.56
4	Desert Sun (K. Jarrett)	28.32
5	How About You? (R. Freed – B. Lane)	7.11

1-5: Keith Jarrett At The Blue Note: The Complete Recordings (ECM (G) 1575/80)

940624 Keith Jarrett Solo (BR)

June 24, 1994 Louise M. Davies Symphony Hall, San Francisco, CA,USA

94 0600 0700 Keith Jarrett Solo (BR)

Keith Jarrett (p)

Hult Center, Eugene, OR, USA
(Oregon Bach Festival)

"Arvo Pärt was the guest composer that year."

941100 Keith Jarrett With Orchestra

Keith Jarrett (p) Stuttgarter Kammerorchester, Dennis Russell Davies (cond)
November 1994

Konzert für Piano und Orchester Nr. 23 A Dur K.488	28.00
Konzert für Piano und Orchester Nr. 27 B Dur K.595	30.45
Maurerische Trauermusik K. 477	5.32
Konzert für Piano und Orchester Nr. 21 C Dur K.467	31.20
Symphony Nr. 40 g moll K. 550	34.31

Keith Jarrett - W.A. Mozart: Piano Concertos, Masonic Funeral Music, Symphony In G Minor (ECM (G) 1565/66)

941124 Keith Jarrett Solo

Keith Jarrett (p)
November 1994, Opernhaus Zürich, Zürich, Switzerland

941217 Keith Jarrett Solo (PA)

Keith Jarrett (p)

Williams Center,Lafayette College,Easton,Pennsilvania,Usa

1 Mon Coeur Est Rouge (6:17)

From the Japanese album The Rainbow Colored Lotus / A Big Hand For Hanshin. Originally performed for the new year eve special "Symphony for Earth" aired by NHK TV , Tokyo, December 31, 1994

1995

950100 Keith Jarrett Solo

Keith Jarrett (p) (???)
January 1995, Italy

950210 Keith Jarrett Solo (PA)

Keith Jarrett (p)
February 10th (?) 1995, Musikverein, Vienna, Austria

1. Part II (39:55)
2. Danny Boy (4:47)
3. Blues (4:33)

950213 Keith Jarrett Solo

Keith Jarrett (p)
February 13th 1995, La Scala, Milano, Italy

1	La Scala, Pt. 1 (Keith Jarrett)	44.50
2	La Scala, Pt. 2 (Keith Jarrett)	27.42
3	Over The Rainbow (H. Arlen – E.Y. Harburg)	6.02

1-3: Keith Jarrett - La Scala (ECM (G) 1640)

950312 Keith Jarrett Solo (DI)

Keith Jarrett

Avery Fisher Hall
New York City
March 12, 1995

Part I (34:54)
Part II (20:27)
Speech (00:25)
Encore: Danny Boy (04:53)
Encore: Mon Coeur Est Rouge (04:44)

Keith Jarrett: piano solo

950312 Keith Jarrett Solo (BR) +++

Keith Jarrett (p)
Avery Fisher Hall, New York,

Also circulating as an April 1995 concert.

1. *Part I (35:40)*
2. *Part II (20:23) [end missing]*
3. *Speech (0:23)*
4. *Danny Boy (4:57)*
5. *Mon Coeur Est Rouge (5:30)*

95 0400 0500 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Symphony Center, Chicago, IL, USA,

950624 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 24th 1995, Salle Pleyel, Paris, France

1. I Love You (14:31)
2. Imagination (12:23)
3. Speak Low (10:49)
4. Improvisation (9:59)
5. Come Rain Or Come Shine (12:20)
6. Tonk (9:16)
7. Autumn Leaves/Extension (22:37)
8. When I Fall In Love (8:32)
9. The Cure (8:55)
10. Straight, No Chaser (6:48)

950626 Keith Jarrett Trio (BR) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 26th 1995, Arena, Verona, Italy

1. *Bass tuning (0:25)*
2. *Everything I Love (11:33)*
3. *Two Degrees East, Three Degrees West (9:32)*
4. *I'm A Fool To Want You (24:11)*
5. *Applause (0:12)*
6. *I Thought About You (14:50)*
7. *Autumn Leaves (9:16)*
8. *Things Ain't What They Used To Be (8:18)*
9. *It's Easy To Remember (6:24)*

950628 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 28th 1995, Accademia Nazionale di Santa Cecilia, Rome, Italy

Disc I

1. [Audience noise] 00:11
2. In Your Own Sweet Way 14:08
3. Basin Street Blues 8:38
4. All the Things You Are 14:04
5. [Speech] 0:41
6. Ballad of the Sad Young Man 6:43

Disc II

1. [Bass tuning] 0:23
2. I Love You 12:20
3. Two Degrees East, Three Degrees West10:16
4. "Never Let Me Go 8:50
5. Partners" (Charlie Parker, Keith Jarrett) 7:34
6. The Cure [beginning missing] 10:57
7. [Applause] 0:20
8. Encore I: When I Fall in Love 5:25
9. [Applause] 0:19
10. Encore II: St. Thomas 5:24

950701 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 1st 1995, Orléans, France

Keith Jarrett stopped playing several times at the beginning of the concert because of people making noise (?).

From track 9 to track 13 it rained

1. *Bass tuning (0:11)*
2. *The Masquarade Is Over (a) (0:09)*
3. *The Masquarade Is Over (b) (0:41)*
4. *The Masquarade Is Over (c) (11:45) [beginning missing]*
5. *Two Degrees East, Three Degrees West (13:30)*
6. *Free piece (16:04)*
7. *Free piece (1:36) [beginning missing]*
8. *Butch And Butch (9:13)*
9. *Come Rain Or Come Shine (10:35) [beginning missing]*
10. *In Walked Bud (6:35)*
11. *God Bless The Child (15:05)*
12. *Autumn Leaves (8:13)*
13. *When I Fall In Love (8:31)*
14. *Straight No Chaser (8:11)*

950705 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 5th 1995, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

Disc I

1. [Audience noise 00:20]
2. On Green Dolphin Street 13:28
3. Ballad of the Sad Young Man 09:08
4. Tangerine 07:12
5. I Am a Fool to Want You 20:31

Disc II

1. Come Rain or Come Shine 13:29
2. Oleo 09:15
3. Smoke Gets in Your Eyes 09:18
4. The Old Country 08:54
5. Butch and Butch 08:22
6. [Audience noise 00:08]
7. The Cure 11:24
8. [Applause 00:08]
9. When I Fall in Love 07:20

951007 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 7th 1995, Carnegie Hall, New York, NY

951014 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 14th 1995, Masonic Auditorium, San Francisco, CA

951015 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 15th 1995, Wiltern Theater, Los Angeles, CA

951018 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 18th 1995, Meany Hall, Seattle, WA

951025 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 25th 1995, Gusman Performing Arts Center, Miami, FL

951027 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 27th 1995, Kennedy Center, Washington, DC

951029 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 29th 1995, Jordan Hall, Boston, MA

1996

960320-0405 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

According to koinumamusic.com, Keith Jarrett played ten concerts with Gary Peacock and Jack DeJohnette in Japan between March 20, 1996 and April 5, 1996.

960320 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Public Hall, Shibuya, Japan
Disc one
d1t01 Night And Day [0:14:03.15]
d1t02 Days Of Wine And Roses [0:08:58.20]
d1t03 You Don't Know What Love Is [0:11:51.47]
d1t04 Now's The Time [0:08:55.35]
d1t05 My Funny Valentine [0:09:57.33]
d1t05 It Could Happen To You [0:12:01.72]
d1t07 Ballad Of The Sad Young Men [0:05:44.03]
Total time: 1:11:32.00

Disc two
d2t01 All The Things You Are [0:12:25.50]
d2t02 Nardis [0:07:52.12]
d2t03 La Valse Bleue [0:03:54.70]
d2t04 I Thought About You [0:08:59.45]
d2t05 Woody'n You [0:13:00.63]
d2t06 Blame It On My Youth [0:08:13.12]
Total time: 0:54:26.27

960322 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Sunpalace Hall, Fukuoka, Japan

960325 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Festival Hall, Osaka, Japan

960326 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kaikan Hall 1, Kyoto, Japan

960328 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Arts Center, Aichi, Japan

960330 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Bunkamura Orchard Hall, Tokyo, Japan

1	It Could Happen To You (J. van Heusen – J. Burke)	11.39
2	Never Let Me Go (J. Livingston – R. Evans)	6.45
3	Billie's Bounce (Charlie Parker)	8.07
4	Summer Night (H. Warren – A. Dubbin)	7.38
5	I'll Remember April (DePaul – Raye - Johnston)	10.20
6	Mona Lisa (J. Livingston – R. Evans)	3.02
7	Autumn Leaves (J. Kosma – J. Prevert)	7.44
8	Last Night When We Were Young (Arlen – Harburg) / Caribbean Sky (K. Jarrett)	9.34
9	John's Abbey (Bud Powell)	5.50
10	My Funny Valentine (R. Rodgers – L. Hart) / Song (K. Jarrett)	7.16

1-10: Keith Jarrett - Tokyo '96 (ECM (G) 1666)

960330 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 30th 1996, Bunkamura Orchard Hall, Tokyo, Japan

1	It Could Happen To You
2	Never Let Me Go
3	Billie's Bounce
4	Summer Night
5	I'll Remember April
6	Mona Lisa
7	Autumn Leaves
8	Last Night When We Were Young
9	John's Abbey
10	My Funny Valentine
11	All The Things You Are
12	Tonk

1-12: Keith Jarrett Trio Concert 1996 (VideoArts Music (J))

960401 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 1st, 1996, Shibuya Orchard Hall, Tokyo, Japan

1. *Applause and bass tuning (1:17)*
2. *All Of You (10:52)*
3. *Stormy Weather (10:06)*
4. *Who Cares (8:47)*
5. *I Thought About You (13:30)*
6. *Applause and bass tuning (1:27)*
7. *Andante From Tschaikowsky's Fifth Symphony (8:50)*
8. *Now's The Time (11:49)*
9. *Track 9 (12:01)*
10. *Nardis (11:43)*
11. *John's Abbey (5:10)*
12. *When I Fall In Love (5:54)*

960402 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Bunkamura Orchard Hall, Tokyo, Japan

960404 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Arts Theater, Saitama, Japan

960405 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kanagawa Kenmin Hall, Yokohama, Japan

960500 Keith Jarrett With Orchestra

Keith Jarrett (p) Stuttgarter Kammerorchester, Dennis Russell Davies (cond)
May 1996

Klavierkonzert d moll K.466	32.27
Klavierkonzert G Dur K.453	30.28
Klavierkonzert Es Dur K.271 ("Jeunehomme")	32.22
Adagio und Fuge c moll K.546	7.23

Keith Jarrett - W.A. Mozart: Piano Concertos, Adagio And Fugue (ECM (G) 1624/25)

960627 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 27th 1996, Festival International de Jazz de Montréal, Salle Wilfred-Pelletier, Place Des Arts, Montréal, QC, Canada

960706 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 6th 1996, Brussels, Belgium

Also circulating as a July 1996 / Paris concert

1. *Night And Day (13:40)*
2. *Come Rain Or Come Shine (9:47)*
3. *I'll Remember April (25:22)*
4. *The Masquarade Is Over (13:28)*
5. *I Fall In Love To Easily (8:08)*
6. *John's Abbey (4:45)*
7. *Tonk (7:18)*
8. *I Thought About You (11:28)*
9. *Straight No Chaser (5:32)*
10. *When I Fall In Love (5:54)*

960708 Keith Jarrett Trio (sp)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 8th 1996. Théâtre Antique, Vienne, France

Media: Tape and CD-R
Duration:
Sound quality: A
Source: audience recording

1. Applause (0.30)
2. Broadway (8.50)
3. Things aint what they used to be (8.30)
4. I'll remember april (13.13)
5. The old country (10.46)
6. When I fall in love (7.55)

960710 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 10th 1996, Loggetta Lombardesca, Ravenna, Italy

1. *What A Difference A Day Makes (12:53)*
2. *How Long Has This Been Going On? (12:48)*
3. *John's Abbey (5:32)*
4. *Autumn Leaves (10:39)*
5. *(12:24)*

960712 Keith Jarrett Trio (sp) (DI) Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

July 12th 1996, Perugia, Italy,umbria jazz

1. What A Difference A Day Makes (10:04)
2. Falling In Love Again (10:20)
3. Late Lament (11:40)
4. John´s Abbey (5:45)
5. Bye bye blackbird (14:44), end missing
6. All Of You (15:09)
7. Title (7:45)
8. I didnt know what time it was (12:44)
9. When I Fall In Love (6:06)
10. Straight, No Chaser (10:37) (end missing)

960715 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

Cemil Topuzlu Open Air Theater, Istanbul, Turkey
(International Istanbul Jazz Festival)

960719 Keith Jarrett Trio (BR) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 19th 1996, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

1. *Billie's Bounce (10:03)*
2. *Falling In Love Again (7:44)*
3. *I Didn't Know What Time It Was (17:39)*
4. *Night And Day (15:00) [presenter's voice over applause from 14:53 to the end of the track]*
5. *I'll Remember April (19:46)*
6. *Who Cares? (7:01) [beginning missing]*
7. *Bye Bye Blackbird (8:17) [beginning missing]*

960820 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

Artpark in Lewiston, NY - August 20, 1996

Mike L.: "During the first set, he complained about a bum key on the piano and kept tapping it – Gary and Jack joined in on a blue improv, then he ended the set early so that the piano would get fixed. A friend of mine presented the show and managed to find a tuner to fix the piano. Second set was great and Jarrett seemed happy. My friend handed him the cheque after the show and all Jarrett said was, "Next time, make sure the piano is tuned"."

960830 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Artpark, Buffalo,NY, USA

1. *Bass tuning (0:27)*
2. *Track 2 (12:01)*
3. *Piano tuning (2:17)*
4. *Track 4 (12:28)*
5. *Piano tuning (0:34)*
6. *All the things you are (14:22)*
7. *Piano tuning (1:15)*
8. *Track 8 (3:42) [end missing]*

961021 Keith Jarrett Solo (fl+++)

Keith Jarrett (p)
October 21st 1996, Napoli, Italy
1. Set I part I > 21:20
2 Set I part II 26:15
3 Set II 28:22

Encores:
4. Danny Boy 5:49
5. Encore II (ballad) 6:14
6. Unknown Blues (Similar to,
but different from, other mid-tempo "Blues" played in KJ's known releases) 2:55
7. Over the Rainbow 4:18

961023 Keith Jarrett Solo (DI) (+++)

Keith Jarrett (p)
October 23rd 1996, Teatro Comunale, Modena, Italy

Disc I

1. Audience noise (00:48)
2. Part I (37:17)
3. Part II (34:41)
4. Encore I: Danny Boy (06:11)

Disc II

5. Encore II (08:53)
6. Encore III: Over the Rainbow (07:17)
7. Encore IV (09:44)
8. Encore V: Mon Coeur est Rouge (03:51)* (cut)

961028 Keith Jarrett Solo (fl+++)

Keith Jarrett (p)
October 28th 1996, Torino, Italy Teatro Regio

CDI
Part I 42:14
Part II 31:27
Cd II
Encore Danny Boy 5:15
Encore Mon Coeur est Rouge 6:19

Encore : Over The Rainbow /Blues 7:10 (end Missing)

961030 Keith Jarrett Solo (fl+++)

Keith Jarrett (p)
October 30th 1996, Teatro Carlo Felice, Genova, Italy

Keith Jarrett - solo piano
October 30, 1996
Teatro Carlo Felice,
Genova, Italy

audience recording > Cd-r > wav > flac 6

Set I	
1. Track I	30:49
2. Track IIa	07:50
3. Track IIb	24:08
Set II	
4. Danny Boy	04:29
5. Blues	05:22
6. Over the rainbow	05:33
	TT 78:15

1998

981114 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 14th 1998, New Jersey Performing Arts Center, Newark, NJ

980000 Keith Jarrett Solo

Keith Jarrett (p)
1998, Cavelight Studio, NJ

1	I Loves You, Porgy (I. Gershwin – Du Bose Heyward)	5.44
2	I Got It Band And That Ain't Good (Webster – Ellington)	7.05
3	Don't Ever Leave Me (O. Hammerstein – J. Kern)	2.42
4	Someone To Watch Over Me (I. & G. Gershwin)	4.59
5	My Wild Irish Rose (traditional)	5.15
6	Blame It On My Youth (E. Heyman – O. Levant)	3.32
7	Meditation (Keith Jarrett)	3.41
8	Something To Remember You By (Dietz – Schwartz)	7.11
9	Be My Love (S. Cahn – N. Brodsky)	5.33
10	Shenandoah (traditional)	5.46
11	I'm Through With Love (Kahn – Livingston – Malneck)	2.56

1-11: Keith Jarrett - The Melody At Night, With You (ECM (G) 1675)

1999

990225 Keith Jarrett Trio (BR) (fl+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 25th 1999, Royce Hall, UCLA, Los Angeles, CA

1. *Scrapple From The Apple (9:28)*
2. *Whisper Not (7:27)*
3. *Only The Lonely (5:40)*
4. *Bouncin' With Bud (8:32)*
5. *Sandu (6:29)*
6. *What Is This Thing Called Love (10:33)*
7. *Doxy (8:05)*
8. *When I Fall In Love (5:57)*
9. *Sweet And Lovely (10:43)*
10. *Speech (0:57)*
11. *Moments Notice (5:24)*
12. *Poinciana (9:13)*

990228 Keith Jarrett Trio (PA) (fl+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 28th 1999, Masonic Auditorium, San Francisco, CA

Disc I

1. [Applause and bass tuning] (0:29)
2. Night And Day (12:27)
3. Between The Devil And The Deep Blue Sea (11:19)
4. Only The Lonely (06:09)
5. Hallucinations (09:06)
6. What Is This Thing Called Love (09:52)
7. Scrapple From The Apple (09:00)

Disc II

1. Half Nelson (08:27)
2. Whisper Not (09:04)
3. When I Fall In Love (07:04)
4. Billie's Bounce (10:46)
5. Encore: Poinciana (09:17)
6. Encore: My Funny Valentine (10:24)

990626 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 26th 1999, Acropolis Concert Hall, Nice, France

1. *Zardeez '58 (8:46)*
2. *I'll See You Again (10:35)*
3. *Chelsea Bridge (8:03)*
4. *Budo (7:42)*
5. *Only The Lonely (5:52)*
6. *One For Majid (10:53)*
7. *Doxy (10:16)*
8. *Poor Butterfly (5:19)*
9. *What Is This Thing Called Love (11:29)*
10. *Prelude To A Kiss (9:57)*
11. *Between The Devil And The Deep Blue Sea (9:53)*
12. *Come Sunday (7:29)*
13. *All My Tomorrows (6:21)*

990628 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 28th 1999, Arena, Verona, Italy

1. *Half Nelson (6:43)*
2. *Here's That Rainy Day (8:18)*
3. *Budo (6:49) [a few seconds missing at the beginning]*
4. *I'll See You Again (7:59) [a few seconds missing at the beginning]*
5. *Prelude To A Kiss (4:26)*
6. *Come Sunday (5:17)*
7. *Scrapple From The Apple (7:14)*
8. *What Is This Thing Called Love (8:15) [a few seconds missing at the beginning]*
9. *Only The Lonely (5:27)*
10. *One For Majid (6:08)*
11. *Chelsea Bridge (9:13)*
12. *Bouncing With Bud (6:01) [a few seconds missing at the beginning]*
13. *All My Tomorrows (5:05)*
14. *Poinciana (8:04) [a few seconds missing at the beginning]*
15. *Straight No Chaser (4:01)*

990701 Keith Jarrett Trio (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 1st 1999, Cirkusbygningen, Copenhagen, Denmark

[2 CD] Keith Jarrett Trio Copenhagen 1999
1 - (9:54) Zardeez '58
2 - (8:21) I'll See You Again
3 - (7:20) Because Of You
4 - (6:11) Only The Lonely
5 - (7:54) Sandu
6 - (9:44) Come Sunday
7 - (8:46) Between The Devil And The Deeb Blue Sky
8 - (11:30) Here's That Rainy Day
9 - (6:10) Hallucinations
10 - (5:13) Prelude To A Kiss
11 - (9:27) Doxy
12 - (6:32) All My Tomorrows

Total: 97:02

990705 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 5th 1999, Palais des Congrès, Paris, France

1	Bouncin' With Bud (Bud Powell)	7.33
2	Whisper Not (Benny Golson)	8.06
3	Groovin' High (Billy Strayhorn)	8.31
4	Chelsea Bridge (Billy Strayhorn)	9.47
5	Wrap Your Troubles In Dreams (B. Moll – T. Koehler – H. Barris)	5.48
6	'Round About Midnight (Williams – Monk)	6.45
7	Sandu (Clifford Brown)	7.26
8	What Is This Thing Called Love? (C. Porter)	12.23
9	Conception (G. Shearing)	8.08
10	Prelude To A Kiss (I. Mills – D. Ellington)	8.16
11	Hallucinations (Bud Powell)	6.36
12	All My Tomorrows (S. Cahn – J. van Heusen)	6.23
13	Poinciana (B. Bernier – N. Simon)	9.11
14	When I Fall In Love (E. Heyman – V. Young)	8.06

1-14: Keith Jarrett - Whisper Not (ECM (G) 1724/25)

990927 Keith Jarrett Solo +++

Keith Jarrett (p), September 27th 1999, Tokyo, Japan,Tokyo Bunka Kaikan

Disc I

1. Applause (00:33)
2. Part I (27:12)
3. Part II (05:57)
4. Part III (07:19)
5. Part IV (07:14)

Disc II

1. Audience noise > Applause (00:29)
2. Part V (11:00)
3. Part VI (04:10)
4. Part VII (09:06)
5. Part VIII (08:27)
6. Encore I: My Ship (08:56)
7. Encore II: Ol' Man River (10:51)
8. Encore III: Danny Boy (04:56)

Audience recording

990929 Keith Jarrett Solo

Keith Jarrett (p)
September 29th 1999, Tokyo, Japan

991119 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 19th 1999, Orchestra Hall, Chicago, IL

1. *Zardeez '58 (8:15)*
2. *Here's That Rainy Day (8:46)*
3. *Scrapple From The Apple (7:31)*
4. *Autumn Leaves (14:41)*
5. *Shaw 'Nuff (5:11)*
6. *Come Sunday (11:11)*
7. *Chelsea Bridge (8:27)*
8. *I'm Getting Sentimental Over You (8:48)*
9. *Prelude To A Kiss (5:31)*
10. *One For Majid (7:05*

991121 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 21st 1999, Roy Thompson Hall, Toronto, ON, Canada

1. *Conception (8:57)*
2. *Whisper Not (9:23)*
3. *Prelude To A Kiss (9:47)*
4. *Four Brothers (7:08*)

2000

000506 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 6th 2000, Carnegie Hall, New York, NY

1. *Applause (1:03)*
2. *Speech (2:24)*
3. *Joy Spring (8:38)*
4. *Here's That Rainy Day (10:16)*
5. *Four Brothers (7:55)*
6. *I'll See You Again (7:53)*
7. *Round Midnight (11:21)*
8. *Applause (1:14)*
9. *Night And Day (14:19)*
10. *Stars Fell On Alabama (10:17)*
11. *One For Majid (8:04)*
12. *So Tender (8:18)*
13. *Only The Lonely (8:22)*
14. *Woody'n You (6:20)*
15. *Applause (0:23)*
16. *Track 16 (9:00)*
17. *When I Fall In Love (7:00)*

000715 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 15th 2000, Umbria Jazz Festival, Perugia, Italy

1. *I Am Getting Sentimental Over You (14:53)*
2. *'Round Midnight (12:40)*
3. *Four Brothers (7:03)*
4. *Here's That Rainy Day (7:56) [a few seconds missing at the beginning]*
5. *John's Abbey (6:09)*
6. *But Not For Me (11:02)*
7. *Straight No Chaser (0:23) [excerpt]*
8. *Straight No Chaser (3:09) [end only]*
9. *Poinciana (8:31)*
10. *When I Fall In Love (8:22)*

000717 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 17th 2000, Montreux Jazz Festival, Stravinski Hall, Montreux, Switzerland

1. *Claude Nobs speech (1:25)*
2. *Free piece (45:37)*
3. *Applause (0:48)*
4. *The Song Is You (8:28)*
5. *Between The Devil And The Deep Blue Sea (9:00)*
6. *Stars Fell On Alabama (8:19)*
7. *Free piece (21:10)*
8. *Doxy (7:23)*
9. *When I Fall In Love (5:17)*
10. *Claude Nobs speech (1:39)*

000719 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Pinede Gould Antibes,Juan les Pins,France

000723 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Spain,San Sebastian, jazz festival

000726-28 Keith Jarrett Trio (br) ECM (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 26th 2000, Royal Festival Hall, London, UK

1. *Applause and bass tuning (1:34)*
2. *From The Body (22:57)*
3. *Inside Out (20:58)*
4. *341 Free Fade (19:20) >Angel Eyes (9:15) [fade out/in during applause at 9:19]*
5. *Doxy (7:05) [fade out/in during applause at 6:50]*
6. *Track 4 (6:04) [fade out/in during applause at 5:46]*
7. *When I Fall In Love (6:43)*
8. *Applause (0:48)*

July 28th 2000, Royal Festival Hall, London, UK

1. *Audience noise (0:13)*
2. *So Tender (12:09) [fade out/in during applause at 12:05]*
3. *Coral (8:01)*
4. *Moments Notice (5:52)*
5. *Speech (1:43)*
6. *Track 6 (11:10)*
7. *On Green Dolphin Street (10:39)*
8. *Untitled (was Scrapple From The Apple) (10:13)*
9. *Riot (22:32) [fade out/in during applause at 22:11]*
10. *Track 10 (8:21) [fade out/in during applause at 8:44]*
11. *When I Fall In Love (6:57)*

000726 28 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 26th & 28th 2000, Royal Festival Hall, London, UK

1	From The Body (Keith Jarrett)	21.13
2	Inside Out (Keith Jarrett)	21.13
3	341 Free Fade (Keith Jarrett)	18.50
4	Riot (Keith Jarrett)	7.23
5	When I Fall In Love (E. Heyman – V. Young)	7.25

1-5: Keith Jarrett - Inside Out (ECM (G) 1780)

july 26th	(30.31)
01. introduction	(1.34)
02. angel eyes	(9:15)
03. doxy	(7:01)
04. Untitled	(5:56)
05. when i fall in love	(6:41)

july 28th (83:48)	
01. so tender	(12:06)
02. coral	(7:47)
03. moments notice	(5:44)
04 KJ speaking	(1.43)
05. angel eyes	(11:05)
06. on green dolphin street	(10:37)
07 Untitled (Was scrapple from the apple)	(10:11)
08 Riot only the first part - official part (7:23)omitted	(15:48)
09 Untitled	(8:43)

000920 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 20th 2000, Symphony Hall, Boston, MA

000923 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 23rd 2000, Hill Auditorium, Ann Arbor, MA

001116 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 16th 2000, Royce Hall, UCLA, Los Angeles, CA

001118 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 18th 2000, San Francisco Jazz Festival, Paramount Theater, Oakland, CA

001125 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 25th 2000, New Jersey Performing Arts Center, Newark, NJ

001205 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
December 5th 2000, Gran Rex Theatre, Buenos Aires, Argentina

001207 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
December 7th 2000, Gran Rex Theatre, Buenos Aires, Argentina

2001

010310 Keith Jarrett Trio (BR) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 10th 2001, McCarter Theater, Princeton, NJ

1. *Solar (22:49)*
2. *Track 2 (8:21)*
3. *I'm Gonna Laugh You Right Out Of My Life (9:21)*
4. *One For Majid (7:31)*
5. *The Bitter End (9:02)*
6. *Track 6 (28:28) [end missing*

010423 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 23rd 2001, Orchard Hall, Tokyo, Japan

(Always Let me Go ?)

010424 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 24th 2001, Orchard Hall, Tokyo, Japan, sound check recording

1	Stella By Starlight (Young – Washington)	8.04

Keith Jarrett - Yesterdays (ECM (G) 2060)

010424 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 24th 2001, Orchard Hall, Tokyo, Japan

010426 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 26th 2001, Festival Hall, Osaka, Japan

First set

1. *Applause (0:38)*
2. *Autumn Leaves (10:02)*
3. *I love you (8:29)*
4. *Track 4 (8:17)*
5. *Track 5 (11:16)*
6. *Scrapple From The Apple (9:20)*

Second Set . I don't know if it really comes from a different source than the first set, but the sound quality is much worse (there probably was a problem with the microphones or the recorder).

1. *Applause (0:36)*
2. *Last Night When We Were Young (12:32)*
3. *Track 3 (7:09)*
4. *Track 4 (6:23)*
5. *Track 5 (17:55)*
6. *Ballad Of The Sad Young Men (11:40)*
7. *Sandu (6:29)*

010428 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 28th 2001, Aichi Geijyutu Gekijyo, Nagoya, Japan

010430 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 30th 2001, Metropolitan Festival Hall, Tokyo, Japan

1	Strollin' (Horace Silver)	8.12
2	You Took Advantage Of Me (Rodgers – Hart)	10.12
3	Yesterdays (Kern – Harbach)	8.55
4	Shaw 'nuff (Gillespie – Parker)	6.10
5	You've Changed (Fischer – Carey)	7.55
6	Scrapple From The Apple (Charlie Parker)	9.01
7	A Sleepin' Bee (Arlen – Capote)	8.17
8	Intro (Keith Jarrett)	1.37
	Smoke Gets In Your Eyes (Kern – Harbach)	6.55

1. *Tsunami (14:56)*
2. *Relay (14:14)*
3. *When I Fall In Love (8:56)*
4. *Sandu (8:11)*

1-8: Keith Jarrett - Yesterdays (ECM (G) 2060)

010400 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 2001, Orchard Hall and Bunka Kaikan, Tokyo, Japan

1	Hearts In Space (Keith Jarrett)	32.12
2	The River (Keith Jarrett)	3.34
3	Tributaries (K. Jarrett – G. Peacock – J. DeJohnette)	16.18
4	Paradox (Keith Jarrett)	9.01
5	Waves (Keith Jarrett)	34.25
6	Facing East (K. Jarrett – G. Peacock – J. DeJohnette)	14.04
7	Tsunami (Keith Jarrett)	14.51
8	Relay (Keith Jarrett)	13.00

1-8: Keith Jarrett - Always Let Me Go (ECM (G) 1800/01)

010626 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 26th 2001, Carnegie Hall, New York, NY

1. *Applause (0:57)*
2. *Ken Burns and Miles Davis (3:08)*
3. *On Green Dolphin Street (9:33)*
4. *I'm Getting Sentimental Over You (10:34)*
5. *???I'm Gonna Laugh You Right Out Of My Life??? (11:36)*
6. *???Yesterdays??? (9:23)*
7. *Applause (0:50)*
8. *Honeysuckle Rose (7:57)*
9. *What's New (7:11)*
10. *Lover (8:42)*
11. *One For Majid (10:25)*
12. *Track 12 (6:55)*
13. *Speech about cameras (0:45)*
14. *Straight No Chaser (10:45)*
15. *Track 15 (0:18)*
16. *Last Night When We Were Young (11:07)*

010716 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 16th 2001, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

010718 Keith Jarrett Trio (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 18th 2001, Palais des Congrès, Paris, France

Disc I

1. [Applause] (01:41)
2. I Love You (15:22)
3. Yesterdays (08:37)
4. Out of Nowhere (10:19)
5. Little Man, You've Had a Busy Day (10:46)

Disc II

1. [Applause] (01:16)
2. Five Brothers (11:48)
3. You've Changed (06:07)
4. The Song is You (09:59)
5. I'm Going to Laugh You Right Out of My Life (06:52)
6. There Will Be Never Another You (09:30)
7. [Unknown title] (10:13)
8. Encore: Between the Devil and the Deep Blue Sea (11:19)
9. Encore: Skylark (09:59)

010720 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 20th 2001, Umbria Jazz Festival, Perugia, Italy

The speech is as follows: "Hello. Please no pho-to-gra-phy. No flash ca-me-ras. Nein. Nix. Non. Niet. Nothing. Zero. Zip."

1. *Applause (1:18)*
2. *Like someone in love (10:50)*
3. *Track 3 (11:00)*
4. *There will never be another you (7:38)*
5. *Now's The Time (7:25)*
6. *Track 6 (8:52)*
7. *Speech (0:44)*
8. *Out of Nowhere (14:59)*
9. *Free improvisation (6:05)*
10. *Blues (15:16) [cut at 0:25]*
11. *Track 11 Encore (9:53)*
12. *Track 12 (6:31)*

010722 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 22nd 2001, Stravinsky Auditorium, Montreux, Switzerland

1	Four (Miles Davis)	9.09
2	My Foolish Heart (N. Washington – V. Young)	12.25
3	Oleo (Sonny Rollins)	6.37
4	What's New (J. Burke – R. Haggard)	7.54
5	The Song Is You (O. Hammerstein – J. Kern)	7.43
6	Ain't Misbehavin (Razaf – Brooks – Waller)	6.40
7	Honeysuckle Rose (A. Razaf – T. Waller)	6.45
8	You Took Advantage Of Me (L. Hart – R. Rodgers)	8.54
9	Straight, No Chaser (Thelonious Monk)	10.05
10	Five Brothers (Gerry Mulligan)	6.36
11	Guess I'll hang My Tears Out To Dry (J. Styne – S. Cahn)	11.09
12	On Green Dolphin Street (B. Kaper – N. Washington)	8.18
13	Only The Lonely (S. Cahn – J. Van Heusen)	8.15

1-13: Keith Jarrett – My Foolish Heart (ECM 2021)

010726 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 26th 2001, Teatro Malibran, Venice, Italy

1. *Bass tuning (0:15)*
2. *I Should Care (11:05)*
3. *Oleo (6:43)*
4. *Track 4 (10:51)*
5. *Free piece (12:02)*
6. *Little Man, You've Had A Busy Day (7:04) [beginning missing]*
7. *One For Majid (9:00)*
8. *Out Of Nowhere (21:30)*
9. *My Foolish Heart (9:43)*
10. *Between The Devil And The Deep Blue Sea (10:40) [beginning missing]*
11. *Yesterdays (14:12)*
12. *On Green Dolphin Street (8:29)*
13. *It's All In The Game (6:48)*
14. *Straight No Chaser (9:08)*

010728 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d): Munich, Germany

1	Intro (Keith Jarrett) / I Can't Believe That You're In Love With Me (Gaskill – McHugh)	12.10
2	You've Changed (C. Fisher – B. Carey)	8.13
3	I Love You (Cole Porter)	10.00
4	The Out-Of-Towners (Keith Jarrett)	19.45
5	Five Brothers (Gerry Mulligan)	11.12
6	It's All In The Game (Ch.G. Dawes – C. Sigman)	6.47

1-6: Keith Jarrett - The Out-Of-Towners (ECM (G) 1900)

The whole known concert :

1. Intro / I Can't Believe That You're In Love With Me (12:00)
2. You've Changed (8:05)
3. I Love You (10:00)
4. The Out-of-Towners (19:47)
2 Once Upon A Time (6:00)
2 Oleo (7:29)
7. Five Brothers (10:31)
8. Guess I'll Hang My Tears Out To Dry (10:05)
9. There will never be another you, (5:50)
10. The bitter end (3:18), end missing
11. Improvisation (2:14), end missing
12. Little Man You've Had A Busy Day (1:49,) Cut at 0:42
13. It´s All In The Game (6:47)

01 Once Upon A Time (5:58)
02 Oleo (7:02)
03 Guess I'll Hang My Tears Out To Dry (10:02)
04 There will never be another you, (5:50)
05 The Bitter end (3:18) end missing
06 Improvisation (2:14) end missing
07 Little Man You've Had A Busy Day (1:49,) Cut at 0:42

010801 Keith Jarrett Trio (+++)

Keith Jarrett trio La roque d'Antheron 2001 August 1
21ème Festival International de Piano
du 21 juillet au 21 août 2001

mercredi 1er Août 2001
21h30 : Concert jazz : Keith Jarrett, piano
Gary Peacock, contrebasse Jack DeJohnette, batterie

Sound Quality A + Audience recording

01- All Of You (10:30)
02- Five Brothers (08:00)
03- Little Man You've Had A Busy Day (08.11)
04- Out Of Nowhere (14:55) (A few seconds missing at the beginning)
05- Guess I'm Gonna Hang My Tears Out To Dry (11:30)

set II

06- Scrapple From The Apple (07:19)
07- One For Majid (09:32)
08- I'm Going To Laugh You Right Out Of My Life (08;46)
09- You've Changed (07:23)
tt 86:13

010803 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
August 3rd 2001, Marciac Jazz Festival, Marciac, France

011028 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 28th 2001, Royce Hall, Los Angeles, CA

011030 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 30th 2001, Orpheum Theater, Vancouver, BC, Canada

011101 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 1st 2001, Benaroya Symphony Hall, Seattle, WA

1. *Applause and bass tuning (0:36)*
2. *On Green Dolphin Street (13:27)*
3. *My Foolish Heart (9:30)*
4. *Out Of Nowhere (15:48)*
5. *I'm Gonna Laugh You Right Of My Life (7:31)*
6. *Applause (0:22)*
7. *Track 7 (8:38)*
8. *Four Brothers (7:02)*
9. *Little Man, You've Had A Busy Day (9:43)*
10. *Straight No Chaser (13:38)*
11. *Sandu (8:23)*
12. *I'll Guess I'll Hang My Tears Out To Dry (7:32)*

011104 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 4th 2001, War Memorial Opera House, San Francisco, CA

011107 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 7th 2001, Orchestra Hall, Minneapolis, MN

011109 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 9th 2001, Orchestra Hall, Chicago, IL

2002

020227 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
February 27th 2002, Symphony Hall, Atlanta, GA

1. *All Of You (11:47)*
2. *Come Rain Or Come Shine / Basin Street Blues (8:25)*
3. *The Song Is You (10:43)*
4. *You've Changed (8:35)*
5. *One For Majid (4:56)*
6. *Audience noise (0:14)*
7. *I'll See You Again (7:01)*
8. *Hallucinations (7:06)*
9. *Here's That Rainy Day (10:02)*
10. *Bye Bye Blackbird (9:13)*
11. *Out Of Nowhere (10:47) [abrupt start]*
12. *Guess I'll Hang My Tears Out to Dry (9:31)*

020301 Keith Jarrett Trio (mu)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 1st 2002, Verizon Hall, Kimmel Center for the Performing Arts, Philadelphia, PA

Sound quality: B / Source: audience recording

1. Unidentified standard (7:03)
2. Unidentified standard (8:33)
3. Unidentified standard (8:44)
4. Unidentified standard (9:59)
5. One For Majid (6:38)
6. Unidentified standard (10:20)

020308 Keith Jarrett Trio (BR) (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 8th 2002, Symphony Hall, Boston, MA

Set 1:
01. intro/crowd (2:29)
02. Solar (13:52)
03. Bye Bye Blackbird (9:29)
04. You've Changed (9:34)
05. Out Of Nowhere (19:28)

Set 2:
01. intro/crowd (1:01)
02. The Way You Look Tonight (10:24)
03. Yesterdays (8:22)
04. One For Majid (8:58)
05. Guess I'm Gonna Hang My Tears Out To Dry (13:51)
06. Five Brothers (7:41)
07. I'm Going To Laugh You Right Out Of My Life (9:03) TT 111:49

020626 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

June 26th 2002, JVC Jazz Festival, Isaac Stern Auditorium, Carnegie Hall, New York, NY

Second set only

1. *Four Brothers (6:11)*
2. *Summertime (10:15)*
3. *Smoke Gets In Your Eyes (10:33)*
4. *Last Night When We Were Young (8:08)*
5. *Now's The Time (13:19)*
6. *Speech (0:15)*
7. *Paradox (10:02)*
8. *When I Fall In Love (9:56)*

020708 Keith Jarrett Trio (BR) (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 8th 2002, Piazza Anfiteatro, Lucca, Italy

1. *Applause and bass tuning (0:58)*
2. *In Your Own Sweet Way (13:42)*
3. *Now's The Time (7:37)*
4. *My Funny Valentine (11:44)*
5. *Track 5 (8:59)*
6. *Summertime (8:28)*
7. *Budo (7:51)*
8. *Bass tuning (0:07)*
9. *Stella By Starlight (11:29)*
10. *Track 10 (8:39)*
11. *Out Of Nowhere (14:54)*
12. *"Use your ears, you don't need pictures..." (0:55)*
13. *Straight No Chaser (6:31)*
14. *When I Fall In Love (5:36)*

020710 Keith Jarrett Trio (SP) (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 10th 2002, Teatro Smeraldo, Milan, Italy

Media: CD-R
Source: audience recording

1. On Green Dolphin Street (19.19)
2. Track 2 (7.33)
3. Solar (12.13)
4. Track 4 (7.04)
5. Paradox (9.15)
6. Track 6 (9.25)
7. Track 7 (6.36 + 2.10)
8. Track 8 (8.29)
9. Summertime (7.59)
10. Track 10 (9.35)
11. When I fall in love (5.44)

020712 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 12th 2002, L'Auditori, Barcelona, Spain

Disc 1: (5 tracks) [59:36]

1 Improvisation #1 part 1 [16:21]

2 Improvisation #1 part 2 [9:17]

3 Improvisation #2 [15:47]

4 [4:58]

5 Night And Day [10:11]

Disc 2: (4 tracks) [43:10]

1 Improvisation #3 [12:41]

2 Here's That Rainy Day [11:03]

3 Improvisation #4 [7:19]

4 Stars Fell On Alabama [6:30]

020716 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 16th 2002, La Pinède Gould, Festival de Jazz d'Antibes, Juan les-pins

1	If I Were A Bell (Frank Loesser)	11.45
2	Butch & Butch (Oliver Nelson)	7.25
3	My Funny Valentine (R. Rodgers – L. Hart)	11.11
4	Scrapple From The Apple (Charlie Parker)	9.41
5	Someday My Prince Will Come (F. Churchill – L. Morey)	9.18
6	Two Degrees East, Three Degrees West (John Lewis)	6.48
7	Autumn Leaves (J. Prévert – J. Kosma – J. Mercer) / Up For It (Keith Jarrett)	16.58

1-7: Keith Jarrett - Up For It (ECM (G) 1860)

020718 Keith Jarrett Trio (+++) (pa)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 18th 2002, Centralino del Tennis, Rome, Italy

Sound Quality A

a. I - 01 All Of You - 14:22 (Cole Porter)
b. I - 02 Summer Night - 7:13 (Harry Warren, Al Dubin)
c. I - 03 Hallucinations [aka Budo] - 8:21 (Bud Powell)
d. I - 04 I'm Gonna Laugh You Right Out Of My Life- 8:47
e. I - 05 Straight No Chaser - 10:26 (Thelonious Monk)
f. I - 06 Scrapple From The Apple - 11:29 (Charlie Parker)
TT 60:54
g. II - 01 Yesterdays - 11:30 (Jerome Kern, Otto Harbach)
h. II - 02 Four Brothers - 7:41 (Jimmy Giuffre)
i. II - 03 Only The Lonely - 7:20 (Jimmy Van Heusen, Sammy Cahn)
j. II - 04 All The Things You Are - 5:31 (Jerome Kern, Oscar Hammerstein II)

TT 32:19

Soundcheck

01.Like someone in love	4:57
02.Fragments	1:20
03. Fragments b	3:16
04.Track04	3:34
05.Track05	4:38
06.Track06	1:34
07.Track07	3:07
08.Track08	4:46
09.Track09	3:15
10.Track10	4:09

020721 Keith Jarrett Trio (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 21st 2002, Montreux Jazz Festival, Stravinski Hall, Montreux, Switzerland

1. *Claude Nobs speech (3:23)*
2. *Applause and bass tuning (1:09)*
3. *Free piece (23:30)*
4. *Free piece (10:01)*
5. *Stars Fell On Alabama (11:11)*
6. *Applause (0:53)*
7. *Improvisation on a Ornette Coleman theme? (9:11)*
8. *Free piece (11:45)*
9. *Only The Lonely (15:13)*
10. *Half Nelson (7:58)*
11. *"Less lights..." (7:11)*
12. *Summer Night (7:22)*

021027 Keith Jarrett Solo

Keith Jarrett (p)
October 27th 2002, Osaka Festival Hall, Osaka, Japan

1	Part 1 (Keith Jarrett)	12.11
2	Part 2 (Keith Jarrett)	8.44
3	Part 3 (Keith Jarrett)	5.44
4	Part 4 (Keith Jarrett)	1.27
5	Part 5 (Keith Jarrett)	10.34
6	Part 6 (Keith Jarrett)	7.19
7	Part 7 (Keith Jarrett)	9.36
8	Part 8 (Keith Jarrett)	5.09
9	Part 9 (Keith Jarrett)	5.36
10	Part 10 (Keith Jarrett)	13.33
11	Part 11 (Keith Jarrett)	1.13
12	Part 12 (Keith Jarrett)	6.11
13	Part 13 (Keith Jarrett)	5.12

1-8: Keith Jarrett - Radiance (ECM (G) 1960)

021030 Keith Jarrett Solo

Keith Jarrett (p)
October 30th 2002, Metropolitan Festival Hall, Tokyo, Japan

1	Part 14 (Keith Jarrett)	14.04
2	Part 15 (Keith Jarrett)	9.57
3	Part 16 (Keith Jarrett)	3.08
4	Part 17 (Keith Jarrett)	13.34

1-4: Keith Jarrett - Radiance (ECM (G) 1960)

Radiance Part XVI is Tokyo Part 2d?

021030 Keith Jarrett Solo

Keith Jarrett (p)
October 30th 2002, Metropolitan Festival Hall, Tokyo, Japan

1	Part 1 (a-c) (Keith Jarrett)	45.00
2	Part 2 (a-c) (Keith Jarrett)	44.02
3	Danny Boy	6.51
4	Old Man River	7.43
4	Don't Worry 'Bout Me	5.38

1-4: Keith Jarrett – Tokyo Solo (DVD ECM (G) 5501)

(PA)

1. Part I (24:10)
2. Part II (21:22)
3. Applause (0:25)
4. Part III (8:27)
5. Part IV (11:50)
6. Part V (8:39)
7. Part VI (13:56)
8. Applause (2:57)
9. Danny Boy (5:50)
10. Applause (2:08)
11. Old Man River (6:49)

021031 Keith Jarrett Solo (DI) (+++)

Keith Jarrett (p)
October 31st 2002, Geijyutu Gekijyou, Tokyo, Japan

If I Should Loose You (4:45)
Disc one

d1t01 applause		00:22
d1t02		17:01
d1t03 Every Time We Say Goodbye		13:08
d1t04 [0:09:35.08]		09:28
Total time:		40:02

Disc two

d2t01 <applause>		00:17
d2t02 Come Rain Or Come Shine		06:50
d2t03 Isn't It Romantic		06:31
d2t04 Bewitched, Bothered And Bewildered	06:10	
d2t05 With A Song In My Heart		04:52
d2t06 Angel Eyes		11:11
d2t07 As Time Goes By		08:18
d2t08 Time On My Hands		09:40
d2t09 Never Never Land		04:55
d2t08 improvisation		08:15
d2t09 If I Should Lose You		04:35
Total time:		1:11:39

2003

030411 Keith Jarrett Trio (PA) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 11th 2003, New Jersey Performing Arts Center, Newark, NJ

Second set Audience Recording

1. Speech	01:56
2. The Old Country	08:13
3. All The Things You Are	09:56
4. When I Fall In Love	08:42
5. Sandu	06:05
6. Encore: Guess I'll Hang My Tears Out To Dry	06:07
	TT 41:03

030427 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 27th 2003, L'Olympia, Paris, France

Jarrett K. Trio
Media: CD-R

1. Track 1 (10.50)
2. Sleeping bee (8.12)
3, Track 3 (7.02)
4. Track 4 (8.38)
5. Track 5 (7.38)
6. Track 6 (7.30)
7. It might well be spring (11.00)
8. Track 8 (5.35)
1. Track 9 (7.14)
2. You go to my head (8.19)
3. I'm going to laugh you right out of my life (14.00)
4. Out of nowhere (13.56)
5. When I fall in love (10.40)
6. Track 14 (6.15)

030430 Keith Jarrett Trio (SP) (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 30th 2003, Congress Hall, Palace Of Culture And Science, Warsaw, Poland

Jarrett K. Trio
Media: 2 CD-R
Sound quality: sound level low

1. But not for me (13.57)
2. Track 2 (5.58)
3. Moments notice (5.24)
4. Last night when we were young (8.31)
5. Sleeping bee (7.41)
6. Track 6 (6.41)
7. Solar (12.48)
8. Now's the time (10.49)
9. Track 9 (14.48)
10. Out of nowhere (12.10)
11. When I fall in love

030503 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 3rd 2003, Royal Festival Hall, London, UK

1. *A Foggy Day (9:33)*
2. *Sleeping Bee (8:40)*
3. *Once Upon A Time (9:18)*
4. *Autumn Leaves (11:32)*
5. *Now's The Time (6:40)*
6. *Four (10:38)*
7. *Track 7 (9:35)*
8. *One For Majid (8:02)*
9. *Track 9 (11:26)*
10. *Out Of Nowhere (9:54)*
11. *When I Fall In Love (8:13)*

030505 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 5th 2003, Palais des Beaux-Arts, Brussels, Belgium

Jarrett K. Trio
Media: CD-R

1. You go to my head (3.00) [beginning missing]
2. It might as well be spring (13.50)
3. On green dolphin street (9.32)
4. Doxy (5.20)
5. Track 5 (11.09)
6. Moments notice (5.01)
7. Someday my prince will come (8.30)
8. Track 8 (8.44)
9. Things ain't what they used to be (7.28)
10. Track 10 (…)

030507 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 7th 2003, Konserthuset, Stockholm, Sweden

1. *Introduction (1:54)*
2. *Applause and bass tuning (1:19)*
3. *Night And Day (15:21)*
4. *Speech (0:25)*
5. *A Sleeping Bee (7:59)*
6. *Only The Lonely (11:23)*
7. *Because Of You (6:34)*
8. *One For Majid (7:31)*
9. *Applause (1:22)*
10. *Django (10:05)*
11. *Solar (11:28)*
12. *You Go To My Head (8:18)*
13. *Once Upon A Time (11:15)*
14. *All The Things You Are (12:12)*
15. *When I Fall In Love (10:53)*

030509 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 9th 2003, Konserthuset, Stockholm, Sweden

1. *Applause and introduction (1:30)*
2. *Applause and bass tuning (1:20)*
3. *All Of You (10:31)*
4. *Here's That Rainy Day (11:01)*
5. *I'm A Fool To Want You (10:27)*
6. *Once Upon A Time (a) (5:29)*
7. *Interruption / fire alarm (2:22) [cut at 2:08]*
8. *Applause (0:22)*
9. *Once Upon A Time (b) (1:46)*
10. *Four (6:24)*
11. *Stars Fell On Alabama (7:40)*
12. *Applause (0:59)*
13. *Django (10:41)*
14. *Straight No Chaser (11:15)*
15. *When I Fall In Love (8:36)*
16. *Out Of Nowhere (14:16)*

030711 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 11th 2003. Umbria Jazz Festival, Perugia, Italy

Jarrett K. Trio
Media: 2 CD-R

1. Round midnight (10.50)
2. The way you look tonight (9.28)
3. I thought about you (10.48)
4. So tender (7.57)
5. The meaning of the blues (17.36)
6. KJ speaking (2.00)
7. All the things you are (10.02)
1. Chandra (8.33)
2. Late lament (6.14)
3. I'm going to laugh you right out of my life (7.14)
4. Autumn leaves (11.30)

030713 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 13th 2003,Milanesiana, Teatro dal Verme, Milan, Italy

Jarrett K. Trio
Media: 2 CD-R

1. All of you (9.43)
2. I'm going to laugh you right out of my life (11.15)
3. I didn't know what time it was (9.50)
4. Here's that shiny day (12.18)
5. Sunshine song (10.01)
6. Track 6 (8.03)
1. Yesterdays (9.26)
2. So tender (10.41)
3. When I fall in love (7.38)
4. God bless the child (6.25)

030717 Keith Jarrett Trio (SP) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 17th 2003, Jazz à Juan, Pinède Gould, Antibes, Juan-les-Pins, France

Jarrett K. Trio
Media: 2 CD-R

1. On green dolphin street, 9.40
2. I didn't know what time it was (9.00)
3. I thought about you (12.13)
4. Track 4 (5.47)
5. I'll see you again (4.06)
6. God bless the child (9.56)
7.Sunshine song (10.35)
8. Chandra (6.40)
9. Yesterdays (13.37)
10. So tender (7.59)
5. Two degrees east, three degrees west (6.55)
6. When I fall in love (9.21)

030720 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 20th 2003, Castel de Peralada Festival, Peralada, Spain

Jarrett K. Trio
Media: 2 CD-R

1. It could happen to you (8.32)
2.I'm going to laugh you right out of my life (6.28)
3.St. Thomas, 6.58
1. I didn't know what time it was (7.11)
2. I thought about you (14.54)
3. Sunshine song (8.48)
4. The song is you (8.08)
5. Summer night (6.20)
6. Straight, no chaser (7.33)
7. God bless the child, 15.24
8. When I fall in love (7.07)

030722 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d): same personnel
July 22nd 2003, Parco Musica Auditororium, Rome, Italy

1	All Of You	9.21
2	I'm Gonna Laugh You Right Out	10.46
3	Hallucinations	6.27
4	I Didn't Know What Time It Was	6.35
5	You've Changed	7.36
6	God Bless The Child	15.33
7	Straight, No Chaser	12.03
8	Come Rain Or Come Shine	8.46
9	When I Fall In Love	8.07
10	St. Thomas	4.14

1-10: [2CD] Keith Jarrett – Live Parco Musica Auditorium Rome 2003

030725 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 25th 2003, Teatro Municipale, Cagliari, Italy

030727 Keith Jarrett Trio (DI) (SP) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 27th 2003, Ancona Jazz Festival, Teatro Delle Muse, Ancona, Italy

Set I
On Green Dolphin Street
Yesterdays
When Will the Blues Leave
The Meaning of the Blues
Unknown

Set II

Sunshine Song" (Keith Jarrett)
I'm Going to Laugh You Right Out of My Life
All the Things You Are
God Bless the Child
When I Fall in Love [encore]
Bye, Bye Blackbird [encore]

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality:
Source

1. On green dolphin street (10.56)
2. Yesterdays (13.15)
3. When the blues leaves (6.41)
4. The meaning of the blues (11.54)
5. Sunshine song (8.52)
6. Track 6 (5.17)
7.I'm going to laugh you right out of my life (8.59)
1. All the things you are (7.51)
2. God bless the child (13.40)
3. When I fall in love (11.49)
4. Bye bye blackbird (6.44)

030919 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 19th 2003, JVC Festival, Carnegie Hall, New York, NY

Jarrett K. Trio
Media: CD-R
Sound quality: A
Source: audience recording

1. KJ talking (5.00)
2. Come rain or come shine (10.52)
3, Autumn leaves (12.18)
4. One for Majid ? (7.14)
5. Track 5 (9. 48)
6. On green dolphin street (5.48)
7. KJ speaking (1.00)
8. The cure (5.49)
1. I'm going to laugh you right out of my life (10.42)
2. When the blues leaves ? (8.40)
3. It could happen to you (13. 56)
4. Track 12 (4.39)
5. God bless the child (10.38)
6. When I fall in love (1.07)

030927 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 27th 2003, Symphony Hall, Boston, MA

031109 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 9th 2003, Masonic Auditorium, San Francisco, CA

031112 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 12th 2003, Disney Concert Hall, Los Angeles, CA

031114 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 14th 2003, Benaroya Hall, Seattle, WA

2004

040407 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d)
April 7th 2004, Kimmel Center, Philadelphia

1	All Of You	10.22
2	Bye Bye Blackbird	10.16
3	Blues	11.08
4	Unknown	10.22
5	I Didn't Know What Time It Was	13.09
6	Ballad Of The Sad Young Men	14.06
7	Straight No Chaser	7.44
8	Blues	6.08
9	When I Fall In Love	7.33

[2 CD] Keith Jarrett – Standards Philadelphia 2004

040425 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 25th 2004, Metropolitan Festival Hall, Tokyo, Japan

Jarrett K. Trio
Media: CD-R
Sound quality: A
Source: audience recording

1. Night and day (11.06)
2. Django (8.34)
3. Track 3 (13.42)
4. One for Majid (5.42)
5. Tune up (5.36)
6. Tennessee waltz ? (7.20)
7. I fall in love to easily (10.35)
8. So tender (8.29)
9. Ballad of the sad young man (5.48)
10. Round midnight (7.31)
11. Straight no chaser (11.17)
12. When I fall in love (12.31)

040427 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 27th 2004, Shinjuku Koseinenkin Hall, Tokyo, Japan

Jarrett K. Trio
Source: audience recording

1. On green dolphin street (9.16)
2. I thought about you (22.24)
3. All the things you are (11.23)
4. Now's the time (9.11)
5. Someday my prince will come (6.11)
6. Bye bye blackbird (10.40)
7. Joy spring (8.10)
8. Track 8 (11.52)
9. John's Abbey (8.54)
10. When I fall in love (7.49)

040430 Keith Jarrett Trio (SP) (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 30th 2004, Prefectural Art Theater, Aichi, Japan

Jarrett K. Trio
Media: CD-R
Source: audience recording

1. Track 1 (13.12)
2. Track 2 (11.45)
3. Bouncing with Bud (6.48)
4. Django (11.35)
5. I didn't know what time it was (11.03)
6. I thought about you (16.04)
7. Blue Monk (10.52)
8. All the things you are (10.52)
9. When I fall in love (9.14)

Keith Jarrett Trio
Perfectural Art Theatre
Aichi, Japan
April 30, 2004

Set I / Disc I

1. [Applause > Instruments tuning]
2. I Can't Believe That You're in Love with Me
3. Late Lament
4. Bouncing with Bud
5. Django

Set II / Disc II

1. [Applause]
2. I Didn't Know What Time It Was
3. I Thought About You
4. Blue Monk
5. Encore I: All the Things You Are
6. Encore II: When I Fall in Love

Keith Jarrett: piano
Gary Peacock: acoustic bass
Jack DeJohnette: drums

040502 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 2nd 2004, Festival Hall, Osaka, Japan

Jarrett K. Trio
Media: CD-R
Duration:
Sound quality: A
Source: audience recording

1. Stella by starlight (9.26)
2. Tune up (6.14)
3. Doxy (9.14)
4. Late lament (10.55)
5. Conception (6.41)
6. I fall in love to easily (14.48)
7. Woody'n you (8.08)
8. I'm going to laugh you right out of my life (7.59)
9. The old country (10.04)
10. Poinciana (12.29)

040505 Keith Jarrett Trio (SP) DI +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 5th 2004, Kenmin Hall, Kanagawa, Japan

Jarrett K. Trio
Media: CD-R
Duration:
Sound quality:
Source: audience recording

1. On green dolphin street (11.41)
2. Basin street blues (8.24)
3. Old folks (8.18)
4. One for Majid (8.22)
5. Only the Lonely (8.53)
6. Shaw'nuff (7.50)
7. Chandra (6.52)
8. Someday my prince will come (7.52)
9. I thought about you (8.59)
10. All the things you are (11.46)
11. When I fall in love (16.46)

Audience recording (lineage unknown)
Quality B+

040701 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 1st 2004, Places des Arts, Montréal, QC, Canada

CD1

1. Intro (Keith speaks about Miles)	2:33
2. Tennesse Waltz	8:16
3. Green Dolphin Street	9:34
4. I Thought About You	9:17
5. Autumn Leaves	11:08
6. You Won't Forget Me	14:36

CD2

1. Django	11:48
2. Someone to Watch over me	8:36
3 All the Things you Are	7:03
4. Bye Bye Blackbird	8:18
5. I'm Gonna Laugh You Right Out of My Life	6:54
6 Poinciana	8:15
7. When I fall in love	9:51

040707 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 7th 2004, Tivolis Koncertsal, Copenhagen, Denmark

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: VG
Source: audience recording

1. Introductions
2. KJ speaks
3, Track 3/All of you (16.25)
4. Tennessee waltz (7.23)
5. You belong to me (10.49)
6. Straight no chaser (5.29)
1. Django (9.20)
2. Round midnight (12.19)
3. John's Abbey (6. 36)
10. I'm going to laugh you right out of my life (10.40)
1. God bless the child (14.25)
2. When I fall in love (11.22)

040711 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 11th 2004, Arena Santa Giuliana, Perugia, Italy

Jarrett K. Trio
Duration:
Sound quality: A
Source: audience recording

1. You belong to me (10.34)
2. Four (7.28)
3. Summer nights (13.32)
4. One for Majid (7.08)
5. I thought about you (12.03)
6. Moments notice (6.27)
7. Doxy (8.14)
8. I'm going to laugh you right out of my life (8.57)
9. John's Abbey (5.04)
10. Poinciana (9.57)
11. When I fall in love (10.28)

040713 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 13th 2004, Palau de la Música Catalana, Barcelona, Spain

Jarrett K. Trio
Duration:
Sound quality: G
Source: audience recording

1. On green dolphin street (13.50)
2. Now's the time (7.17)
3, Tennessee waltz (8.18)
4. I am a fool to want you (15.14)
5. Round midnight (9. 48)
6. You belong to me (8.36)
7. Django (9.44)
8. John's Abbey (6.42)
9.KJ speaking
10. Poinciana (8.07)
11.When I fall in love (10.37)

040716 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 16th 2004, Jazz à Juan, Pinède Gould, Juan-les-Pins, Antibes, France

Jarrett K. Trio
Duration:
Sound quality: G
Source: audience recording

1. On green dolphin street (8.38)
2. You belong to me (10.52)
3, One for Majid (7.51)
4. Late lament (15.51)
5. Straight no chaser (6 53)
6. I'm going to laugh you right out of my life (10.55)
3. Django (10.20)
4. Tennessee waltz (6.59)
5. All the things you are (6.46)
6. Bye bye blackbird (8.35)

11. When I fall in love 10.02)

040719 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 19th 2004, Arena, Verona, Italy

Jarrett K. Trio
Duration:
Sound quality: A
Source: audience recording

1. Hallucinations (7.06) [Beginning missing]
2. Summer nights (8.34)
3. All the things you are (8.42)
4. Tennessee waltz (8.59)
5. One for Majid
6. I'm going to laugh you right out of my life (10.40)
7. KJ speaking
8. Straight no chaser (12.52)
9. You belong to me (6.41)
10. God bless the child (16.19)

Butch & Butch
Summer Nights
All The Things You Are
You Belong To Me
One For Majid
I'm Going To Laugh You Out Of My Life
Straight, No Chaser
Tennessee Waltz
God Bless The Child

041107 Keith Jarrett Solo

Keith Jarrett (p)
November 7th 2004, Santa Cecilia Hall, Auditorium Parco Della Musica, Rome, Italy

1	Solo Rome 1	19.07
2	Solo Rome 2	4.02
3	Solo Rome 3	8.09
4	Solo Rome 4	13.40
5	Solo Rome 5	13.34
6	Solo Rome 6	8.53
7	Solo Rome 7	7.50
8	Solo Rome 8	5.14
9	Solo Rome 9 But Beautiful	8.47
10	Solo Rome 10 Time in My Hands	5.54

1-: [2 CD] Keith Jarrett Solo – Rome 2004

041110 Keith Jarrett Solo

Keith Jarrett (p)
November 10th 2004, L'Auditori, Barcelona, Spain

1	Barcelona – part 1	22.41
2	Barcelona – part 2	2.14
3	Barcelona – part 3	5.53
4	Barcelona – part 4	6.16
5	Barcelona – part 5	9.43
6	Barcelona – part 6	9.01
7	Barcelona – part 7	7.32
8	Barcelona – part 8	12.44
9	Barcelona – part 9	6.14
10	Barcelona – part 10 Time in My Hands	6.59

11	Barcelona – part 11 But Beautiful	7.02

1-11: [2CD] Keith Jarrett – Solo Barcelona 2004

041114 Keith Jarrett Solo (+++)

Keith Jarrett (p)
November 14th 2004, Musikverein, Vienna, Austria

CD1

1. Track01	18:32
2. Track02	05:22
3. track03	04:30
4. track04	04:59
5. track05	06:23

CD2

1. Speech	00:38
2. track02	14:27
3. Speech	01:04
4. Speech	01:08
5. track05	03:30
6. track06	06:43
7 track07	05:15
8 But Beautiful	07:04
9 Time on My hands	08:18
10 Track10	02:05

041203 Keith Jarrett Trio (PA) (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
December 3rd 2004, Orchestra Hall, Chicago, IL

1. Intro - Announcer (1:43)
2. Santa Claus Is Coming To Town (9:55)
3. All Of You (8:44)
4. You Belong To Me (6:15)
5. Straight No Chaser (9:39)
6. Django (8:55)
7. I'm Going To Laugh You Right Out Of My Life (11:47)
8. Applause (0:39)
9. The Tennessee Waltz (7:49)
10. Ballad Of The Sad Young Men (8:21)
11. I'm A Fool To Want You (11:41)
12. Only The Lonely (6:28)
13. Now's The Time (9:26)
14. When I Fall In Love (8:31)
15. Poinciana (8:29)

041205 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
December 5th 2004, Roy Thomson Hall, Toronto, ON, Canada

050309 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 9th 2005, Zellerbach Hall, UC Berkeley, Berkeley, CA

2005

050312 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 12th 2005, Royce Hall, UC-LA, Los Angeles, CA

Jarrett K. Trio
Media: 2 CD-R
Duration:114.24
Sound quality: VG
Source: audience recording

1. Life is a bowl of cherries (11.58)
2. Django (10.52)
3. Somewhere (8.00)
4. The way you look tonight (7.31)
5. Here's that rainy day (9.10)
6.Straight no chaser (6 47)
7. Track 7 [Yesterdays?] (6.57)
8.You go to my head (8.20)
9.I am a fool to want you (8.30)
10. I'm going to laugh you right out of my life (10.39)
11.Hallucinations (5.16)
12. When I fall in love (9.42)
13.God bless the child (11.46)

050622 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 22nd 2005, Carnegie Hall, New York, NY

050706 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 6th 2005, North Sea Jazz Festival, PWA Hall, Netherlands Congress Centre, The Hague, Netherlands

Jarrett K. Trio
Media: 2 CD-R
Duration:92.17
Sound quality: VG
Source: audience recording

1. Stella by starlight (11.45)
2. What is this thing called love (13.52)
3, Here's that rainy day (13.00)
4. Hallucinations (7.13)
5. I'm going to laugh you right out of my life (8.49)
6.Yesterdays (9 47)
7. Straight, no chaser (9.43)
8.Doxy (9.40)
9.I thought about you (9.50)
10. Round midnight (5.59)
11. When I fall in love (6.08)

050709 Keith Jarrett Trio (SP) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 9th 2005, Arena Sferisterio, Macerata, Italy

1. *Introduction*
2. Joy Spring
3. You Belong To Me
4. Hallucinations
5. Blues
6. Yesterdays
7. Tennessee Waltz
8. *I Thought About You*

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: VG
Source: audience recording

1. Joy spring (10.05)
2. You belong to me (9.53)
3. Hallucinations (6.08)
4. Blues (8.47)
5. Yesterdays (12.24)
6.Tennessee waltz (7 07)
7. Solar (17.07)
8.I thought about you (11.10)
9.KJ speaking (1.15)

050712 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 12th 2005, Arena Flegrea, Naples, Italy

Jarrett K. Trio
Duration:
Sound quality: VG
Source: audience recording

1. All of you (10.45)
2. Once upon a time (8.04)
3. Django (11.12)
4. I'm going to laugh you right out of my life (9.49)
5.Sandu (5.56)
6. I'm a fool to want you (16.54)
7.You've changed (9.10)
8. Autumn leaves (8.48)
9.KJ talking (0.36)
10. When I fall in love (7.02)

050715 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 15th 2005, Musica per Roma, Auditorium Parco della Musica, Rome, Italy

Jarrett K. Trio
Sound quality: VG
Source: audience recording

1. Solar (11.20)
2. I thought about you (9.47)
3. Tonight (5.46)
4.Round midnight (10.41)
5.Tennesse waltz (6.45)
6. Life is a bowl of cherries (8.25)
7.Somewhere (11.03)
8. Django (9.27)
9. You belong to me (11.44
10. One for Majid (6.51)
11. When I fall in love (8.02)

050719 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 19th 2005, Les Nuits de Fourvière, Grand Théâtre de Fourvière, Lyon, France

Jarrett K. Trio
Media: 2 CD-R
Sound quality: VG
Source: audience recording

1. Solar (13.17)
2. I though about you (10.29)
3, The bitter end (8.59)
4. Sandu (8.46)
5. Tennessee waltz (10.25)
6.Somewhere (10.17)
7. Tonight (10.50)
8.I'm going to laugh you right out of my life (9.39)
9. Doxy (5.04)
10.Poinciana (9.12)
11. When I fall in love (9.02)

050721 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 21st 2005, Jazz à Juan, Pinède Gould, Juan-les-Pins, Antibes, France

Jarrett K. Trio
Media: 2 CD-R
Sound quality: VG
Source: audience recording

1. But not for me(9.13)
2. Somewhere (10.32)
3. Hallucinations (6.38)
4. Blues (8.41)
5. The bitter end (7.10)
6.All the things you are (6 07)
7. Doxy (6.37)
8. I'm going to laugh you right out of my life (12.19)
9. I am a fool to want you (10.47)
10. When I fall in love (10.42)

050724 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 24th 2005, San Sebastian Jazz Festival, Kursaal, San Sebastian, Spain

Jarrett K. solo
Media: 2 CD-R
Duration:
Sound quality: G
Source: audience recording

1. Track 1 (18.47)
2. Track 2 (5.49)
3. Track 3 (4.50)
4. Track 4 (5.17)
5. Track 5 (6.48)
6. Track 6 (15.15)
7. Let it be (6.05)
8. Track 8 (6.56)
9. Track 9 (5.26)
10. Track 10 (7.20)
11. My song
12.Blues
13.But Beautiful (8.29)

050904 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 4th 2005, Symphony Hall, Atlanta, GA

050926 **Keith Jarrett Solo**

Keith Jarrett (p)
September 26th 2005, Carnegie Hall, New York, NY

1	Part 1 (Keith Jarrett)	9.18
2	Part 2 (Keith Jarrett)	3.03
3	Part 3 (Keith Jarrett)	4.15
4	Part 4 (Keith Jarrett)	5.05
5	Part 5 (Keith Jarrett)	8.50
6	Part 6 (Keith Jarrett)	6.27
7	Part 7 (Keith Jarrett)	7.31
8	Part 8 (Keith Jarrett)	4.43
9	Part 9 (Keith Jarrett)	7.41
10	Part 10 (Keith Jarrett)	6.49
11	The Good America	4.41
12	Paint My Heart Red	5.59
13	My Song	5.07
14	True Blues	4.16
15	Time On My Hands	6.07

1-15: Keith Jarrett – The Carnegie Hall Concert (ECM 1989)

Keith Jarrett: The Carnegie Hall Concert (2006)

By
JOHN KELMAN,
Published: September 19, 2006

With the release of *Radiance* (ECM, 2005), Keith Jarrett made a triumphant return to improvised solo piano performance. The 2002 recording was the first live solo piano performance to be released since *La Scala* (ECM, 1997), and it reflected a change in Jarrett's approach to solo improvisation. That change continues on *The Carnegie Hall Concert*, a complete show from the fall of 2005 that's less radical in some ways, but still has a few surprises.

With *Radiance*, Jarrett moved away from the longer stream-of-consciousness improvisations that characterized his earlier solo records. Instead, he now performs a discrete series of shorter improvisations, where each part is meant to suggest where the next one will go. The improvisations on *Radiance* did appear to have an inexorable, logical flow from one to the next. However, the ten improvisations that make up the main body of *The Carnegie Hall Concert* seem less directly connected.

That doesn't mean they aren't broadly evocative. Jarrett brings together diverse musical references, from the angular classicism of "Part 1" to the darker impressionistic beauty of "Part 3." The two-chord left-hand vamp of "Part 2" allows him to build more easily discernable improvisations with his right; his by now legendary vocalization of melodic ideas provides a clear window into the translation of concept to execution.

The performance feels darker and more abstract than *Radiance*, but there are still rays of light. "Part 7" is a gospel-tinged piece that separates and contrasts the jagged "Part 6" and hauntingly melancholic "Part 8." The more complex ideas of "Part 9" show just how big a picture Jarrett can conceive on the fly, while "Part 10" ends the main concert on an ambiguous note, around a minor-keyed pedal tone that gradually slows to a stop.

The surprise of the release is the encore. While the main show improvisations are untitled, Jarrett performs two new titled originals here: a romantic Americana piece appropriately called "The Good America" and a barrelhouse blues, "True Blues. Jarrett ends the encores with a calming look at the standard "Time on My Hands."

But the biggest surprise is hearing Jarrett perform his classic "My Song," the title track from his 1978 ECM album, and "Paint My Heart Red," a reworking of "Mon Coeur Est Rouge" from *Concerts* (ECM, 1982). This is the first time he's dug back into his own repertoire, and it's something he should do more often. Jarrett is a masterful improviser, but he's also a fine composer. While he's been less interested in overt composition for many years, he may be changing his mind, or at least so the encore suggests.

Curious, however, is the applause between tracks—in some cases nearly three minutes long, adding up to nearly nineteen minutes in total. Exciting as it may have been to be there, the lengthy audience noise does nothing but defeat the recorded program's continuity.

As strong as the main concert is, the encores of *The Carnegie Hall Concert* are what differentiate it from previous Jarrett solo recordings. Hopefully it signifies a new direction that combines pure, unfettered improvisation, reference to past works and more clearly form-based composition.

Track Listing: CD1: Part 1; Part 2; Part 3; Part 4; Part 5. CD2: Part 6; Part 7; Part 8; Part 9; Part 10. Encores: The Good America; Paint My Heart Red; My Song; True Blues; Time on My Hands.
Personnel: Keith Jarrett: piano.

051014 Keith Jarrett Solo (pa)

Keith Jarrett (p)
October 14th 2005, Metropolitan Art Hall, Tokyo, Japan

1. Applause (0:36)
2. Part I (13:26)
3. Part II (3:24)
4. Part III (4:20)
5. Part IV (6:24)
6. Part V (5:13)
7. Part VI (9:28)
8. Applause (0:28)
9. Part VII (8:02)
10. Part VIII (7:01)
11. Part IX [interrupted + speech about coughing] (3:17)
12. Part X (5:19)
13. Part XI (6:26)
14. Part XII (1:54)
15. Part XIII (9:45)
16. Applause (2:03)
17. Speech (1:57)
18. Part XIV (5:53)
19. Applause (1:38)
20. Blues (4:34)
21. Applause (1:49)
22. Encore II (3:23)
23. Applause (1:48)
24. Encore III (6:08)
25. Applause (1:26)

051017 Keith Jarrett Solo (SP)

Keith Jarrett (p)
October 17th 2005, Festival Hall, Osaka, Japan

Jarrett K. solo
Media: 2 CD-R
Sound quality: G
Source: audience recording

1. Track 1 (18.47)
2. Track 2 (5.49)
3. Track 3 (4.50)
4. Track 4 (5.17)
5. Track 5 (6.48)
6. Track 6 (15.15)
7. Track 7 (6.05)
8. Track 8 (6.56)
9. Track 9 (5.26)
10. Track 10 (7.20)
11. Track 11 (8.29)
12. Track 12 ( )
13. Track 13 (…)

051020 Keith Jarrett Solo

Keith Jarrett (p)
October 20th 2005, Metropolitan Art Hall, Tokyo, Japan

1. Part 1 (11:11)
2. Part 2 (5:11)
3. Part 3 (5:49)
4. Part 4 (6:34)
5. Part 5 (8:17)
6. Part 6 (3:42)
7. Part 7 (9:10)
8. Part 8 (5:00)
9. Part 9 (3:56)
10. Part 10 (5:48)
11. Part 11 (15:03)
12. I Loves You Porgy (7:28)
13. Blues (5:50)
14. Unknown (6:20)

051021 Keith Jarrett Solo (pa)

Keith Jarrett (p)
October 21st 2005, Metropolitan Art Hall (?), Tokyo, Japan

1.	Part 1 (09:57)
2.	Part 2 (5:55)
3.	Part 3 (6:31)
4.	Part 4 (4:59)
5.	Part 5 (5:55)
6.	Part 6 (1:25)
7.	Part 7 (8:10)
Set 2	
8.	Part 8 (11:20)
9.	Part 9 (8:23)
10.	Part 10 (7:13)
11.	Part 11 (5:24)
12.	Part 12 (4:28)
13.	When I fall In Love (4:28)
14.	encore 3 (2:26)
15	Time on My Hands (7:12)

2005 10 27 ??? varsavia trio ???

2006

060313 Keith Jarrett Solo (PA)

Keith Jarrett (p)
March 13th 2006, Walt Disney Concert Hall, Los Angeles, CA

1. Speech (2:20)
2. Part I(6:51)
3. Part II (7:32)
4. Part III (5:41)
5. Part IV (6:01)
6. Part V (5:57)
7. Part VI (10:14)
8. Part VII (20:42)
9. Part VIII (6:05)
10. Speech (0:36)
11. Blues (4:11)
12. Speech (0:56)
13. unidentified standard (7:46)
14. unidentified standard (6:30)

060319 Keith Jarrett Solo (PA)

Keith Jarrett (p)
March 19th 2006, War Memorial Opera House, San Francisco, CA

1. Part I (19:13)
2. Part II (4:31)
3. Part III (2:14)
4. Part IV (4:06)
5. Part V (7:37)
6. Part VI (5:22)
7. Speech (1:05)
8. Part VII (13:18)
9. Part VIII (6:36)
10. Part IX (6:05)
11. Speech (0:51)
12. Part X (3:45)
13. Part XI (6:14)
14. Speech (1:45)
15. unidentified standard (7:02)
16. unidentified standard (7:07)

060716 Keith Jarrett Solo

Keith Jarrett (p)
July 16th 2006, Konzertsaal, KKL Luzern, Lucerne, Switzerland

Kulturund Kongresszentrum,

Disc I / Set I

1. Part I		17:29
2. Part II		03:55
3. Part III		05:23
4. Part IV		08:49
		tt 35:46

Disc II / Set II

1. Part 5		18:22
2. Part 6		04:45
3. Part 7		07:14
4. Encore 1: Easy Living	07:59	
5. Encore 2 : Blossom	06:44	
6. Encore 3 : solstice	11:31	(from Belonging album)
		tt 56:51

060719 Keith Jarrett Solo (DI) (+++)

Keith Jarrett (p)
July 19th 2006, Veneto Jazz Summer Festival, Gran Teatro La Fenice, Venice, Italy

Sound quality: G
Source: audience recording-> Cd-R from trade -> wav -> flac 6
(i received this concert from my friend Davide)

First Set
1. Track 1, plus KJ speaking (21.47) 21:51
2. Track 2 (9.49)
3. Track 3 (7.22) 7:15
4. Track 4 (6.22) 6:18

Second Set
5. Track 5 (13.48) 13:53
6. Track 6 (1:34)
6b Track 6b KJ speaking (2:29)
7. Track 7 (4.25)
8. Track 8 (5.36) 5:30
9. Blues(9.16) 7:09

Encores
10. My Wild Irish Rose (8.36) 6:43
11. Stella by starlight(7.59) 6:23
12. Blossom or Belonging (?)(9.13)

TT 102:52

060722 Keith Jarrett Trio (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 22nd 2006, Jazz à Juan, Pinède Gould, Juan-les-Pins, Antibes, France

Saturday 22 july 2006

Sound quality: E
Source: audience recording

1. Track 1 (9.08)
2. I thought about you (12.2o)

3, Tennessee waltz (5.10)
4. I am a fool to want you (8.43)
5. Chandra (9.12)
6.Last night when we were young (14 24)
7. Track 7 (11.43)
8. Sandu (8.53)
9.Somewhere (8.52)
10. Poinciana (8.53)

060725 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 25th 2006, San Sebastian Jazz Festival, Kursaal, San Sebastian, Spain

Jarrett K. Trio
Sound quality: VG
Source: audience recording

1. Someday my prince will come (8.41)
2. Round midnight (11.05)
3. Track 3 (9.58)
4. Last night when we were young (11.03)
5. Hallucinations (8.02)
6.Track 6 (10 17)
7. Tennessee waltz (7.37)
8. I'm gonna laugh you right out of my life (9.37)
9.Four brothers (7.59)
4. Track 10 (10.36)
5. Yesterdays (9.07)
6. Poinciana (8.24)

060728 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 28th 2006, Les Nuits de Fourvière, Grand Théâtre de Fourvière, Lyon, France

Jarrett K. Trio
Sound quality: G (the second set is very low)
Source: audience recording

1. Its love (5.48)
2. Django (10.02)
3. Track 3 (8.23)
4. Track 4 (9.43)
5. As time goes by (13.23)
6.Track 6 (7.47)
7. Track 7 (10.00)
8. Somewhere (12.11)
9.Straight, no chaser (9.52)
10. Someday my prince will come (7.54)
11. Poinciana (8.24)

060731 Keith Jarrett Trio (mu) (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 31st 2006, Marciac Jazz Festival, Chapiteau, Marciac, France

Sound quality: B (tr. 1-5), B+ (tr. 6-11)
Source: audience recording

1. Unidentified standard (1:09. end)
2. Somewhere (13:50)
3. Is It Really The Same? (9:02)
4. Someday My Prince Will Come (7:23)
5. Unidentified standard (8:00)
6. All The Things You Are (8:47)
7. Yesterdays (12:02)
8. Solar (11:16)
9. I Thought About You (12:30)
10. God Bless The Child (18:08)
11. When I Fall In Love (9:11)

061031 Keith Jarrett Solo (SP)

Keith Jarrett (p)
October 31st 2006, Salle Pleyel, Paris, France

Jarrett K. solo
Media: 2 CD-R
Sound quality: A (very low)
Source: audience recording

1. Track 1 (15.40)
2. Track 2 (9.06)
3. Blues (4.59)
4. Track 4 (4.43)
5. Track 5 (9.57)
6.Track 6 (3.30)
7. KJ speaking (3.53)
8. Track 8 (6.56)
9. Track 9 (12.07)
10. KJ speaking (3.24)
11. My song (6.32)
12. As time goes by (8.02)
13. When I fall in love

061103 Keith Jarrett Solo

Keith Jarrett (p)
November 3rd 2006, Salle Pleyel, Paris, France

1		15.24
2		4.22
3		4.54
4		9.43
5		4.04
6	Set II	7.34
7		4.21
8		7.34
9		4.36
10		4.53
11	Encore 1 Easy Living	6.44
12	Encore 2 Country	4.02
13	Encore 3	4.48

[2CD] Keith Jarrett Solo – Paris 2006

061106 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 6th 2006, Sevilla, Spain

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: G (the second set is very low)
Source: audience recording

1. Green dolphin street (7.48)
2. Basin street blues (6.12)
3. Last night when I was young 3 (3.48)
4. Track 4 (10.13) [continues track 3, one piece]
5. I thought about you (8.23)
6. La vie en rose (8.02)
7. Stars fall on Alabama (12.49)
8. Joy spring (8.38)
9. I am a fool to want you (15.48)
10. Somewhere (8.42)
11. Poinciana (7.34)
12. When I fall in love (6.55)

061109 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 9th 2006, Festival de Jazz de Madrid, Teatro Real, Madrid, Spain

Jarrett K. Trio
Sound quality: VG
Source: audience recording

1. You go to my head (8.18)
2. Smoke gets in your eyes (8.22)
3. Billies bounce (7.34)
4. Track 4 (10.43)
5. Stella by starlight (7.45)
6. Its love (6.11)
7. Track 7 (7.30)
8. Track 8 (7.36)
9. Someday my prince will come (8.22)
10. I am a fool to want you (10.31)
11. Basin street blues (5.24)
12.Somewhere (12.23)
13. Butch & butch (5.36)

061112 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 12th 2006, Centro Cultural de Belém, Lisbon, Portugal

Jarrett K. Trio
Sound quality: VG
Source: audience recording

1. Its love (8.24)
2. Track 2 (9.56)
3. Bye bye blackbird (10.03)
4. So tender (18.48)
5. Track 5 (5.13)
6.Track 6 (8.53)
7. I thought about you (11.39)
8. 'round midnight (11.46)
9. One for Majid (8.05)
10. When I fall in love (5.32)

061115 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 15th 2006, Barcelona, Spain

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: E
Source: audience recording
Note: Track 9 has been recorded two times by mistake

1. Its love (8.48)
2. Somewhere (9.08)
3. Track 3 (7.22)
4. Stars fall on Alabama (12.40)
5. One for Majid (5.52)
6.KJ speaks (0.47)
7. Track 7 (11.06)
8. Autumn leaves (11.45)
9.Track 9 (8.15)
10. Solar (9.29)
11. Poincianna (8.04)
12. When I fall in love (7.03)
13. God bless the child (11.52)

2007

070217 Keith Jarrett Solo (+++)

Keith Jarrett (p)
February 17th 2007, Orchestra Hall, Symphony Center, Chicago, IL

Disc 1

1. 1. Introduction > Speech > 04:06
2. 2 Part I 14:22
3. 3. Part II 05:56
4. 4. Part III 05:25
5. 5. Speech 02:13
6. 6 Part IV 09:26
7. 7. speech 00:36
8. 8 Part V 02:06 TT 44:31

Disc 2

1. 1. Part VI 08:28
2. 2. Part VII 04:18
3. 3. Part VIII 07:17
4. 4. Part IX 08:02
5. 5. Encore 1: Miss Otis Regrets 07:17
6. 6. Encore 2: You Took Advantage Of Me 07.33
7. 7. Encore 3: Easy Living 04:29
8. 8. Encore 4: Unknown 07:31
9. 9. Encore 5: When I Fall In Love 06:29 TT 61:46

Audience recording (lineage unknown)

Quality B+

070300 Keith Jarrett / Charlie Haden

Keith Jarrett (p) Charlie Haden (bass)
March 2007, Keith Jarrett's home studio, New Jersey

1	For All We Know	9.49
2	Where Can I Go Without You	9.24
3	No Moon At All	4.42
4	One Day I'll Fly Away	4.18
5	Intro - I'm Gonna Laugh You Right Out Of My Life	12.11
6	Body And Soul	11.12
7	Goodbye	8.03
8	Don't Ever Leave Me	3.11

1-8: Keith Jarrett / Charlie Haden – Jasmine (ECM 2165)

070430 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 30th 2007, Tokyo Bunka Kaikan, Tokyo, Japan

070503 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 3rd 2007, Osaka Festival Hall, Osaka, Japan

070506 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 6th 2007, Kanagawa Kenmin Hall, Yokohama, Japan

070508 Keith Jarrett Trio (mu)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 8th 2007, Tokyo Bunka Kaikan, Tokyo, Japan

Sound quality: A/A-
Source: audience recording

1.	On Green Dolphin Street (14:09)
2.	Doxy (6:29)
3.	Slow Ballad (12:19)
4.	Bouncing With Bud (7:37)
5.	Basin Street Blues (7:49)
6.	It´s All Right With Me (9:46)
7.	A Raggy Waltz (5:58)
8.	I Should Care (13:37)
9.	Ballad of The Sad Young Man (7:24)
10.	God Bless The Child (14:08)
11.	When I Fall In Love (11:15)

070510 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 10th 2007, Tokyo Kosei Nenkin Kaikan, Tokyo, Japan

070621 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 21st 2007, JVC Jazz Festival, Carnegie Hall, New York City, NY

070629 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 29th 2007, Toronto Jazz Festival, Four Seasons Centre for the Performing Arts, Toronto, ON, Canada

070701 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 1st 2007, Festival International de Jazz de Montréal, Salle Wilfred Pelletier, Place Des Arts, Montréal, QC, Canada

070707 Keith Jarrett Trio (SP) (PA)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 7th 2007, Salle Pleyel, Paris, France

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: A
Source: audience recording

1. You go to my head (15.00)
2. I thought about you (17.15)
3. Round midnight (11.13)
4. Straight, no chaser (11.22)
5.Track 5 (8.24)
6. Track 6 (9.31)
7.Track 7 (12.33)
8.Autumn leaves (9.44)
9. I'm gonna laugh you right out of my life (12.02)
10. God bless the child (12.35)

1. You Go To My Head (14:40)
2. I Thought About You (16:40)
3. 'Round About Midnight (10:58)
4. Straight, No Chaser (10:24)
5. Little Man You've Had A Busy Day (8:18)
6. Is It Really The Same (Jarrett) (9:21)
7. Come Rain Or Come Shine (12:11) Autumn Leaves (9:31)
8. I'm Going to Laugh You Right Out of My Life (12:03)
9. God Bless The Child (14:14)
10. (mini-)speech (0:14)
11. When I Fall In Love (10:49)

070710 Keith Jarrett Trio (PA)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 10th 2007, Umbria Jazz Festival, Arena Santa Guiliana, Perugia, Italy

1. KJ speaking (1.30)
2. Green dolphin street (9.48)
3. Last night when we were young (8.29)
4. Track 4 (11.01)
5. One for Majid (7.52)
6. I'm gonna laugh you right out of my life (14.07)
7. Blue rondo a la turk (6.36)
8. Django (11.52)
9. Joy spring (10.20)

070713 Keith Jarrett Trio (SP) (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 13th 2007, Piazza della Loggia, Brescia, Italy

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: E
Source: audience recording

1. You go to my head (11.38)
2. Track 2 (7.13)
3. Track 3 (8.02)
4. One for Majid (8.00)
5. Somewhere (13.08)
6. Its love (12.07)
7. Track 7 (8.26)
8. Bye bye blackbird (9.58)
9. Last night when we were young (16.15)
10. When I fall in love (9.27)
11. God bless the child (13.02)

070716 Keith Jarrett Trio (PA) (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 16th 2007, Klavier-Festival Ruhr, Essen, Germany

1. Announcement and applause (3:15)
2. All of You (10:00)
3. Basin Street Blues (8:13)
4. Late Lament (9:29)
5. One for Majid (7:56)
6. Somewhere (14:46)
7. Someday My Prince Will Come (6:34)
8. Lttle Man You've Had a Busy Day (10:31)
9. Straight, No Chaser (7:21)
10. It's Really the Same (Jarrett) (8:25)
11. When I Fall In Love (10:31)
12. Poinciana (7:39)

070719 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 19th 2007, Jazz à Juan, Pinède Gould, Antibes, Juan-les-Pins, France

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: E
Source: audience recording

1. Green dolphin street (10.48)
2. Now's the time (6.38)
3. Track 3 (5.42)
4. Track 4 (7.49)
5. Kj speaking (0.49)
6. I am a fool to want you (13.57)
7. Track 7 (14.46)
8. Joy spring (8.58)
9. I'm gonna laugh you right out of my life (8.15)
10. One for Majid (9.20)
11. When I fall in love (9.54)
12. God bless the child (16.02)
13. I thought about you (8.33)

070722 Keith Jarrett Trio (SP)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 22nd 2007, Festival International de Musica Castell de Peralada, Peralada, Spain

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: E
Source: audience recording
Note: Track 10 is an excerpt from track 4. Track 9 and Track 11 are the same song but in two different versions (probably one is from another concert)

1. I am a fool to want you (12.14)
2. Bye bye blackbird (12.58)
3. Track 3 (10.52)
4.One for Majid (8.35)
5.Django (13.49)
6. Blue rondo a la turk (5.06)
7. Round midnight (13.25)
8.Things ain't what they used to be (8.25)
9. When I fall in love (10.24)
10. Majid (2.04)

071014 Keith Jarrett Solo (DI)

Keith Jarrett (p)
October 14th 2007, Teatro alla Scala, Milan, Italy

Milano, La scala, 14.10.2007

Jarrett Keith solo
Media: 2 CD-R
Sound quality: E
Source: audience recording-> CD-R-> wav->Flac 6

Track 1 (7.10)
Track 2 (11.25)
Track 3 (4.59)
Track 4 (8.20)
Track 5 (6.44)
Track 6 (4.59)
Track 7 (7.30)
KJ speaking (2.03)
Track 9 (3.29)
Track 10 (11.40)
Track 11 (10.40)
My wild irish rose (8.40)
Blues (6.48)
Track 14 (10.41)
Track 15 (6.19)

071018 Keith Jarrett Solo (DI)

Keith Jarrett (p)
October 18th 2007, Béla Bartók National Concert Hall, Budapest, Hungary

Sound quality: B

Source: audience recording-> CD-R From trade -> Wav -> Flac 6

1. Track 1 (10.58)
2. Track 2 (8.55)
3. Track 3 (5.09)
4. Track 4 (7.50)
5. Track 5 (5.57)
6. KJ speaking (0.24)
7. For Heaven's Sake(7.33)
8. Blues (3.50)
9. KJ speaking (0.43)
10. Track 10 (5.16)
11. Track 11 (10.02)
12. Track 12 (5.33)
13. Track 13 (6.23)
14. Track 14 (5.50)
15. Track 15 (4.04)
16. Track 16 (3.45)
17. Track 17 (6.25)

071021 Keith Jarrett Solo (SP) (+++)

Keith Jarrett (p)
October 21st 2007, Alte Oper, Frankfurt, Germany

Jarrett K. solo
Media: 2 CD-R
Sound quality: E
Source: audience recording

1. Track 1(9.07)
2. KJ speaking (2.35)
3. Track 3 (4.25)
4. Track 4 (2.45)
5. Track 5 (1.20)
6. Track 6 (5.49)
7. KJ speaking (1.26)
8. Track 8 (8.22)
9. Track 9 (3.02)
10. Track 10 (2.02)
11. Track 11(10.16)
12. Track 12 (6.21)
13. Track 13 (5.43)
14. Track 14 (6.28)
15. Track 15 (8.25)
16. Blues (4.55)
17. Easy living (8.29)
18. My song (6.16)
19. Track 19 (4.36)

2008

080202 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d)
February 2nd 2008, New Jersey Performing Arts Center, NJ

1	Last Night When I Was Young	18.30
2	Smoke Gets In Your Eyes	6.37
3	Sandu	6.16
4	Someday My Prince Will Come	7.31
5	Solar	9.46
6	When I Fall In Love	8.31

1-6: [CD] Keith Jarrett – New Jersey Performing Arts Center
Also played 7 God Bless The Child 14:03

080305 Keith Jarrett Trio (va)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 5th 2008, Royce Hall, Los Angeles, CA

1) The Masquerade is Over
2) The Meaning of The Blues
3) Sandu
4) Someday My Prince Will Come
5) Straight, No Chaser
Intermission
6) Is It Really The Same (Keith Jarrett)
7) You Belong To Me
8) Solar
9) This Old Country
10) Smoke gets In Your Eyes
11) Bye Bye Blackbird
Encores
12) When Fall InLove
13) Poinciana

080308 Keith Jarrett Trio (VA)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 8th 2008, San Francisco Jazz Festival, Masonic Auditorium, San Francisco, CA

1) You Go To My Head
2) ?
3) Somewhere
4) All The Things You Are
5) Tennessee Waltz
Intermission
6) John's Abbey (Bud Powell)
7) Yesterdays
8) One for Majid
9) The Bitter End
Encores
10) I'm A Fool To Love You
11) When I Fall In Love
12) God Bless The Child

080514 Keith Jarrett Solo (+++)

Keith Jarrett (p)
May 14th 2008, Kanagawa Kenmin Hall, Yokohama, Japan

1	Yokohama – Part 1
2	Yokohama – Part 2
3	Encore 1
4	Encore 2
5	Encore 3
6	Encore 4

1-6: [2 CD] Keith Jarrett Solo – Yokohama 2008

1. Set I (38:58)
2. Set II Track01 (15:42)
3. Set II Track02 (21:41)
4. Encore I (4.42)
5. Encore II (4.36)
6. Encore III (3.19)
7. Encore IV (4:42)

080517 Keith Jarrett Solo (SP) (+++)

Keith Jarrett (p)
May 17th 2008, Orchard Hall, Tokyo, Japan

CD 1

1. Title (13:59)
2. Title (26.41)

CD 2
3. Title (5.49)
4. Title (21.05)
5. Title (5.19)
6. Title (5:53)
7. Standard (6:26)
8. Title (6:46)
9. False start/KJ talking/Standard (5.41)

080520 Keith Jarrett Solo (DI) (+++)

Keith Jarrett (p)
May 20th 2008, Festival Hall, Osaka, Japan

CD1

1. Track 1	(17.16)
2. Track 2	(4.34)
3. Track 3	(6.52)
4. Track 4	(4.04)
5. Track 5	(8.13)
	tt 41:04

CD2

6. Track 6	(10.25)
7. Track 7	(6.20)
8a. Beginning of track truncated /KJ speaking	(02.00)
8b Track 8	7:32
9. Track 9	(10.34)
10. Track10	(5.42)
11. Track 11	(4.06)
12. Somewhere over the rainbow	(6.44)
	tt 53:27

080523 Keith Jarrett Solo (DI) (+++)

Keith Jarrett (p)
May 23rd 2008, Metropolitan Art Space, Tokyo, Japan

CD1
1. Title (34:57)
2. Title (7.37)

CD2
3. Title (12.40)
4. Title (8.19)
5. Title (9.33)
6. Title (4.44)
7. My wild irish rose/KJ talking/My wild irish rose (7.54)
8. Easy living (6.34)

080705 Keith Jarrett Trio (mu)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 5th 2008, Salle Pleyel, Paris, France

Sound quality: A-
Source: audience recording
Notes: my first audience recording

1. Introduction (2:26)
2. On Green Dolphin Street (9:56)
3. Speech (0:34)
4. Skylark (10:57)
5. Now´s The Time (7:58)
6. I Thought About You (7:14)
7. Solar (6:02)
8. Moment´s Notice (5:07)
9. Django (12:29)
10. Somewhere (12:22)
11. Round About Midnight (10:09)
12. Piano solo (2:34)
13. Free improvisation (7:46)
14. Is It Really The Same? (8:04)
15. When I Fall In Love (10:11)

080708 Keith Jarrett Trio (mu)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 8th 2008, Teatro Regio, Turin, Italy

Sound quality: B+
Source. Audience recording

1. Tonight (9:06)
2. As Time Goes By (17:08)
3. I'm A Fool To Want You (15:48)
4. I'm Gonna Laugh You Right Out Of My Life (10:23)
5. One For Majid (10:57)
6. Somewhere (7:13)
7. Poinciana (7:06)
2. Speech (0:25)
3. When I Fall In Love (5:59)

080712 Keith Jarrett Trio (mu)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 12th 2008, Roma,Auditorium parco della Musica , 12 luglio 2008

Media: CD-R
Sound quality: B+
Source: audience recording
Notes: only 1st set

1. Part 1,2 (56:47)

080715 Keith Jarrett Trio (PA) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 15th 2008, Pescara Jazz, Teatro d'Annunzio, Pescara, Italy

1. Audience noise
   2. Green dolphin street
   3. Little Man You've Had A Busy Day
   4. Django
   5. Straight No Chaser
   6. Audience noise
   7. Summer night
2.
   8. Is it really the Same
   9. "You Belong To Me".
   10. "One For Majid".
   11. Audience noise
   12. I thought about you
   13. Poinciana

080718 Keith Jarrett Trio (mu)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 18th 2008, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

Media: 2 CD-R

Sound quality:A-

1. On Green Dolphin Street (12:21)
2. I'm A Fool To Want You (0:58), false start
3. I'm A Fool To Want You (8:48)
4. I Thought About You (12:55)
5. Butch and Butch (6:10)
6. Sandu (5:45)
7. Somewhere (18:00)
8. Round Midnight (9:20)
9. When Will The Blues Leave (6:04)
10. "I don't think there is another trio like this" (0:25)
11. When I Fall In Love (6:45)
12.God Bless The Child (17

080722 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 22nd 2008, San Sebastian Jazz Festival, Kursaal, San Sebastian, Spain

1° set
1. You'd be so easy to love
2. Little man you've had a busy day
3. Round midnight
4. One for Majid

2° set
1. Sunshine song
2. The bitter end
3. Straight, no chaser
4. Is it really the same?
5. I thought about you

Encores
1. Solar
2. When I fall in love

080725 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 25th 2008, Les Nuits de Fourvière, Grand Théâtre de Fourvière, Lyon, France

First Set

1. *?*
2. The bitter end
3. One for Majid
4. Somewhere
2° set
1. God bless the child
2. You belong to me
Encores
1. The Theme
2. When I fall in love.

080913 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 13th 2008, Symphony Center, Chicago, IL

keith jarrett trio september 13th 2008, chicago (VA)
Los Angeles-Jack DeJohnette-My Foolish Heart CD booklet San Francisco Gary Peacock? Chicago,Keith Jarrett Trio Keith Keith JarrettKeith:"well..in this case, I can secrectly put my name on this piece of paper",:"I shouldn't have done this..."
Has been in Los Angeles earlier this year, please sign on Jack DeJohnette My Foolish Heart of CD booklet; in San Francisco then got Gary Peacock. Last year in Chicago, of course, must find ways to please Keith Jarrett Trio complete the trio's signature. Keith in the background in a good mood that night, and several of the audience came backstage to chat for a long time. But in front of several asked him to sign every time he declined. Then wait until most people have left, I found the opportunity to go and Keith Jarrett chatted a few words, and he made ??an exception please help me finish this three cities in three signature wish. Keith probably heard I followed KJ Trio ran so many places feel a little happy now, smiled and said: "well .. in this case, I can secrectly put my name on this piece of paper", but while the signature or to the side recite: "I shouldn't have done this ...": p.

Set 1:
All of you
Woody n you
Never let me go
One for Majid

Set 2:
Somewhere
Bye bye blackbird
Straight no chaser
You belong to me

Encores:
Is it really the same
Poinciana
When I fall in love

080919 Keith Jarrett Trio (mu)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 19th 2008, Verizon Hall, Kimmel Center, Philadelphia, PA

Source: audience recording
Notes: “If I Were A Bell”(1st track) is missing

1. Autumn Leaves (7:08), beg. missing
2. Little Man You've Had A Busy Day (11.06)
3. One For Majid (13:33)
4. I'm Gonna Laugh You Right Out Of My Life (8:06)
5. I'm A Fool To Want You (15:59)
6. Smoke Gets In Your Eyes (14:08)
7. Straight No Chaser (7:13)

8. Django (11:32)
9. Someday My Prince Will Come (6:55)
10. When I Fall In Love (9:30)
11. God Bless The Child (12:55)

081018 Keith Jarrett Trio (DI)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 18th 2008, Carnegie Hall, New York City, NY

Keith Jarrett Trio
Kimmel Center
Philadelphia, PA (USA)
September 19, 2008

An audience recording in an A- quality

Keith Jarrett - p
Gary Peacock - b
Jack DeJohnette - d

Set 1 / Disc 1 (39:44) - Starts in progress
1. Autumn Leaves (fade-in) 7:08
2. Little Man You've Had A Busy Day 11:06
3. One For Majid 13:22
4. I'm Gonna Laugh You Right Out Of My Life 08:06

Set 2 / Disc 2 (78:16)
1. I'm A Fool To Want You 15:59
2. Smoke Gets In Your Eyes 14.08
3. Straight No Chaser 07:13
4. Django 11:32
5. Someday My Prince Will Come 06:55
6. When I Fall In Love 09:30
7. God Bless The Child 11:55

081026 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 26th 2008, Symphony Hall, Boston, MA, USA

081126 Keith Jarrett Solo

Keith Jarrett (p)
November 26th 2008, Salle Pleyel, Paris, France

Part I
Part II
Part III
Part IV
Part V
Part VI
Part VII
Part VIII

Keith Jarrett - Testament - Paris / London (ECM [3CD])

1. Encore 1 (5:31)
2. Speech/Blues (4:45)
3. Encore 3 (4:43)

081201 Keith Jarrett Solo

Keith Jarrett (p)
December 1st 2008, Royal Festival Hall, London, UK

Part I
Part II
Part III
Part IV
Part V
Part VI
Part VII
Part VIII
Part IX
Part X
Par XI
Part XII

Keith Jarrett - Testament - Paris / London (ECM [3CD])

1. My Song (5:57)
2. Over The Rainbow (6:47)
3. Speech/Blues (5:08)
4. Time On My Hands (4:17)

2009

090129 Keith Jarrett Solo (+++)

Keith Jarrett (p)
January 29th 2009, Carnegie Hall, New York, NY

	1st set	
1	Improvisation 1	9.32
2	Improvisation 2	4.23
3	Improvisation 3	5.00
4	Improvisation 4	5.11
5	Improvisation 5	4.48
6	Improvisation 6	1.51
7	Improvisation 7	7.17
8	Improvisation 8	7.45
9	Improvisation 9	1.31
	2nd set	
1	Improvisation 10	8.47
2	Improvisation 11	7.29
3	Improvisation 12	7.45
4	Somewhere Over The Rainbow	5.59
5	Miss Otis Regrets	4.41
6	Carolina Shout	3.03
7	Jarrett talking	2.29
8	Where Are You	4.33
9	Angel Eyes	4.50
10	Blues	3.44

1-19: [2CD] Keith Jarrett – Carnegie Hall January 2009

090311 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 11th 2009, Royce Hall, UCLA, Los Angeles

090314 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 14th 2009, Zellerbach Hall, UC Berkeley, Berkeley

090518 Keith Jarrett Solo (+++)

Keith Jarrett (p)
May 18th 2009, Angeli Musicanti Festival, Teatro San Carlo, Napoli, Italy

	1st set:	
1	Part IA	21.34
2	Part IB	26.15
	2nd set	
3	Part II	28.21
	encores	
4	Danny Boy	5.47
5	Ballad	6.13
6	Blues	2.55
7	Over the Rainbow	4.17

1-7: [2 CD] Keith Jarrett Solo – Napoli 2009

Set I

1. 1. Track01 12:33
2. 2 Track02 11:20
3. 3 Track03 06:08
4. 4 Track04 08:15

Set II

1. 1. track01 20:00
2. 2. Track02 06:40
3. 3. Track03 1:59

encores

1. 4 Blues 05:34
2. 5 I'm a Fool to want you 06:00 with false start !! (KJ says 'Take 2')
3. 6 But Beautiful 06;35
4. 7 Lonesome old Town 05:24
5. 8 Over the Rainbow 05:45

090708 Keith Jarrett trio (+++)

Keith Jarrett trio Strasbourg July 8 2009

Location: Strasbourg Jazz Festival - Palais de la Musique et des Congrès, Salle Erasme, Strasbourg, France

Keith Jarrett Piano
Gary Peacock Bass
Jack Dejohnette drums

Sound Quality A

Set 1

a. I - 01 Stella By Starlight - 12:58 (Victor Young, Ned Washington)
b. I - 02 I Thought About You - 13:27 (Jimmy Van Heusen, Johnny Mercer)
c. I - 03 Joy Spring - 9:08 (Clifford Brown)
d. I - 04 No Lonely Nights - 15:40 (Keith Jarrett)

Set 2

e. II - 01 Sandu - 5:32 (Clifford Brown) (begin cut)
f. II - 02 Someday My Prince Will Come - 6:51 (Frank E. Churchill, Larry Morey)
g. II - 03 Moment's Notice - 6:39 (John Coltrane)
h. II - 04 Somewhere - 6:17 (Leonard Bernstein, Stephen Sondheim)
i. II - 05 Prism - 7:35 (Keith Jarrett)
j. II - 06 Is it really the same (jarrett)- 7:53
k. When I Fall In Love - 5:29 (Victor Young, Edward Heyman)
l. One For Majid - 4:19 (Pete LaRoca Sims

090711 Keith Jarrett trio (br)

Keith Jarrett - Gary Peacock - Jack DeJohnette
KKl,Lucerne,Switzerland

New Cd SOMEWHERE

Deep Space / Solar	(15:07)
Stars Fell On Alabama	(7:27)
Between The Devil And The Deep Blue Sea	(10:02)
Somewhere / Everywhere	(19:37)
Tonight	(6:49)
I Thought About You	(6:29)

Missing tracks from Cd ?
3. I've got a crush on you
4. Django

Notes By John Fordham

This release by Keith Jarrett's celebrated Standards Trio in the group's 30th year was recorded live four years ago – so it's safe to say that the fastidious leader must now be happy with this set of improvisations on classics, including the West Side Story title track, Miles Davis's Solar, and two originals. The trio has demonstrated the ambiguities in its name by exploring standards as well as free improv over the years, but song-forms are dominant here – often developed with almost venomous relish by Jarrett and imaginative (if occasionally loosely pitched) regular rejoinders from bassist Gary Peacock, underpinned by drummer Jack DeJohnette's mix of stinging power and subtle support. Deep Space makes a seductively glimmering overture, before Solar comes in almost sleepwalkingly off the pulse – the trio constantly suggesting swing but subverting it, before Jarrett hurtles off into a blistering groove. He arrhythmically juggles the melody of Between the Devil and the Deep Blue Sea, before DeJohnette drives up the tempo; Somewhere segues into Jarrett's own Everywhere (on which he eventually gets funky over a rocking, Mehldau-like vamp); West Side Story's Tonight is played fast, and I Thought About You makes a sumptuously tender finale. It's not quite as varied as its predecessor Yesterdays, and Jarrett's groaning is alarmingly louder than ever, but it's still improvised piano-trio music of a standard few can touch.

Notes By John Kelman

It's been four years since a recorded peep has been heard from pianist Keith Jarrett's Standards Trio, despite continuing to perform a few select dates each year. But even its last few ECM releases—2009's *Yesterdays*, 2007's *My Foolish Heart* and 2004's *The Out-of-Towners*—were all culled from a clearly fruitful 2001, making it well over a decade since a new recorded note has been heard from Jarrett's longest-lasting group. Fine albums all, the dearth of anything since that time has nevertheless begged the question, even amongst some of his most ardent fans, as to whether this undeniably fine trio had anything new to say.
From Jarrett's *a cappella* opening to *Somewhere*'s wonderfully coalescing take of trumpeter Miles Davis' "Solar," all doubts are laid to rest as the pianist delivers a performance to rival his classic introduction to "My Funny Valentine" on *Still Live* (ECM, 1988), one of the Standards Trio's strongest records. It's a terrific start to an album that, recorded in Switzerland during the summer of 2009, celebrates 30 years since Jarrett, bassist Gary Peacock and drummer Jack DeJohnettefirst entered New York's Power Station studio for the fruitful sessions that yielded three recordings collected on *Setting Standards: New York Sessions* (ECM, 2008): *Standards, Vol. 1* (1983),*Changes* (1984) and *Standards, Vol. 2* (1985).
It's been a long time since the trio has stepped into a studio, and the easiest explanation is that this really is a group best heard live—a point driven home by this 65-minute, six-song set. In addition to Davis, the trio works its way through a list of equally classic songwriters. A particularly lovely take of Frank Perkins and Mitchell Parish's "Stars Fell on Alabama," finds Peacock, combining pure taste and tone, remaining at the top of his game. A quirky rendition of Harold Arlen and Ted Koehler "Between the Devil and the Deep Blue Sea" is largely constructed around this trio's remarkable ability to suggest swing without actually playing it—the entire structure ready to collapse at any moment like a house of cards—but never actually doing so—even as DeJohnette takes his only real solo of the set, while Jimmy van Heusen and Johnny Mercer's balladic "I Thought About You" closes the set on an irrepressibly romantic note predicated on the trio's egalitarian nature.
But it's Leonard Bernstein's two classics from the 1957 musical *West Side Story* that form*Somewhere*'s centerpiece. A profoundly beautiful take on "Somewhere" leads to Jarrett's lengthy coda, "Everywhere," building this nearly 20-minute workout to a powerful climax, ultimately winding down to a gospel-tinged conclusion, while "Tonight" is taken at an unex-

pectedly bright clip. Peacock and DeJohnette swing more directly this time, with Jarrett's effortless motivic invention keeping secure his position in the upper echelon of improvising pianists.
Despite the 12-year gap since its last recorded work, ***Somewhere*** leaves no doubt that the special spark Jarrett, Peacock and DeJohnette first demonstrated on the bassist's ***Tales of Another*** (ECM, 1977) remains intact. If anything, ***Somewhere*** creates hope that another four years won't have to pass before this inimitable trio is heard from again.
Track Listing: Deep Space/Solar; Stars Fell on Alabama; Between the Devil and the Deep Blue Sea; Somewhere/Everywhere; Tonight; I Thought About You.

From NPR Music
Sometimes records have to steep. Four years after it was recorded live in Lucerne, Switzerland, an album of six standards called *Somewhere* is finally getting a proper release. Keith Jarrett and his trio, including bassist Gary Peacock and drummer Jack DeJohnette, just weren't happy with the sound of the room or the circumstances at the time. Listen to *Somewhere*, however, and none of that comes across.
"I tried not to manipulate anything," Jarrett tells NPR's Robert Siegel. "I like the raw tapes. I like it just as it's handed to me the night that it happens. I want the imperfections to remain because, to tell the truth, the way I play in a given space is because of the space. So if we start to change that and I listen to it, then I don't even like it at all."

Mostly, Jarrett says the hardest part was convincing Peacock that the recording was good. You wouldn't know it listening to *Somewhere*, but "he was in hell that night, as far as the sound was concerned.
"Players are very protective of their turf," Jarrett says. "Over and over in the past, I've had the experience of knowing we just played the best version; we will not need to do another take. If it's a band, it's a band. If what we do when we're playing together is good enough, even the solos don't matter that much. What matters is the spirit kept."

090713 Keith Jarrett trio

Keith Jarrett - Gary Peacock - Jack DeJohnette
Italia,Firenze,teatro comunale,Festival live on'

> – "The Old Country" followed by a Coda
dovrebbe essere questo, ma su cd è fatto in maniera diversa
> – "I'Ve Got A Crush On You"
> – "Tonight" (first encore)
> – "Don't Get Around Much Anymore" (second encore, played with great sense
> of blues)
> – "Once Upon A Time" (last encore, almost drove us to tears)
Other tunes played were "I Hear A Rhapsody", "Round Midnight", "I Am Going to Laugh You Out Of My Life"; One For Majid"

090716 Keith Jarrett trio (DI)

Keith Jarrett - Gary Peacock - Jack DeJohnette
Italia,Mantova,Palazzo TE

090718 Keith Jarrett trio (DI) +++

Keith Jarrett - Gary Peacock - Jack DeJohnette

Juan Les Pins
France
Pinede Gould

Jazz a Juan Festival

2009-07-18

nice audience, a bit distant though.
Taped 30 metres from stage, center right
Giant squid omnis on glasses- Edirol R09- Imac - Amadeus pro - flac
cut applause
reduced applause level when possible

Keith Jarrett: p
Gary Peacock: b
Jack DeJohnette: dr

guest: cricket in pinetree on tk 01-02-03

NB: tk 02-03 = after walking to the stage mixing desk to ask for a lower level of his monitor, KJ started Im a fool.., but promptly interrupted to ask for an even lower level (you can hear him scream ╘ ╘down╒ ╘ before tk 03), thus a ╘false start╒
Set 1:

01-On Green Dolphin Street
02-I'm A Fool To Want You (false start)
03-I'm A Fool To Want You
04-I THought About You
05-Butch and Butch

Set 2:

06-Sandu
07-Somewhere
08-Round Midnight
09-When Will The Blues Leave ? (encore #1)
10-"I don't think there is another trio like this"
11-When I Fall In Love (encore #2)

12-God Bless The Child (encore #3)

Setlist courtesy of Gianluigi Bozzi

090721 Keith Jarrett trio (+++)

BARCELONA, July 21, 2009
first set

1. The masquerade is over 10:45
2. Little man, you've had a busy day 11:42
3. When will the blues leave? 05:05
4. I've got a crush on you 08:20
5. Once upon a time/short extension 11:22
TT 47:26
2nd set:

1. The old country 09:09
2. I thought about you 13:12
3. One for Majid 07:36

1st encore: Someday my prince will come 05:28

2nd encore: Poinciana 06:59
TT 42:37

090725 Keith Jarrett trio (+++)

Keith Jarrett trio London July 25 2009
Royal festival hall

a. I - 01 Tonight - 10:38 (Leonard Bernstein, Stephen Sondheim)
b. I - 02 I've Got A Crush On You - 7:02 (George Gershwin, Ira Gershwin)
c. I - 03 Autumn Leaves [aka Les Feuilles Mortes] - 14:53 (Joseph Kosma, Jacques Prevert, Johnny Mercer)
d. II - 01 Golden Earrings - 13:59 (Victor Young, Ray Evans, Jay Livingston)
e. II - 02 You Belong To Me - 6:16 (Pee Wee King, Chilton Price, Redd Stewart)
f. II - 03 Butch And Butch - 8:25 (Oliver Nelson)
g. God Bless The Child - 8:13 (Arthur Herzog, Billie Holiday)
h. I'm Gonna Laugh You Right Out Of My Life - 4:59 (Cy Coleman, Joseph McCarthy)
i. One For Majid - 15:20 (Pete LaRoca Sims)
j. Once Upon A Star - 3:43

090808 Keith Jarrett Solo

Keith Jarrett (p) interview with marian Mc Partland

1. Conversation (4:22)
2. Improvisation [Jarrett (p)] (4:26)
3. Conversation (5:58)
4. Blackberry Winter [McPartland (p)] (3:25)
5. Conversation (4:32)
6. Free piece [Jarrett (p) & McPartland (p)] (8:29)
7. Conversation (5:33)
8. Portrait of Keith Jarrett [McPartland (p)] (4:11)
9. Conversation (1:25)
10. Country [Jarrett (p)] (4:47)
11. Conversation (1:49)
12. Indian Summer [Jarrett (p) and McPartland (p)] (7:08)
13. End credits (1:36)

091009 Keith Jarrett Solo (PA)

Keith Jarrett (p)
Palais des beaux arts ,Bruxelles,Belgique

Sound check (51:52)

Audience recording. KJ chosing between 3 pianos. Played Bach's Invention in F major and some variations from the Goldberg Variations.

091009 Keith Jarrett Solo (PA) (+++)

Keith Jarrett (p)
Palais des beaux arts ,Bruxelles,Belgique

1. Part I (12:20)
2. Part II (10:21)
3. Part III (6:39)
4. Part IV (3:03)
5. Part V (3:05)
6. Part VI (5:58)
7. Part VII (6:58)
8. Part VIII (6:47)
9. Part IX (17:30)
10. Encore I (5:50)
11. Old Man River (9:15)
12. Speech (1:08)
13. I'm A Fool To Want You (5:11)
14. Blues (3:06)
15. Time On My Hand (6:03)

091012 Keith Jarrett Solo (PA) (+++)

Keith Jarrett (p)
Philarmonie,Berlin,Deutschland

1. Part I (17:34)
2. Interruption and speech (2:24)
3. Part II (10:59)
4. Part III (8:13)
5. Self-interruption and speech (2:05)
6. Part IV (4:01)
7. Self-interruption (1:00)
8. Part V (9:07)
9. Part VI (14:37)
10. Part VII (7:30)
11. Part VIII (5:57)
12. Piano tuning and speech about camera (4:11)
13. My Song (7:07)
14. Sophisticated Lady (7:54)
15. Don't Ever Leave Me (4:40)
16. Blues (4:39)

091016 Keith Jarrett Solo (PA)

Keith Jarrett (p)
Tonhalle,Zurich,Switzerland

1. Part I (18:50)
2. Part II (4:37)
3. Part III (8:55)
4. Interruption and speech (1:30)
5. Part IV (8:24)
6. Part V (8:56)
7. Part VI (9:30)
8. Noise-irritation (0:51)
9. Part VII (5:41)
10. Part VIII (4:26)
11. Part IX (8:40)
12. Part X (8:46)
13. Part XI (5:53)
14. I'm A Fool To Want You (5:25)
15. Blossom (7:47)
16. Speech about camera (4:29)
17. Blues (3:17)
18. Speech about camera again (1:06)
19. Over the Rainbow (5:26)

091116 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Paris,,France

Private concert. Venue unknown. It was probably a solo concert, not a trio concert, but this remains to be confirmed.

091120 Keith Jarrett trio

Prudential Hall, New Jersey Performing Arts Center, Newark, NJ, USA

2010

100212 Keith Jarrett Solo (DI) (+++)

Keith Jarrett (p)
Orchestra Hall, Chicago ,IL,USA

First Set
0. Introducing and applause (2:16)
1. Part 1 (15:15)
1a. Kj speaks (00:40)
2. Part 2 (6:04)
3. Part 3 (4:46)
3a. Speech (1:23)
4. Part 4 (7:40)
4a. Speech (0:24)
5. Part 5 (5:19)

TT 43:52

Second set
6. Part 6 (6:59)
7. Part 7 (5:50)
7a. Speech (3:37)
7b. False start + speech (2:44)
8. Part 8 (7:27)
9. Answer Me My Love ("Mütterlein" (6:24)
9a. Speech (00:38)
10. Over The Rainbow (6:01)
11. Improvisation (5:23)
17. Speech (1:12)
Don´t Ever Leave Me"

TT 46:22 Just the Music 77:15
TT 90:12

I had seen KJ once before with the trio and it was of course incredible music. And even after years of listening to his recorded solo concerts -- and watching those that have been released on DVD -- I was not ready for such an overwhelming concert experience. The first and most overarching impression was of a ballad / melancholy / haunting quality of the concert as a whole. The tempos were generally slower, (more "floating" if that makes any sense) than most of his recent recordings. And when he did play the more modern / atonal / frenetic pieces they actually seemed to take on shades of the blues. As was remarked on previously, we were in Chicago after all.

Here are the pieces as I heard them:

1. Slow, minor key vamp. Incredible opening, what a way to open. How could this be topped? Lasted over 15 minutes.

Sitting back down to the piano, KJ commented to the effect that "Between the improvisations are... more improvisations".

2. Slow, ballad, "Americana" (if that makes any sense), more jazzy, beautiful singing quality to it, about 6 minutes.

3. Classical, atonal, lots of bass. Choppy, but not too frenetic, spare, then bluesy almost Monk- or Mal-Waldron-like. Nice, abrupt ending, about 5 minutes.

KJ sits down, seemingly blank/stuck, comments/asks, "Ever wonder how I do this?" (I for one do seriously f*ing wonder...)

4. Minimalist, ostinato piece. Dare I say, Glass- or Koln-like. Then more song-like, soaring, beautiful, with a perfect snap ending, about 8 minutes.

5. Slow, floating, achingly melancholy, about 5 minutes.

INTERMISSION

6. Soft, gorgeous ballad. I just can't believe my ears, the concert is cohering into this beautiful suite of sorts...about 7 minutes.

7. Funky vampy groove, ala his intro to God Bless the Child, foot tapping, rhythmic, bluesy. 6 minutes.

Sitting down again, KJ gestures to the Steinway, saying come on, "you" make some music. Leads into, "I am addicted to coming out to a passive object." Also an anti-technoogy, luddite commentary. Then graciously thanks the audience.

8. Begins playing the softest, most beautiful song you've ever heard, then after about 30 seconds, stops to continue his earlier comments, referencing an "iPiano". Then asks for requests. Everybody shouts stuff out. He says playing the old stuff is easy, and they could reduce the ticket prices -- "just not tonight..."

9. Atonal, classical, frantic. Then -- amazingly -- he starts playing the entire instrument: strings, bench, cover. Riveting. (The old Charles Lloyd solos were jaw-dropping with this kind of technique. I'm trying to remember how recently KJ has ventured inside and around the piano like this?) 7 minutes.

10. Hymnlike, gospel-y, slow and soulful. Heavy blues. Like some insane reimagining of "Georgia". Deep stuff. 6 minutes.

END OF REGULAR PROGRAM

Encore 1. Answer Me, My Love. Wonderful. 6 minutes.

Much hooting and hollering as KJ get ready to play again after several curtain calls. He tells the audience, that all of those sounds "are legal in here. I own this (the hall)..."

Encore 2. Somewhere Over the Rainbow. No comment necessary. 6 minutes.

Another heartfelt thank you to the audience.

Encore 3. Rhythmic vamp. Eastern flavor (gotta love that). Lots of bass. Hypnotic. Sudden ending. 6 minutes.

More crazy applause / curtain calls. He makes comment about preserving what we know in "a heartless age."

Encore 4. Don't Ever Leave Me. Stunning. Heartbreakingly beautiful. Was this an overt request / tip of the hat to his fans? I'd like to think so. And in the context of such a mutually communicative evening (most of the audience was going crazy most of the time), I don't think it's a stretch. About 5 minutes

HOUSE LIGHTS COME ON

As has also been commented on, KJ was very relaxed. He was self-effacing, witty, and even with a few anti-technology rants in the mix, rather charming. He showed great appreciation and respect for the audience. And the music, what goddamn music...

Maybe it's because this is the first solo concert I've attended, but I could not be more enthusiastic in calling for the release of this music. With all of the solo releases in recent years, this concert is definitely something special: the sheer haunting beauty of it as a kind of suite is remarkable. I would go so far as to say that it surpasses Testament in many ways. I think this was on the level of Carnegie Hall transcendence. That this music could be played one night, for a few thousand people and then just vanish forever is mind-boggling to me.

Anyway, sorry for the long post. Remarkably, I haven't seen any press coverage on the web and wanted to get some info out about a special night of music -- certainly one I will never forget...

Peace,
Tony

100315 Keith Jarrett Solo

Keith Jarrett (p)
Walt Disney Concert Hall ,Los Angeles,Ca,USA

Sound quality: A- Source: audience recording

1. Part 1 (15:54)
2. Part 2 (4:39)
3. Part 3 (2:26)
4. Part 4 (7:30)
5. Speech (3:37)
6. Part 5 (6:09)
7. Audience noise / speech (0:49)
8. Part 6 (6:13)
9. Part 7 (10:01)
10. Part 8 (6:59)
11. (Part 9), interr., speech (3:51)
12. Part 10 (6:15)
13. Speech (1:19)
14. Part 11 (8:53)
15. Don´t Ever Leave Me (5:22)
16. Speech (2:13)
17. Over The Rainbow (7:52)
18. Carolina Shout (5:21)
19. Speech (1:01)
20. Someday My Prince Will Come (5:36)

100319 Keith Jarrett Solo (+++)

Keith Jarrett (p)
Davies Simphony Hall,San Francisco,Ca,USA

first set tt 49:23

1.	Part 1 (5:26), interrupted
2.	Speech (1:29)
3.	Part 2 (6:50)
4.	Part 3 (8:19)
5.	Part 4 speeches and laughs (2:24), interrupted
6.	Part 5 (7:53)
7.	Part 6 (4:55)
8	coughs laughs and speeches (2:12)
9.	Part 7 (9:49)

second set tt 59:37

1.	Part 1 (6:42), interrupted
2.	Speech ok I give up (0:19)
3.	Part 2 (0:39), interrupted
4.	Speech (4:02)
5.	Part 3 (4:52)
6.	Speech (0:41)
7.	Summertime (6:35)
8.	Part 4 (6:37)
9.	Part 5 (1:41)
10.	Over The Rainbow (6:03)
11.	Unidentified standard (6:03)
12.	Don´t Ever Leave Me (5:24)
13.	Unidentified STandard (6:17)
14.	Blues (3:34)

100617 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Carnegie Hall

New York City, NY, USA
2010-06-17

Set 1/Disc 1:
1. It Could Happen To You (12:50)
2. My Funny Valentine (10:50)
3. When Will The Blues Leave (7:00)
4. Answer Me, My Love (8:00)
5. Sandu (5:40)

TT: 44:20

Set 2/Disc 2:
1. Someday My Prince Will Come (8:15)
2. Autumn Leaves (8:35)
3. Ballad Of The Sad Young Men" (Fran Landesman, Thomas J. Wolf, Jr.)(8:40)
4. Last Night, When We Were Young (6:35)

Encores:
5. Once Upon A Time" (Lee Adams, Charles Strouse) (9:25)
6. God Bless The Child (15:35)
7. Thought About You (8:50)

TT: 65:55

Sound Quality: B- (Please see notes!)
Source: Audience Recording

Lineage: SanDisk Sansa 4GB -> Audacity (Fade in-out, click removal, volume, dynamic range decompressor) -> TLH (Flac, torrent) -> DIME

100630 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Four seasons Centre for the Perfoming arts, Toronto,ON, Canada

100703 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette, Montreal, Canada

1. You go to my head
2.? Ballad ? (dejohnette's playing was extraordinary during this piece)
3.? Bop-blues ?
4. Too young to go steady + short extension
5. Autumn leaves

Intermission

6. All the things you are
7. ? Ballad ?
8. When Will the blues leave
9. I've got a crush on you??

100709 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette, Baden-Baden,Germany

Set 1
1. I Got Rhythm 09:00
2. Meaning Of The Blues 08:01
3. Night And Day / Extension 14:19
4. Life Is Just A Bowl Of Cherries 06:46
5. The Bitter End 06:50

Set 2
1. Answer Me My Love 07:23
2. When Will The Blues leave? 09:45
3. Old Folks 09:08
4. Tonight (from West Side Story) 05:23
5. Someday My Prince Will Come 07:48
The trio didn´t play encores because of many flashlights, just like in Montreal.

100710 Keith Jarrett Trio (VA)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 10th 2010, Montreux Jazz Festival, Stravinski Hall, Montreux, Switzerland

1. In Your Own Sweet Way (00:11:43)
2. Come Rain Or Come Shine (00:08:06)
3. One For Majid (00:05:54)
4. Once Upon A Time (00:09:07)
5. I Didn't Know What Time It Was (00:11:38)
6. Yesterdays (00:08:17)
7. When Will The Blues Leave (00:08:24)
8. Bye Bye Blackbird (00:07:12)
9. When I Fall In Love (00:06:45)
10. God Bless The Child (00:10:35)

Total Time: 1:27:41

100713 Keith Jarrett trio

Keith Jarrett (p)
Palazzo Mauro de Andre',Ravenna,Italy

100716 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette, lazzaretto,Bergamo, Italy

I've got rythm
Basin street blues
Summer nights
One for Majid
Solar
My ship

-

All of you
Django
Answer me, my love
Straight, no chaser

encore
When I fall in love

bergamo lazzaretto----16 luglio 2010---sito "recensioni live"--
1. i got rhythm
2. basin street blues
3. summer night
4. solar
5. one for majid? - with a long coda
6. my ship
7. i'm a fool to want you
8. django
9. answer me my love
encore: when i fall in love

100718 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Auditorium Parco della Musica,Rome,Italy

Sound Quality A

Set I
01- The Meaning of the Blues (9:35)
2. Now's the Time (7:17)
3. I Thought About You / I Loves You Porgy (10:32)
4. I Am a Fool To Want You (10:57)
5. The Bitter End (7:01)

Set 2
1. When will the blues leave (6:37)
2. Golden Earrings (8:04)
3. Joy Spring (8:39)
4. I've Got a Crush on You (5:00)

Encores
1. God Bless The Child (8:43)
2. When I Fall In Love (7:08)

TT 90:00
Enjoy

100721 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,Juan les Pins, France

First Set

01 You go to my head 09:56
02 Keith's Blues 07:20
02 Bitter ending 08:02
03 It's really the same 10:03
04 Once upon a time. 07:33
tt 42:58
Second Set

01 Night and day 11:26
02 My ship 08:29
03 When Will The Blues Leave ? 06:58
04 Answer me my love 06:24
tt 43:18
Encores

05 The Blessing 06:11
06 When I fall in love 09:58
07 God bless the child 12:15

TT 104:43

100723 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,Theatre de Fourviere, Lyon , France

01-Night And Day 12:14
02-Everything Happens to Me (??) 09:24
03-When Will the Blues Leave 07:41
04-Is it Really the Same 12:42
05-Smoke Gets in Your Eyes 07:13
06- The taper incident 02:09
07-Solar 11:50
08-I Thought About You 09:40
09-St Thomas 05:22
10-The Bitter end 06:07

No Intermission

100923 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Orchard Hall, Bunkamura, Tokyo, Japan

100926 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Kobe Kokusai Kaikan (Kobe International House), Kobe, Japan

100929 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Orchard Hall, Bunkamura, Tokyo, Japan

101001 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Kanagawa Kenmin Hall, Yokohama, Japan

101003 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Orchard Hall, Bunkamura, Tokyo, Japan

101006 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Main Auditorium, Sejong Center, Seoul, South Korea

10 11 00

Johann Sebastian Bach

Sechs Sonaten für Violine und Klavier

Michelle Makarski: violin

Keith Jarrett: piano

Sonate b-Moll, BWV 1014

Sonate A-Dur, BWV 1015

Sonate E-Dur, BWV 1016

Sonate c-Moll, BWV 1017

Sonate f-Moll, BWV 1018

Sonate G-Dur, BWV 1019

Recorded November 2010

2011

110116 Keith Jarrett Solo (+++)

Isaac Stern Auditorium, Carnegie Hall, New York, NY, USA

First set

00	Intro	3:40
01	Improv01	10:32
02	Improv02	03:04
03	Improv03	05:32
03a	Kj talks	00:46
04	Improv04	07:14
05	Blues	06:30
06	Improv06	8:43
tt:42:08		

06b	Speech	03:00
07	Improv07	06:54
08	Improv08	05:36
09	improv09	09:20
10	improv10	04:30
11	improv11	01:16
11a	Kj talks	04:19
12	Improv12	04:30
12a	Kj talks	00:25
13	Don't ever Lave me	04:48
13a	Kj talks	01:52
14	Someone to Watch over me	5:27
14a	kj talks	00:26
15	Summertime	05:46
16	Over the Rainbow	06:29
TT 64:48	TT 106:54	

110121 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Knight Concert Hall, Adrienne Arsht Center for the Performing Arts, Miami, FL, USA

01. I'M A Fool to Want You
02. Someday my prince will come
03. I thought about you
04. One for majid
05. The bitter end

Intermission

06. So Tender
07. ???
08. Things ain't what they used to be
09. Poinciana

Encores:

10. When I fall in love
11. Once upon a time

110406 Keith Jarrett solo

Sao Paulo

Sao Paulo was marvelous, the one encore was Miss Otis Regrets.
There were 10 improvisations, 5 per set.
The 4th piece and 10th piece stood out for me, although every piece was fantastic.

110409 Keith Jarrett solo (DI) (+++)

Keith Jarrett
Theatro Municipal
Rio de Janeiro
Brasil
2011-04-09

Concerto Rio - Piano Solo Improvisations

Molecular air vibration pressure waves > Oade Bros. Hi-Resolution Binaural Mics > Zoom H4n > WAV 44,100 Hz 16 bit > Audacity (SPlit, normalize applause and punctual pops or coughs, amplify first and part of second track, fade in and out) > TLH (encode, align, test, write checksum) > FLAC > Free and personal distribution only, not for sale

Keith Jarrett: Piano, improvised compositions, feet stomps and jazz noises (sensu Zappa).

Set I
01 - Applause > Silence
02 - Improv I
03 - Improv II (suggested title Riotooria)
04 - Improv III
05 - Improv Iv
06 - Improv V
07 - Improv VI

Set II
08 - Improv VII
09 - Improv VIII
10 - Improv IX
11 - Improv X
12 - Improv XI (The blues)
13 - Improv

Encore I
14 - Improv XII

Encore II
15 - Improv XIII

Encore III
16 - Improv XIV

All parts improvisation

John Shand

October 29, 2011

KEITH Jarrett had performed hundreds of solo concerts but not like this. From backstage he could hear the buzz in the auditorium, the voices carrying just enough to catch the mellifluous Portuguese lilt that surrounded him. Even the name of the city, Rio de Janeiro, was like music. Now he was about to embark on another night of entirely improvised solo piano but this was different.

He had eschewed a proper sound-check to avoid filling his head with musical thoughts. What would be would be. It reflected new confidence from a new love in his life. He rang her in Japan from backstage, as he now found himself ringing her so often. Each time she buoyed and calmed him and strengthened him. It was just what he needed.

He had wandered on stage earlier and found he was playing an American rather than a German Steinway for the first time. That would be interesting. Thankfully, a noise in one of the pedals was resolved without it becoming a source of angst.

Then it was time and he went out and the man some people consider jazz's greatest pianist played as he had never played before. He was playing about Rio and its sounds and shapes, about the musically hip audience with its pin-drop

attentiveness and explosive applause, and about this piano with its uneven tonal quality that he transformed into a breadth-of-colour asset. He was also playing about his new love.

Afterwards he called the concert an affirmation of his entire career. It was what he had been building towards since he began playing at the age of three; since his first recital, aged seven, which included not only Mozart, Bach and Beethoven but his own work and, crucially, improvisation.

For his eighth birthday he had asked his parents for a walkie-talkie, an elephant or a piano. The latter duly arrived, paid for out of his own concert earnings. He loved it so much he took to sleeping under it.

The prospect of interviewing Jarrett was clouded with accounts of monosyllables and disdain. He sounds suspicious when he picks up the telephone in his large New Jersey country house, which has a barn converted into a studio, but swiftly warms and talks for an hour.

"When I was a little kid and I was studying piano," he recounts, "I would get music that would look too difficult, so occasionally I remember saying to my mother, 'I don't think I can play this piece.' And she would say, 'Can you play the first note?' I said, 'Yes.' 'Can you play the second note?' 'Yes.' 'Well, then you can probably play the piece.

Now he has crowned his evolution as a musician with *Rio*, the double album of that concert last April.

Born in 1945, Jarrett passed through the bands of Art Blakey, Charles Lloyd and Miles Davis and in 1971 made an album of solo piano improvisations for Manfred Eicher's fledgling ECM label. This proved a signal event. A stream of concerts in this format followed, including 1975's *Koln Concert*, which sold more than 3.5 million copies, alongside stellar bands and occasional classical performances.

It all came crashing down in 1996 when he was diagnosed with chronic fatigue syndrome. "This disease stopped me dead. I could only look at my piano. I couldn't touch it," Jarrett says. Not knowing whether he would play again, many things became clear.

"One of those things was I really hated my previous recordings," he says, then gives a short laugh. "Not hated but I thought, 'If this is all of my work, it's not enough.'"

He found his playing too busy, for example, and wanted to improvise without resorting to a pre-existing vocabulary of ideas; to always reach for the new; reach for what happened in Rio.

"It's proof that what I spend my time doing can work like that," Jarrett says. "The only thing is that it can't work just because you want it to work. It takes a certain amount of crazy convergences of reality.

"I remember feeling strangely at ease when I went out on stage and all the way there was a lack of a certain kind of stress. My wife had left three years ago. I have someone who's been giving me more hope than I thought I would get from any person. This, of course, can help me stay relaxed and if an improviser's stressed out on stage, the music isn't going to come."

That "someone" is his Japanese fiancee, Akiko. "If I talked to her on the way out to the stage, or backstage between sets, I would get this complete feeling of support," he says.

They met when Jarrett walked into a shop where she was working in Japan. He kept returning during his stay and found she knew his name but nothing of his work. On the last day his tour assistant told him to go down to the shop while she packed. "I said, 'Wait, no, no, no, I don't do dates! Don't leave me!' I suddenly am at the elevator going down alone to meet her." Jarrett disabused Akiko of her notion that his tour assistant was, in fact, his partner and then they said goodbye with a hug that was "full of stuff that meant more than I could figure out and we parted, and I couldn't let that go.

"So I just started calling her all the time. In the beginning she said, 'Oh, Keith, what's wrong? Why are you calling me?'

" 'Nothing's wrong. I don't know why I'm calling you. Really, I don't want to lose you and I don't think I *have* you at the moment.' " He laughs. "You could write a book about this."

When Jarrett received a finished copy of *Rio*, Akiko asked him how it felt. "I think she thought I'd say 'exciting'," he says. "But I think she suspected it was a complicated feeling. And I said, 'nervous'. The natural thing is to be sitting there with this in your hands going, 'Will they get it?' I did my job. But now it's out there."

And he can't control that part.

Keith Jarrett: Rio (2011)

By
JOHN KELMAN,
Published: November 15, 2011

If music is a reflection of where we live, it must also be a reflection of where we are at any given moment. As much as the undercurrent redolent of an artist's home can often be heard, a live performance can equally draw inspiration from where *it* is, especially if it's a place with its own musical tradition. There's little doubting the intrinsic Americanism of pianist Keith Jarrett on *Rio*—his first solo piano recording since *Testament* (ECM, 200where two largely dark performances drew on a difficult time in the pianist's personal life—but equally, there's no mistaking the Brazilian *joie de vivre* that informs this 90-minute concert from April, 2011, turned around with uncharacteristic speed by ECM in just six short months.

That's not to say Jarrett has left the dark side entirely behind. Opening this concert of fifteen improvised miniatures with "Part I," the pianist doesn't make it an easy entry point for his audience, contrapuntal angularities ebbing and flowing with quirky stops and starts and temporal swings and sways, but largely pushing relentlessly forward during its entire 8:40 duration. "Part II" provides welcome relief, though its brooding ambiance remains more closely aligned to contemporary classicism than a specific jazz vernacular.

Things shift with "Part III," however, as Jarrett begins to pull a more definitive song form from the ether, the sound of his stomping foot creating its own rhythmic energy as the pianist builds changes that begin to reflect his South American surroundings, while a passing reference to "As Time Goes By" acts as a foundational motif for the rubato "Part IV." Even as hints of dissonance abound throughout, the mood continues to brighten, as Jarrett demonstrates the encyclopedic knowledge that's always at the core of his muse, though with his stream-of-consciousness approach it's never possible to predict just where that knowledge will take him.

In the case of "Part VIII," it's a buoyancy that could easily be heard in Egberto Gismonti's repertoire, though Jarrett's unfailing melodism is born more of the city than the rougher Amazonian jungles that often inform the Brazilian pianist/guitarist's music. The cascading notes of "Part IX" are closer to the rainforest, however, while "

9), "Part XI" returns the pianist to his home, as funky and straightforward a blues as he's ever played.

Since his bout with Chronic Fatigue Syndrome in the 1990s scuttled his well-known continuous improvisational marathons, Jarrett has opted, instead, for a more individual and self-contained approach to solo piano performance. With so many landmark recordings on ECM—ranging from 1972's *Facing You* to 2006's *The Carnegie Hall Concert*, with its controversial applause—it's become pointless to assess each subsequent recording in terms of "good, better, best"; instead, each set, carefully chosen from the half-dozen or so shows he does each year, occupies its own space, with its own points of recommendation. *Rio*, despite some hints of darkness, is a most joyous and lyrical set, and one that finds the perfect nexus of where Jarrett lives and where Jarrett *is*.

110412 Keith Jarrett solo (mu)

Theatre Colon ,Buenos Aires,Argentina

- Set 1 - 6 pieces
  >

Source: audience recording
Notes: only 2nd set and encores

1.	Jarrett jokes (1:34)
2.	(5:25)
3.	(4:02)
4.	(4:37)
5.	(4:49)
6.	(5:44)
7.	It´s a Lonesome Old Town (5:04)
8	Blues (3:01)

110528 Keith Jarrett solo

Bunkamura Orchard Hall,Tokyo, Japan

1.	Part 1 (07:10)
2.	Part 2 (6:05)
3.	Part 3 (2:16)
4.	Part 4 (06:02)
4a	Speech (00:59)
5.	Part 5 (5:45)
6.	Part 6 (04:28)
7.	Part 7 (09:36)

Set 2

8.	Part 8 (6:28)
9.	Part 9 (5:27)
10.	Part 10 (7:22)
11.	Slow blues (6:52)
11a	Speech (1:51)
12.	Part 12 (09.09)
13.	Don't Ever Leave me (4:25)
14.	Carolina Shout (3:41)
15.	Someday My Prince Will Come (5:10)

110529 Keith Jarrett solo

Bunkamura Orchard Hall,Tokyo, Japan

110602 Keith Jarrett solo (mu)

Main Auditorium, Sejong Center, Seoul, South Korea

Notes: encores

1. Blues (3:40)
2. I´m Through With Love (5:25)
3. Miss Otis Regrets (5:42)
4. Don´t Ever Leave Me (5:10)
5 I loves you Porgy (4:35)

110707 Keith Jarrett Trio (+++)

Strasbourg, 22e festival du jazz,
Palais de la Musique et des Congrès

Just a short note on the trio concert in Straßburg last week:

I could only make out two songs: "Bye bye blackbird" and "The song is You". It was a great show, although not smashing. The trio played three encores (I could not identify). Real funny was that at 10.00 p.m. somesone`s watch or mobile caused a ring tone - everyone stopped breathing - and K.J. repeated the ring tone (just an interval) on the piano. I was impressed: though I knew that he has a perfect pitch (can you say that in English? we call it absolutes Gehör), i would not proof it in front of two thousand people.

AUD A-/B+ tt 54.20
(First set only)

01 Tonight 10.46
02 Yesterdays 11.04
03 Bye bye blackbird 8.20
04 The song is you 8.01
05 G blues (?) 7.14
06 : I thought about you! 8.51

110709 Keith Jarrett Trio

Copenhagen, Denmark July 9, 2011

Thanks to "havardkd " (havardkd@yahoo.com) for sharing his account of the night in Copenhagen with our heroes Keith Jarrett, Gary Peacock and Jack DeJohnette. The following is another account by Morten Ravn Hansen (ravenhood.transcript@gmail.com).

He writes the next day in a personal email:

It's just before noon and I am sitting in the shade of the trees by the small lake here in Kolding; very idyllic.

I went to the concert by car. The trip was about a 2½ hour drive away, across two bridges. The Royal Danish Opera Hall is a new and very impressive building! I really felt like a tourist visiting the Capitol! The music hall should be state-of-the-art in terms of sound and acoustics, so I was very excited to both see and hear the concert in this hall. My seat was on the ground floor in the middle and a little to the left, so this should and hopefully would be a great spot to hear Keith (especially).

They entered the stage after an introduction, and there was an appeal not to record, film or take pictures - that is, if we were interested in encores! The audience just laughed an insecure laugh; we all seemed to know his special moods.

Deep bows to the great applause of the audience. Three older guys; Jarrett was in a blue shirt and his usual round and dark glasses. I just couldn't believe that I was going to hear them play! I was beyond excited!

Most of the songs they played I knew, even though I could not put a title to the song. This is typical of me. I always forget titles…but not the melodies. So I can't (yet) give you the titles of all the songs. It's just like meeting someone you know, but haven't seen for a long time…you know who they are, but just can't seem to remember their names!

They started out with:

1. On Green Dolphin Street
A wonderful two minute intro, just as we know of Keith Jarrett. I had to pinch my arm to make sure I was not dreaming!

2. Another well known standard [Night and Day]
I knew this standard very well and have played it numerous times. I could sing it, but can't remember the title! I realized that I had to pay much attention to hear the piano and that Jack was too loud, the sound seemed muddy - strange. This should be a great place for music. When Keith was well into the solo, he suddenly stopped and waved his arms to the other musicians. 'What now???!' we all seemed to think! Did anyone take a picture? A loud cough? Please no drama to ruin this Keith concert for him and the rest of us! He complained about the sound on stage. Gary's sound seemed to be disturbing Keith. They had a longer conversation and talked to the sound engineer, who had an American accent, so I guess it was Keith's own man. "Isn't this fun? Just like live TV," Keith said to the audience, and we laughed, but the magic just seemed to have been lost by this break of the music. "A sound check after the sound check" he said. Hmmmm..... why had this not been done prior to the concert!

3. A beautiful ballad
I did not recognize this ballad, it was more contemporary in style with chord choices, but I tell you it was so beautiful. The break did not seem to affect Keith. The intro was so wonderful, and Jack enters with some loud hi-hat splashes - stop it Jack! I want to hear the intro! This was the best piece of the first set, no doubt in my mind.

4. Monk-style The theme of this blues was a bit strange, very Monk inspired - maybe a Monk piece, but I couldn't tell. Keith just touched the melody and then Jack was sent on! Full of energy.

5. Standard F-blues
I maybe think this was a Sonny Rollins blues, but I am not sure. Super swing and a great bluesy solo by Keith.

6. Ballad Blues [? I'm Gonna Laugh You Right Out of My Life…stopped]
- Gospel Piece
Keith started on one of his famous intros, leading into a ballad. So beautiful again, and when the solo began, I was at the edge of the seat, both because of the excitement and partly because of the poor sound. Suddenly, he waves his arms again! He just wants to let us know what a "terrible hall this is, but probably very expensive!" Some laughed, and I guess some felt a bit troubled about this statement. The room was dead, no ambiance, he said, so he did not want to continue the ballad - very sad. They talked a bit and started on a gospel feel piece. Even though I was sad that he did not finish the ballad, this was great too, a very great groove! The piece comes to an end and a big applause, but Keith is not finished with this song obviously. He continues in the root chord, and from there they take it on, out of space - typical Keith!

This was the end of the first set. With my expectations to this hall in mind, I was not impressed with this Opera Hall at all! Jack was too loud, Keith too low, and hard to hear the details in the left hand, sound too muddy. And Drama!

2nd set starts.

1. A semi ballad [The Bitter End]
Yes! They are back. Is it really true? Has the sound quality improved? Yes! The piano has been taken up in sound, and the bass is crystal

clear… now they have matched the level of Jack. Finally, now I know them again. More focus.

2. All the Things You Are
They continued where they left off and what we know them for. Their special 'Standard-Sound', the interaction and the feel!

3. Tennessee Waltz
Another wonderful intro to this old Waltz, and I thought: Here comes the best of the 2nd set! But there was more to come!

4. Solar
This was absolutely the highlight of the concert! Keith starts with a C7sus4 chord, and some very distinct 1/8 rhythms, a bit gospel like. It changes mood to minor and soon the theme starts. Usually the audience applauds whenever they recognize the theme, but somehow they didn't hear that he started on "Solar." Amazing solo! And a telepathic connection between the musicians! They take the solo way out in space. Time, chords and melody - everything vanishes, but they still 'have the time.' Keith ends with some classical inputs before returning to the melody. And now the audience recognizes the melody! The song ends in a c minor groove which Keith starts. Now they are on again, and the groove keeps developing! Time flies and yet it stands still! So amazing, they go on for about 10 minutes - with a total of 20 minutes for this song. They deconstruct the groove until it fades out. Big, big applause.

The 2nd set ends. After appearing a couple of times and bowing, they start on the first encore.

Encore 1. When I Fall In Love
Just as we know them. Short, but wonderful solo, not the least Gary's solo. Gary has really entered the concert in this 2nd set.

Encore 2. Blues in F [Delaunay's Dilemma]
I have heard this song before, but can't remember the title. Melody, two choruses of solo to Keith, and one chorus to Gary… it almost seems like Keith cuts off Gary! Apparently, Keith wants to go home!

The 2nd set was inspiring and focused, much different from the 1st set. The sound quality was good. I got what I had hoped for - a great experience!

--- In keithjarrett@yahoogroups.com, g_michael_2001

first set

1.	Introduction / applause	(2:19)
2.	On Green Dolphin Street	(12:44)
3.	Night And Day	(10:58); interrupted/little sound check/continued
4.	The Bitter End	(7:06)
5.	When Will The Blues Leave	(7:02)
6.	Unidentified standard	(6:26)
7.	Blame It On My Youth	(3:06); interrupted, speech
8.	G Blues + after though	(11:35)

tt 61:21

Second set

9.	Once upon a time	(10:07)
10.	All The things You Are	(6:45)
11.	Tennessee Waltz	(8:48)
12.	Solar / Extension	(24:26)

encores

13.	When I Fall In Love	(08:19)
14.	One for mAJID	(3:01)

tt 61:29

110712 Keith Jarrett Trio (+++)

Salle Pleyel ,Paris, France

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Jarrett K. trio
Paris , salle Pleyel,
July,12 2011
Sound quality: A
Source: audience recording

K. Jarrett trio
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1. Set I 1 The masquarade is Over (12:20)
2. Set I 2 Once upon a Time (09:44)
3. Set I 3 When will The Blues Leave (07:20)
4. Set I 4 Is It Really The Same (08:07)
5. Set I 5 I thought about you (08:03)

6. Set II 1 Has Anybody Seen My Gal (09:21)
7. Set II 2 Answer me, my love (08.36)
8. Set II 3 One for Majid (07:10)
9 Set II 4 Yesterdays (11:03)
9. Encore 1 God Bless The Child (11.01)
10 encore When I fall In love (09:18)

110716 Keith Jarrett Trio

Juan Les Pins

I've been in Juan Les Pins many times. Last year I loved the performance, for example. This year the trio was not at its best, at least in the first set. Low energy, weak interplay. Gary not brilliant at all, and Jarrett strangely imprecise and hesitant.
Much better in the second set, starting from Someday my prince, and particularly in santi thomas and Body and Soul.
Two encores, God Bless the child - interrupted and restarted after a jarrett complaint about the overwhelming sound of the bass - and When I fall in love.
Not a triumph, anyway.
By the way the night before there has been the Tribute to Miles Davis with Hancock, Shorter, Miller - an unforgettable concert started at 9 and finished at 12.40.

> Summertime 09:06
> I fall in love too easily 10:03
> Life is just a bowl of cherries 06:29
> Django 07:15
> When will the blues leave 05:45
> Things ain't what they used to be. 06:35

> Someday my prince will come
> In your own sweet way
> Saint Thomas
> Body and soul
> God bless the child
> When I fall in love

110718 Keith Jarrett Trio (VA)

Keith Jarrett (p), Gary Peacock (b), Jack DeJohnette (d).
"Teatro San Carlo", Napoli, ITALIA.

Source: Audience Recording
Sound Quality: A+
Lineage: AUD [4.100 Khz/24 Bits]

Set I
01 - The Old Country [Beginning Missing; Fades In] 8'19"
02 – Five Brothers 7'40"
03 – Yesterdays 8'26"
04 – Bye Bye Blackbird 9'39"
05 – The Bitter End 7'23"

Set II
06 – Bass Tuning > I'm A Fool To Want You 12'21"
07 – I'm Gonna Laugh You Right Out Of My Life 8'42"
08 – Unknown Standard – Tonight 6'23"
09 – I Thought About You > Applause 10'55"

[Encores]
10 – K.J. Speaks > Sandu > Applause 8'34"
11 – When I Fall In Love > Final Applause 8'40"

Total Time: 97'07".

110721 Keith Jarrett Trio

Arcimboldi Theater,Milano,Italy

After a bit disappointing concert in Juan les Pins and a good one in Naples, the trio gave her best yesterday night in Milan at the Arcimboldi theater. Jarrett was superlative, and Gary and jack tried keeping pace with. A good first set and a wonderful second one, with two gems, a moving Answer me my love and a an amazing version of When will the blues leave. Two encores, a final standing ovation despite many flashes, actually a triumph.

All of you
Summertime
Stars fell in alabama
Blues?
I'gonna laugh you right out of my life

Life is just a bowl of cherries
Answer me my love
Solar
When will the blues leave
Things ain't what they used to be
Once upon a time

110723 Keith Jarrett Trio (DI)

Barcelona,Spain
Wonderful concert in a beautiful location.
First Set

- Basin street blues	08:42
- Butch and butch	06:56
- You don't know what love is	09:31
- I fall in love too easily	07:20
- Bye bye blackbird	09:17
- Body and soul	14:28

Second Set

- Straight no chaser	06:17
- Bop Be	04:47
- My Baby and me	05:30
- Someday my prince will come	07:00

- Don't ever leave me	05:15
- God bless the child	10:25
- When I fall in love.	06:13

TT 101:38

110727 Keith Jarrett Trio

London,Uk

From The Guardian By John Fordham

Over his momentous four-decade career – much of it spent in the company of this trio, who have sold out the Royal Festival Hall – Keith Jarrett has done everything he could to make audiences sense the illuminating precariousness of improvisation. His occasional on-stage rants about listeners coughing or taking his picture have not been the posturings of a prima donna, but signs of a kind of innocent hope that – for the duration of a gig, at least – his witnesses might be distracted by nothing but their feelings about each passing musical moment.

In search of that transported state, Jarrett often begins tentatively, and his trio's latest London show was no exception; a sound-balance that weighted Jack DeJohnette's drums against the piano volume didn't help, either. But the pianist's longer lines soon began to swell out of softly curled short figures on Dave Brubeck's In Your Own Sweet Way and against the rocking riff of Basin Street Blues. Clifford Brown's bop blues Sandu brought the band to the boil, with DeJohnette's brushwork bumping and nudging the piano lines and Gary Peacock's bass weaving through the spaces, before an exquisite Answer Me My Love brought out all Jarrett's legendary delicacy and eloquence in the unveiling of a ballad's secrets.

Jarrett's own Bop-Be snapped the second set into action with a torrent of silvery runs and sly pace-changes. Yesterdays was a reverie of rippling impressionism, Ornette Coleman's When Will the Blues Leave brought an astonishing solo of flurrying snare-patterns and rattling rimshots from DeJohnette, and the pianist's famously funky account of God Bless the Child launched a succession of encores that wound up on a jubilantly swinging When I Fall in Love. The gig didn't see Jarrett at his most blazing, but it was upbeat, inventive and left a very warm feeling in its wake.

From Martin Booth

We were up near the top, so we just headed out to the balcony in the interval, sorry to have missed you.

As for the concert: I knew it would be wonderful, but even so it surpassed my expectations. No matter how many recordings you listen to, there is no substitute for the live experience; and we were lucky it was in the RFH, where the sound is excellent, rather than the go-dawful Barbican (maybe Jarrett refuses to play there?)

We all know Jarrett is a magnificent artist, but what really got me was the lyricism of his playing in the literal sense - it sounds corny, but he really can make the piano sing. He was in expansive mood, with lots of dazzling runs and flourishes, but not one note seemed out of place. And of course the interaction with Peacock (who could have been louder for my taste) and DeJohnette is now pretty much at telepathic level.

There was plenty of variety - bebop blues ('Sandu'), gospel funk ('God Bless the Child'), gentle swingers ('In Your Own Sweet Way'), gorgeous ballads ('When I Fall in Love'), gut-bucket slow-drag ('Basin Street Blues'), and even some hairy free-form stuff which I didn't recognise. The highlight for me was a stunning 'Yesterdays' in the second half, articulated with the sensitivity of a Bill Evans, but followed by a Jarrett solo of intense drama all his own. That was only the start: during Peacock's solo DeJohnette doubled the tempo, and then developed a collective improvisation with the others concentrating on the tom-toms that took us all way, way away from the original tune. Then Jarrett brought everything back in, and ended the piece with some deep pools of chords, totally solo. Amazing stuff.

As regards the 'extramusical' elements; not a lot, really - Jarrett fooled around with the piano stool a bit, let DeJohnette do the 'no photographs' speech (Jarrett commented 'I can't do that any more'), and responded to a woman's shout of 'I love you' with an icy 'Everyone needed THAT'. He seems to be trying to get the 'vocalising' under control, I'm pleased to say, although it broke through at times. There were no fewer than FOUR encores, though I've since learned that that's pretty much part of the ritual at the Trio's gigs these days.

> 1. In Your Own Sweet Way	13:07
> 2. Basin Street Blues	07:15
> 3. A Bitter End/ Coda	11:33
> 4. Sandu	05:07
> 5. Answer Me My Love	06:44
>	
> Second Set	
> 1. Bop-Be	07:17
> 2. Yesterdays	12:57
> 3. When Will the Blues Leave	6:01
>	
> Encores	
> 1. God Bless The Child	13:03
> 2. Once Upon a Time	06:06
> 3. One for Majid	05:39
> 4. When I Fall In Love	05:42

111021 Keith Jarrett Trio
Chiacago,IL

111026 Keith Jarrett Trio
Los Angeles,Ca,UCLA

Better than...any other piano trio on the planet.

Last night the trio of pianist Keith Jarrett, bassist Gary Peacock, and drummer Jack DeJohnette gave one of their few North American live appearances of 2011. The rarity of the performance, combined with the reputation of the trio, meant Royce Hall was sold out well in advance.

Jarrett and DeJohnette's relationship dates back to the mid-1960's, when DeJohnette brought Jarrett to the attention of saxophonist Charles Lloyd. The group's 1966 recording *Forest Flower* was popular enough with the era's burgeoning youth movement that Bill Graham brought the band to the Fillmore West in San Francisco. When Lloyd's group broke up in 1968, DeJohnette and Jarrett moved to Miles Davis's band, and they stuck around for the years immediately following the release of Davis' groundbreaking *Bitches Brew*.

Jarrett began recording solo piano for the German ECM record label in 1971. Producer Manfred Eicher gave Jarrett near-complete control of the musical content of the recordings, which Jarrett thrived on. In 1977, Eicher recorded bassist Gary Peacock with DeJohnette and Jarrett as the backing players, and later suggested that Jarrett team again with DeJohnette and Peacock for a recording under Jarrett's leadership. That trio's first output, *Standards Vol. 1* set in motion a group that has gone on to 19 albums and continuous sold-out appearances worldwide for nearly three decades. ECM is scheduled to release a new solo recording from Jarrett, *Rio*, on November 8th.

Last night the trio began with the jazz standard "On Green Dolphin Street." Jarrett opened with the first solo, followed by Peacock, and then a traded section of brief solos between Jarrett and DeJohnette. The second selection was a playful version of Duke Ellington's "Things Ain't What They Used To Be," which brought on the evening's first sustained applause. Next was another standard, "You Don't Know What Love Is", featuring Jarrett's piano in opening interplay with DeJohnette's cross sticking against his drumkit's rims, eventually concluding with a Middle-Eastern influenced improvisation between all three members. A somewhat more obscure tune, "Answer Me My Love," followed, which was made popular by Nat King Cole. It opened with Jarrett combining with DeJohnette's deft touch of mallets to cymbals. The bluesy final number of the first set featured the evening's longest solo from Peacock.

The second set began with "Bye Bye Blackbird," which included alternating trades between Jarrett and DeJohnette that ended with the drummer lightly playing only his kick drum. Next was "My Funny Valentine," which opened with Jarrett's deft solo piano before leading into Peacock's bass and DeJohnette on mallets, before the latter switched to the gentlest of brushes. "Valentine" is a song that's played so often that many renditions have become stale, but Jarrett's closing solo piano made it one the highlights of the night. An uptempo version of "Autumn Leaves" was next, which may have provided the evening's best example of the trio's effortless interplay and uncanny dymanics control, with the group rising and falling in unison. "When I Fall In Love" ended the second set, leading to an extended standing ovation.

The trio returned to offer a gospel-tinged "God Bless The Child", which was followed by a second standing ovation. The evening concluded with a second encore in "I Thought About You", fittingly ending with a final gentle solo from Jarrett. As in nearly everything else presented from the stage, unison was the watchword for the night, with the group bowing as one for a final time.

Personal Bias: The trio's ability to probe personal emotions, such as that of a 1986 video performance of the song "Blame It On My Youth" remains likely to evoke tears.

The Crowd: Hushed and respectful, the audience prompted none of Jarrett's well-publicized reactions or program stoppages for coughing or other disturbances. Multiple standing ovations brought forth several curtain calls and two encores.

Random Notebook Dump: L.A. based jazz luminaries were out in force for the evening, including Hubert Laws, Tierney Sutton, John Beasley, Ruslan Sirota, Don Heckman, and Denise Donatelli, who also hails from Jarrett's hometown of Allentown, Pennsylvania.

First Set:
On Green Dolphin Street
Things Ain't What They Used To Be
You Don't Know What Love Is
Answer Me My Love
You Don't Know What Love is
Second Set:
Bye Bye Blackbird
My Funny Valentine
Autumn Leaves
When I Fall In Love
First Encore:
God Bless The Child
Second Encore:
I Thought About You

111029 Keith Jarrett Trio

Berkeley,Ca,Zellerbach Hall

I went to the trio's show at Zellerbach Hall in Berkeley, CA last night. I didn't keep a running list of songs played (and some I didn't even recognize), but among the highlights were:

"Fever" - the old Peggy Lee hit drew a chuckle from the audience once they recognized it, but this version was pretty intense (as you might expect). Jarrett was so into the song, he gave one of his best performances of the Chicken Dance at the piano.

That was followed immediately by "Once Upon a Time", a Strouse & Adams tune that I know best from Sinatra's recording. This was WONDERFUL! Gary Peacock played his most eloquent solo of the night, but the trio played this song with breathtaking passion. Jarrett jumped right into the melody on this song, no preamble or introduction and they stayed pretty close to the melody overall, but it is such a lovely melody to begin with.

The first half of the concert was maybe 50 minutes. There was a 30 minute intermission (I guess with CA's schools being broke, they really have to make all the money they can off the booze and refreshments during this time) and then they returned for a 60 minute second half (including all the time spent on curtain calls leading up to theie two encores).

Second half highlights:

"Joy Spring" -- just great. DeJohnette had some of his best extended soloing of the night on this

"Things Ain't What They Used To Be" -- DeJohnette during his drum breaks really took the rhythm into funkytown which made for a nice tension and contrast with the medium swing of the melody.

Encores:

"You Don'Know What Love Is" -- FANTASTIC! I haven't looked at the video to see if it is the same arrangement played in L.A. last week, but this version was very powerful.

Jarrett (who seemed to be in a good mood and made a few remarks to the audience and who expressed his puzzlement at people who seem to think he hasn't a sense of humor) said the next selection was dedicated to some one he had recently fallen in love with (which makes one wonder if the previous selection was dedicated to she-who-will-not-be-named).

"When I Fall In Love" -- okay, but not my favorite version of this song I have heard the trio play.

111101 Keith Jarrett Trio

S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle, WA, USA

First Set

- The masquerade is over	12:06
- I've got a crush on you	06:57
- Fever	06:54
- Body and Soul	06:38
- Joy Spring	07:42
- Answer me My love	06:29

TT 46:51

Second Set - track 2
7- Things Ain't What They Used To Be
8- Autum Leaves
9- I Thought About You
10- You Don't Know What Love Is

Encore 1 - track 3
11- Encore 1: When I Fall In Love

Encore 2 - track 4
12- Encore 2: God Bless The Child

120125 Keith Jarrett Solo

Isaac Stern Auditorium, Carnegie Hall, Ny,

I wasn't that into the first set (it was still beautiful of course) but the second half and encores were truly inspired - Jarrett at his absolute best. It had everything - an exquisite improvised ballad, a middle-eastern vamp piece in D-flat (sometimes I have trouble with those but this was the best I've ever heard), an intricate, rhythmically angular bluesy piece that was just out of this world, Americana, at least one standard (Miss Otis). The last encore also sounded like a tune to me - does anyone know? If not, it was amazingly well-crafted on the fly.

They included a warning to try not to cough during the pre-concert announcement, and it made a difference - this was the quietest I've ever heard Carnegie. He was in good spirits - even made a self-deprecating remark after a brief atonal piece - something to the effect of "how can I expect people not to cough after I play something like that".

There's an overwhelming sense of ritual behind any solo piano concert by Keith Jarrett: a set of expectations and behaviors, often unspoken but widely understood. To the extent that it's a code, it involves both the artist and his audience, and especially the transaction between the two. Since the 1970s, when Mr. Jarrett first earned a reputation for sustained, spontaneous rhapsody, he has trained his concertgoers to gather as congregants, complicit witnesses to his search for illumination. Also: no cameras. No coughing. No, seriously.

At Carnegie Hall, where Mr. Jarrett appeared on Wednesday night, these issues tend to come into sharp relief. His previous concert there, almost exactly a year ago, was by all accounts a peevish affair, pockmarked by complaints from the stage. This time a preconcert announcement pleading for the suppression of coughs sent a ripple of knowing laughter through the hall; a while later Mr. Jarrett, interrupting his performance, addressed the matter himself, adding one more layer of ritual, that of atonement.
Or something to that effect. "Everything I've ever said, I apologize for," he said with an impish grin, after divulging that he was wearing an outdated, uncomfortable pair of pants, errantly plucked from the closet on his way out the door. He thanked those who had never let his words, or the ensuing criticism, color their view of his music.
Right, the music. Mr. Jarrett's standard for solo-piano performance is dauntingly high, maybe now more than ever: "Rio," the album he released last year, is an outright astonishment, as is "The Carnegie Hall Concert," recorded in 2005 and released in '06. Blame the pants or the muse, but Mr. Jarrett had to work hard to get to an equivalent plateau on Wednesday. In the first half, when most of his inventions clocked in at an uncannily precise five minutes, he often seemed to be rolling a boulder uphill.
Of course, even in the struggle there were moments of breathtaking artistry; Mr. Jarrett, with his exquisite touch and exacting intuition, doesn't settle for much less. He began with a dissonant overture, rummaging with both hands around the piano's lower register; what eventually emerged was a trancelike vamp over an Eastern scale. There was more to come in this vein, along with a few murmuring ballads, a brief gospel excursion and an outlying burst of atonal shrapnel. ("What is it about me that's bothered by coughing," he chuckled afterward, "when I'm playing something as ridiculous as that?")
Whatever happened at intermission was salutary. Mr. Jarrett opened the second half with a song of deep yearning, with a more resonant touch and greater internal structure than anything that had come before. He followed this with an in-the-pocket groove, syncopating open fifths with his left hand; another gospelish piece, silvery and sure; a devastatingly pretty miniature suffused with dreamlike tremolos; and a ballad of somber beauty, its harmony shifting like a cloud formation. He stopped himself two minutes into a rousing but banal 12-bar blues, exercising a right as the keenest critic of his own work. When he resumed, his tack was more harmonically restive, and driven by tough, grinding rhythm.
The encores, as usual, were stunning: a soulful groove tune; a gleaming, Copland-esque ballad; and pristinely lyrical readings of "Miss Otis Regrets" and "It's a Lonesome Old Town." A great, worshipful clamor arose after each of these: the standard protocol, and the one that made the most sense.

Source: audience recording
Notes: source A: 1st set (track 1-6); source B: 2nd set

1.	Part 1 (12:27)
2.	Part 2 (4:24)
3.	Part 3 (5:33)
4.	Part 4 (4:16)
5.	Speech / Part 5 (7:02)
6.	Part 6 (5:27)
7.	Part 7 (6:23)
8.	Speech (2:31)
9.	Part 8 (5:14)
10.	Part 9 (4:50)
11..	Part 10 (3:50)
12.	Part 11 (4:42)
13.	Blues / speech (2:41)
14.	Part 12 (5:05)
15.	Miss Otis Regrets (4:55)
16.	Encore 2 (4:39)
17.	Encore 3 (4:28)
18.	It´s a Lonesome Old Town (5:28)

120327 Keith Jarrett Solo

Disney Concert hall,Los Angeles , Ca

Keith Jarrett, the 66 year-old jazz legend, opened his solo concert at Walt Disney Concert Hall Tuesday night by plucking on his Steinway's strings, avant-garde style. He closed the evening with a love letter to Los Angeles: "Somewhere Over the Rainbow," by composer Harold Arlen.

A range of music, not quite jazz, rather, unidentified art songs, came between. The slow-tempo'ed ruminations clustered 'round the low notes of the grey-haired pianist's keyboard.

Feeding a rhapsodic house of worshipful fans, Jarrett offered an assortment of repertory, all digestible, ranging from 8-10 minutes. "This is the new, short me!" he proclaimed in one of several appealing commentaries delivered from a standing microphone 10 feet from his piano.

Jarrett is a highly introspective performer. Alternately hunched over the keyboard, then weirdly (and wonderfully) rising to standing position while still playing, he noodled and extracted harmonies. The slender pianist at times wrenched away from the keyboard, twisting his torso and turning his face to the house. Sometimes he wailed with his voice.

Even boogie woogie, even walking blues, all that he touched was shapely and controlled. There was a sameness, at worst, but the evening came to a crescendo during three encores.

Having been roundly warned by a stern voice on the P.A. system against talking, photo-taking, cellphone ringing, or the worst of all, god forbid, coughing, the muzzled audience nonetheless gamely drank it in. They seemed awestruck. In the end, they loudly demanded not one, not two, but three encores from Jarrett who charmingly offered the Arlen ditty as his farewell. The love connection between artist and audience was thus sealed.

Along with his rapturous playing, Jarrett rapped. Getting the thumbs down was Kenny G; saxophonist Albert Ayler got a thumbs up. Jarrett admitted to having been self-indulgent in his salad days. Apropos his new-found musical brevity, he said, "When it's over, it's over!"

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120401 Keith Jarrett Solo (+++)

Zellerbach Hall, UC Berkeley, Berkeley, CA

SOUND QUALITY: A-
SOURCED FROM YOU-TUBE COMPRESSED VIDEO FROM AUDIENCE SHOT.

01	intro	01:15
02	Improv. 01	10:41
03	kj speaks	00:37
04	improv. 02	05:15
05	improv. 03	03:08
06	improv. 04	03:21
07	improv. 05	03:46
08	improv. 06	06:19
09	Kj talks	00:28
10	improv. 07	07:20
11	Blues 08	02:58
12	Kj talks set 2	01:19
13	improv. 09	08:09
14	kj talks	01:22
15	improv. 10	06:16
16	improv. 11	05:09
17	kj talks about Rubinstein	03:21
18	improv. 12	05:04
19	If I should lose you	04:49
20	Summertime	04:05
21	I am through with love	03:56
22	KJ talks	02:06
23	improvised encore	02:01
24	Somewhere Over the Rainbow	04:09

tt 97:07

Over the past five decades, Keith Jarrett has come to be recognized as one of the most creative musicians of our time—universally acclaimed as an improviser of unsurpassed genius; a master of jazz piano; a classical keyboardist of great depth; and a composer who has written hundreds of pieces for his various jazz groups, plus extended works for orchestra, soloist and chamber ensemble.

Born on May 8, 1945, in Allentown, Pennsylvania, Mr. Jarrett began playing the piano at age three and studied classical music throughout his youth. He took formal composition studies at age 15, before studying briefly at the Berklee College of Music in Boston.

After a tentative period of sitting in at various New York jazz spots, Mr. Jarrett toured with Art Blakey and the Jazz Messengers in 1965–1966, and with the Charles Lloyd Quartet from 1966–1968. He soon established his own trio with bassist Charlie Haden and drummer Paul Motian, which in 1972 expanded to a quartet with the addition of tenor saxophonist Dewey Redman. In 1970–1971, Mr. Jarrett was a member of Miles Davis's band, playing electric piano and organ—his last stint as a sideman.

Thereafter, Mr. Jarrett dedicated himself exclusively to performing acoustic music as a solo artist and leader.

In 1971, Mr. Jarrett made his first recording for Manfred Eicher of ECM (Editions ofContemporary Music) Records. Their fruitful collaboration has produced over 60 recordings to date, unparalleled in their scope, diversity and qualit y.

The foundation of Mr. Jarrett's ECM discography are his landmark solo piano recordings, which have redefined the role of the piano in contemporary music. Facing You, Solo Concerts: Bremen and Lausanne, The Köln Concert, Staircase, Sun Bear Concerts, Invocations: The Moth and the Flame, Concerts (Bregenz), Paris Concert, Dark Intervals, Vienna Concert, La Scala, Radiance, The Carnegie Hall Concert and Paris/London—Testament incorporate a broad spectrum of musical idioms and languages—classical, jazz, ethnic, gospel, folk, blues and pure sound—resulting in music both deeply personal and universal. Mr. Jarrett's most recent ECM solo piano CD is Rio, recorded live in Brazil in April 2011 and released in fall 2011 to worldwide critical acclaim.

In 1999, The Melody at Night, with You, a solo piano studio recording of classic melodies, was released by ECM, winning many "Best of the Year" awards in Europe, Japan and the United States. In 2010, ECM released Jasmine, an duo recording by Mr. Jarrett and Mr. Haden, their first musical collaboration in over 30 years, which became one of the most acclaimed and bestselling jazz recordings of the decade.

For the past 29 years, Mr. Jarrett's main context for playing jazz has been in trio with bassist Gary Peacock and drummer Jack DeJohnette.

In January 1983, Mr. Jarrett invited Mr. Peacock and Mr. DeJohnette to New York's Power Station studio to record "standards"—American show and jazz tunes from the 1930s, '40s and '50s. At the time, it was considered passé for jazz

musicians to concentrate on “standards” instead of original material, but Mr. Jarrett thought it important to demonstrate that “music wasn’t about the material, but what the player brings to the material.”
The original 1983 session produced the trio’s first three ECM releases: Standards, Vol. 1 and Vol. 2, and Changes, which features free playing.
These seminal trio recordings were re-released by ECM in 2008 as a special three-CD set entitled The New York Sessions, in celebration of the trio’s 25th anniversary.
Fifteen concert recordings followed on ECM: Standards Live (Paris, 1985), Still Live (Munich, 1986), Changeless (U.S. Tour, 1987), Tr ibute (Cologne, 1989), Standards in Norway (Oslo, 1989), The Cure (New York, 1990), Live at the Blue Note (New York, 1994), Tokyo ’96 (Tokyo, 1996), Whisper Not (Paris, 1999), Inside Out (London, 2000), Always Let Me Go (Tok yo, 2001), The Out of Towners (Munich, 2001), My Foolish Heart: Live in Montreux (Montreux, 2001), Up for It (Juan-Les-Pins, 2002) and Yesterdays (Tok yo, 2001).
In 1991, two weeks after the death of Miles Davis, the trio went into the studio for the first time in eight years to record Bye Bye Blackbird, their deeply felt tribute to the jazz giant whom all three had played with in their early years.
There are also four ECM releases by Mr. Jarrett’s acclaimed late-1970s Scandinavian quartet featuring Jan Garbarek (saxophone), Palle Danielsson (bass) and Jon Christensen (drums). Belonging, My Song, Nude Ants and Personal Mountains became bestsellers, influencing a generation of young jazz players in Europe and the United States.
In the late 1960s and ’70s, Mr. Jarrett made a dozen recordings on the Atlantic, Columbia, Impulse! and ECM labels with his original American quartet with Mr. Haden, Mr. Motian and Mr. Redman: The Mourning of a Star, Birth, El Juicio, Expectations, Fort Yawuh, Treasure Island, Death and the Flower, BackHand, Mysteries, Shades, The Survivors’ Suite and Eyes of the Heart.
Classical music releases by Mr. Jarrett on ECM include J. S. Bach’s The Well-Tempered Clavier, Book I (piano) and Book II (harpsichord), Goldberg Variations (harpsichord), French Suites (harpsichord), and Sonatas for Viola da Gamba and Cembalo with Kim Kashkashian (viola) and Mr. Jarrett (harpsichord); plus piano recordings of Shostakovich’s 24 Preludes and Fugues, Op. 87; Handel’s Suites for Keyboard; and two volumes of Mozart Piano Concertos with the Stuttgart Kammerorchester under the direction of Dennis Russell Davies.
In May 2006, ECM released the DVD Keith Jarrett: Tokyo Solo, a complete concert video filmed in 2002. In fall 2008, ECM re-released four live trio concerts filmed in Tokyo between 1985 and 1996: Standards I (1985) and Standards II (1986) in a special two-DVD set, and Live at the Open Air Theater East (1993) and Tokyo ’96 (1996) in a second two-DVD set.
In 2005, Euro Arts released the DVD, Keith Jarrett: The Art of Improvisation, a fulllength documentary directed by British filmmaker Mike Dibbs that includes extensive interviews with Mr. Jarrett, as well as Chick Corea, Mr. Haden, Mr. Peacock, Mr. DeJohnette and Mr. Eicher.
Mr. Jarrett’s many honors include a Guggenheim Fellowship; Président de la République and Grand Prix du Disque awards from the Académie Charles-Cros; seven Deutscher Schallplattenpreis awards; and eight Grammy Award nominations in the jazz and classical categories. He has received dozens of “Artist” or “Album of the Year” awards from The New York Times, The New Yorker, Time, Stereo Review, DownBeat, Billboard, CD Review and Rolling Stone; was named “Best Classical Keyboardist” in Keyboard Magazine’s Readers’ Poll (1991, 1993); and awarded “Best Classical CD” in the CD Review Editor’s Poll (1992) for the Shostakovich Preludes and Fugues; in addition to receiving dozens of awards from the international music press.
In December 2008, Mr. Jarrett was inducted into the DownBeat Hall of Fame, following his many annual DownBeat awards over the previous 30 years.
In 1989 Mr. Jarrett was named an Officier de L’Ordre des Arts et des Lettres, and in 2007 Commandeur dans l’Ordre des Arts et des Lettres, two of the highest honors the French Ministry of Culture bestows on artists. In 1996, he was elected a member of the Royal Swedish Academy of Music, joining Duke Ellington as only the second foreign jazz musician to ever be so honored. In 2002 he was named a Fellow of the American Academy of Arts and Sciences, and in 2003 he was awarded the Polar Music Prize, presented by the King of Sweden in a special televised ceremony in Stockholm.
In July 2004, Mr. Jarrett was awarded the Léonie Sonning Music Prize in Copenhagen, Denmark.
He is only the second jazz artist to receive the Sonning Award since its founding in 1959; the first was Miles Davis in 1985.

Funny, no one yet has posted on Sunday night's concert. It was remarkable in a number of ways. The last concert I attended was Carnegie 2011, where the second half was disrupted and it seemed Jarrett never found his groove. This time the audience was better behaved than any KJ concert I have ever attended (going back to the early 80's), and while the first half wandered and had very interesting moments, things entered a whole new level during the second set, and in Keith's frequent banters, he revealed some interesting things about how he works.

The first set was comprised of no less than 8 pieces. Unlike many recent concerts, the first piece was not jagged or wild, but was wide-ranging, harmonic with complex voicings. For the first time in a long time, he opened one piece with a wonderful slapping/beating of the strings with is hands which set the rhythm for a (actual key-struck) piece that (until the very end) repeated the same notes in the left hand, with the right exploring all kinds of possibilities without the benefit of a key change.

The audience was astonishingly quiet. There was not a single cough until perhaps the fifth piece of the set, and after that the coughs were spare. I saw no flashes either. At one point he commented on how quiet it was, and how he liked it that way. Interestingly, the applause was also rather subdued, almost un-spirited, as if everyone was holding their breath. And while the music was interesting, beautiful and pleasing, it seemed that Jarrett too was not quite finding that doorway into great things.

From the start of the second set, that changed. There were 4 extended pieces in the second half, and each was a gem unto itself. We all knew it, and the applause reflected it. Jarrett made a comment after the first piece to the effect that great things were happening. One of these pieces was something akin to Part 9 of the Carnegie Hall Concert, but, may I say, far better.

The spans where one hand dropped away were far longer, more pregnant and the whole piece developed an electricity that gave me goose-bumps.

There were 5 encores, and the first was a standard so lyric and beautiful, it almost deserved to end the evening as a powerful lullaby. Fortunately there was enough (predetermined) drive in the audience as to sustain a demanding applause to bring him back four more times, including Summertime with some wonderful drawn-out explorations during the returns from the refrains, which to me reflected the space that had opened up between Jarrett and the audience. There was a fair amount of "We Love You, Keith" that felt tired and predictable, but it did not stunt Jarrett's output. He closed with a stunning rendition of Rainbow (in spite of his stated reluctance because it was just recorded at his last concert).

We received quite a commentary about how he plays, with hardly a complaint. Early on he commented about why he now plays distinct pieces instead of the long continuous improv's, that he would paint himself into corners that he did not want to get into, and then he would paint himself into even worse corners trying to get out of the first. With separate pieces there is "more space". He ended with a quip, "We don't want the subject matter to get in the way".

At one point he had started playing something of a Gospel piece and then stopped abruptly, saying, "The nice thing about not bringing composed pieces is that I don't have to worry about throwing one away". He went on to wonder how he could survive if he played for a show on Broadway, playing the same music over and over again. He also joked about the trouble of carrying a classical repertoire, not being able to play whatever you want. But with the freedom of improvisation comes tremendous pressure. He said he understands better than anyone else why the Liberty Bell cracked, and he appreciates that they never tried to make another one in its place, alluding to recognizing that freedom carries a heavy price.

Later, during the encores, he asked for people to continue to chat, because he needed the time to figure out what next to play. He said that people say to him, "Oh come on, you are so good, you can just play anything you like", but he said that actually his synapses were firing so fast, he can't just do whatever he wants. He implied that he needs a certain inner door to open. Perhaps this is why he needs to banter between pieces - it creates space for the next improvisation to emerge. He told "a pianist joke" about Artur Rubenstein who started Beethoven's so-called Moonlight Sonata in C sharp major (which Jarrett whipped off), then suddenly realized his mistake, flipped down the cover to the keys, then started again in C sharp minor as if nothing has happened (which Jarrett again whipped off).

After the third encore, he seemed to be struggling to figure out his next piece, and while people were shouting out suggestions, some one said, "just play something you've never played before", and he launched into a wild running interplay of the two hands, not unlike pieces he might start a concert with. With the fullness and the presence of the evening surrounding us, it did not feel like an exploration of a new space but rather an extraordinary celebration of what was being felt. It was as if I understood it in a cellular way, even though I would be entirely unable to explain it in any normal way (composition, harmonics, techniques, etc).

And one last curious and peripheral item - this crowd struck me as much older than the 2011 Carnegie I went to, or even other performances in San Francisco in recent years. I mean, this was an assemblage of Gray and White. Damn, are we all getting that old? In NY, there were a lot of young people. Is it just Berkeley?

Seth Melchert

I thought it was a very good concert. Although it was recorded, I don't think there is any chance that it will be released any time soon.

The music was quite good and very moving/involving in many places, but KJ seemed to acknowledge that he wasn't exactly "in the zone" that evening. He seemed like he wasn't always certain where he wanted to go next and a couple of times it seemed like he bailed out early of certain pieces. There was one point between numbers when he was seated at the piano for a longer than usual time and he said to the audience something like, "That's the problem of working without a repertoire. It's very liberating, but . . ."

The very first number of the evening was perhaps the most "free" piece. After a few minutes it came to a point where he stopped playing and I assumed the piece was over. I think even KJ thought the piece was over. But since no one began applauding, after a few seconds he started playing again, like a continuation of the piece. But he brought that part to a conclusion in just a couple of minutes. He then said something like, "I don't play longer pieces very often anymore because the problem is you often find you work yourself into a corner. And sometimes I really don't like that corner."

One piece he stopped in probably just 30 or 40 seconds and said something like, "I didn't bring that music with me, so I can just throw it away". He then self-servingly congratulated himself for being willing to admit that in front of a large audience.

It was the loosest I've ever seen KJ. He did seem to be having a good time -- well, at least by his standards. (One statement you will never hear in this life, "That Keith Jarrett -- he just makes it look so easy!") Maybe it was an influence of April Fool's Day, but he seemed almost goofy (again, by KJ standards) at times. During one pause between songs while he took a drink of water, he said, "You all are so quiet". Some one shouted back, "You're welcome!" and even KJ seemed to find the humor in that.

The music was generally an alternating mix of ballads and blues with the occasional freestyle piece thrown in the mix. I enjoyed this concert better than the last time I saw him play solo. It was not a landmark concert, but still quite musically rewarding.

duaneiac

120404 Keith Jarrett Solo (mu)

Orchestra Hall, Symphony Center, Chicago, IL

From Chicago Tribune

The gutsiest artists persevere despite difficult circumstances, which is precisely what **Keith Jarrett** did Wednesday night at Symphony Center – with some pain involved.

For starters, the Hamburg Steinway he usually plays to vivid effect there had been voiced last week for the more demure sounds of Mozart, Jarrett told the audience. This prompted him to turn to an American Steinway for his solo concert, a keenly sensitive pianist battling an instrument he didn't know or love very well.

Worse, toward the end of the recital's first half, Jarrett decided to reach inside the instrument to tap its strings for percussive effect. In so doing, he struck a joint on the fourth finger (next to the pinky) of his left hand, said his manager after the show. Thus when Jarrett returned to the stage for the second half of his concert, he was holding an ice pack to the compromised hand, periodically traveling offstage to get more cold relief for an aching, swelling finger.

Despite all this, Jarrett produced some gorgeous pianism, though not his best. Surely nowhere near the stature of the solo work on his most recent release, "Rio" (ECM), a live album that ranks among the strongest of his long career. The generally short duration of Jarrett's improvisations in Symphony Center's Orchestra Hall suggested the pianist wasn't reaching his freest, deepest forms of expression. Some solos ran roughly a minute, the longest stretched about six and most fell somewhere between.

Throughout, one sensed that Jarrett could develop his themes and ideas only so far. Sustained concentration – the magical chemistry that occurs when pianist, instrument and audience are in synchronicity, as in the "Rio" concert recording – did not appear to be happening.

Even so, Jarrett turned in some of his most poetically voiced pianism toward the end of the performance, when his finger, presumably, throbbed the most. Then, again, by the time Jarrett played "Over the Rainbow," he was more familiar with the Steinway and had begun to tame it a bit. His warmth of tone and delicacy of shading made this a Jarrett "Rainbow" of uncommon beauty.

Jarrett offered strikingly lush but translucent sounds to open the second half of the concert. Having applied ice to his digit throughout the intermission, he proceeded to plunge into an improvisation obviously modeled on the "Ondine" movement of Ravel's "Gaspard de la Nuit." The sequence of upper-register trills in the right hand layered above a serenely floating melody line in the left wasn't as exquisitely complex as Ravel's landmark work, but it yielded glistening tone colors and a fluid, sweeping pianism.

Responding to the sonic brightness of the instrument, Jarrett emphasized an edgy tone and funky, rolling rhythms in Gershwin's "Summertime," the blues-tinged lines in his right hand playing off the repeated notes in his left that musicians call "pedal points." But Jarrett relied on this bass-note device too frequently during this concert, perhaps another indication that he was struggling.

Still, he reaffirmed his knack for deftly changing tone and direction with each improvisation, offering Brahmsian phrasing one moment, Monkish offbeats the next.

Despite the inarguable stress of the occasion, Jarrett made light of it during his stage commentary, at one point addressing his impromptu ice pack as if it were a sock puppet.

It's called grace under pressure, and Jarrett showed plenty.

hreich@tribune.com

Source: audience recording
Notes: set 2 without applause; low levels for the first two parts

1.	Part 1 (8:46)
2.	Part 2 (5:23)
3.	Part 3 (3:40)
4.	Speech / Part 4 (6:05)
5.	Speech / Part 5 (3:52)
6.	Speech (2:49)
7.	Part 6 (5:13)
8.	Part 7 (6:39)
9.	Part 8 (6:14)
10.	Part 9 (4:23)
11.	Summertime (5:03)
12.	Speech (2:19)
13.	Part 10 (3:39)
14.	Part 11 (5:44)
15.	Part 12 (1:25)
16.	Speech (2:01)
17.	Don´t Ever Leave Me (4:35)
18.	Carolina Shout (2:53)
19.	Speech / Over the Rainbow (7:02)

120506 Keith Jarrett Solo (+++)

Tokyo

First Set
1. Part 1 (07:28)
2. Part 2 (07:02)
3. Part 3 (08.30)
4. Part 4 (04:35)
4a kj talks (00:13)
5. Part 5 (04:35)
6. Blues (04:44)

Second Set
7. Part 7 (06:10)
8. Part 8 (06:58)
9. Part 9 (07:41)
10. Part 10 (04:39)
11. Part 11 (12:02)
12. It's a lonesome old town (06:09)
12a applause (02:17)
13. Carolina Shout (04:10)
14 Encore III (08:20)

Total Time 95:44

Notes to the tracks From the Jarrett list :

Great Concert in Tokyo last night.

1. A Rhythmic exposition similar to Rio pt 1/Carnegie pt 1.

2. A piece that was very soft and beautiful, had a chime feel to it at times, and really was spectacular.

3. Flamenco/Spanish into a driving bass/semitonal exploration.

4. Ballad, up tempo, middle register.

5. Deconstructed Bebop, EXTREME 2 hand unison soloing, with bass flourishes.

6. Blues, but not the typical style. Quite unique.

Second Set

7. Pentatonic Explorations

8. A piece that really demonstrated the sonic capabilities of the Steinway. Very multi tonal, lots of pedal flourishes.

-awkward applause, is he done? -Keith makes a gesture that he was undecided whether or not he was done. then looks at the audience, smiles, and says 'energy.'

9. Deconstructed blues, very heavy in the lower register of the piano, very rhythmic, one of my favorites.

10. Another ballad, but more slow and touching.

11. Piece de resistance. Searches for a minute, plays the inner working of the piano,then decides on an octave repetition between bass and melody that he builds into what I thought was the best piece of the night.

Encores

12. It's a lonesome old town

13. Carolina Shout.

14. Another Improvisation that had me confused. It seemed like it was a song that i wasn't familiar with. I guess it is a song now. Great Concert in Tokyo last night.

120511 Keith Jarrett Solo (+++)

Tokyo

Source: audience recording

First Set

1.	Part 1 (10:45)
2.	Part 2 (05:13)
3.	Part 3 (05:21)
4.	Part 4 (04:20)
4a	False Start (00:35)
5.	Part 5 (07:50)
6.	Part 6 (07:08)

TT 41:16

Second Set

7.	Part 7 (07:34)
8.	Part 8 (04:32)
9.	Part 9 (04:22)
10	Salt Peanuts ? (05:00)
11	Part 11 (05:46)
12.	Blues (03:25)
13	Part 13 (05:38)
14	Summertime (04:27)
14a	Laughs (00:13)
15	Encore 2 (05:15)
16	Carolina Shout (3.31)
17	Over the Rainbow (8:28)

TT 58:18

120708 Keith Jarrett Trio (+++) (mu)

Austria,Vienna , Konzerthaus

Powerful opening of the Trio's summer tour tonight - they really enjoyed themselves! And so did we (Aram, Arnulf & Joschi). Lyrical opening, two great, dynamic extensions. Two wonderful encores, God Bless the Child at the end.

First Set only

- Intro	05:59
- Stella by Starlight	12:14
- Sandu	4:48
- I fall in love too easily	06:43
- Autumn leaves	15:47
	TT 46:35

1.	Introduction (5:08)
2.	Stella by Starlight (11:50)
3.	Sandu (4:50)
4.	I Fall in Love Too Easily (6:25)
5.	Autumn Leaves/Extension (16:23)
6.	Introduction (0:54)
7.	I´ve Got a Crush on You (7:46)
8.	I´m a Fool to Want You (11:14)
9.	I´m Gonna Laugh You Out of My Life (8:57)
10.	One for Majid (3:32)
11.	Is It Really the Same? (6:42)
12.	Unidentified standard (7:47)
13.	Once Upon a Time (10:19)
14.	God Bless the Child (9:22)
15.	Speech Steven Cloud (0:12)

120710 Keith Jarrett Trio (+++)

Germany,Baden-Baden , FestpielHaus

First Set

1 Intro 01:57
2 Round Midnight 10:57
3 tonight 09:27
4 Things ain't what They used to be 08:07
5 So Tender 09:00
6 I thought about you 12:48

Second set

7 Intro 00:49
8 Woody'n you 07:43
9 Bye Bye Blackbird 10:07
10 Ballad of the Sad Young Man 6:10
11 I'm a Fool to Want you 10:14
12 When I fall in Love 05:15
13 Final applause 05:16
TT 97:58

120713 Keith Jarrett Trio (+++) (VA)

Suisse , Zurich, Kongresshalle

SOURCE: Audience Recording SOUND QUALITY: A-/B+

Set I
01 - I Hear A Rapsody 11.03
02 - Sandu 6.02
03 - Ballad Of The Sad Young Man 5.24
04 - Things Ain't What They Used To Be 6.54
05 - Joy Spring 5.47

Set II
01 - Autumn Leaves 7.44
02 - Last Night When We Were Young 8.51
03 - I've Got A Crush On You 7.14
04 - Answer Me My Love 10.43

[Encores]
05 - Straight, No Chaser 5.07
06 - When I Fall In Love 6.54
07 - G blues / Final Applause 5.48

T.T: 90’36”.

120718 Keith Jarrett Trio

Turkey,Istanbul, Haliç Congress Center.

It was a very nice trio concert in Istanbul last Wednesday .
The hall at the Halic Congress Center is huge and very beautiful and was almost full. All three were in good form and played with gusto.
The concert started with a long tonal improvisation clearly inspired by the city, intially as piano solo than as a trio, certainly the most original tunes of the evening. Then they continued with a series of ballads, a couple of blues and other standards. During those tunes he played some incredible solos and harmonizations.
For me the highlights were two:
a) "Things Ain't What They Used To Be", the Mercer Ellington blues that closed the concert, Keith offered us a masterclass in how to play the blues. At some point of his solo he started using block chords and it was pure marvel. I just wished he never stopped that
b) "The Bitter End", an obscure beautiful ballad that he played several times in the last years but never recorded. This version was probably the best one I heard, truly magical.
When they came back for the Encores there was a flash from the audience, both Gary and Keith were very annoyed and went to the microphone and said something, nevertheless they sit down and played "When I Fall In Love". They would probably have played more but the audience stopped clapping quite earlier and that was it.
All in all, really a great concert.

here is the complete setlist.

First set
1. Impro
2. Yesterdays
3. Blues in G
4. Little Man You Had a Busy day
5. One for Mahijd
6. The Bitter End

Second set:
1. Last Night When We Were Young,
2. I am Gonna Laugh You Right Out Of My Life.
3. In Your Own Sweet Way.
4. Things Ain't What They Used To Be.

Encores:
1. When I Fall In Love

120720 Keith Jarrett Trio (+++)

52ND ANTIBES JAZZ FESTIVAL,
France,Juan Les Pins, Pinède Gould.
-Sound Check Audience Shot Video.

Keith Jarrett: Piano Gary Peacock: Bass Jack DeJohnette: Drums

Source: Unknown Gear Audience Video Shot.
Sound/Image Quality : A-/B+
Note: Available for watching/downloading at this link; on You Tube:
http://www.youtube.com/watch?v=8iBIWhgOgwk

Tracklist:
01 - Audience Noise. Then Jarrett walks the stage and plays a few notes (at 0'06") 0'36 // [CUT] \\
02 - Trio improvising over Unknown Standard [Cuts In] > Stop. Then Jarrett plays a few notes (among those, a quotation of Butch And Butch's melody) 1'10" // [CUT] \\
03 - Trio improvising over "It's Easy To Remember" [Cuts In] > Stop. Then Jarrett talks a few seconds and plays few notes of the actual melody; twice. Stop. 2'04" // [CUT] \\
04 - Trio improvising over "All The Things You Are" [Cuts In] > Stop. Then Jarrett plays a few notes and stops. [CUTS OFF] //-- 2'00".

Total Time: 5'50".

120720 Keith Jarrett Trio (+++)

France,Juan Les Pins, Les Pinedes

Very good concert in JLP. Best song Somewhere, with a long impro. And god Bless the child in the second set. Jarrett played, as the last encore, a tune composed in Boston when he was six-teen, playing in a lounge in Boston.

Setlist

Set 1
01- Applause (00:22)
02- Tonight (10:34)
03- Tuning (00:02)
04- Somewhere (16:15) *
05- I'm Gonna Laugh You Right Out Of My Life (03:56)
06- Bop Be (03:30)
07- Is it really the same? (05:56) *

Set 2 & encore
08- Answer me my love (05:47)
09- All of you (07:05)
10- I've Got A Crush On You (06:30) *
11- Summer night (05:42)
12- Bye bye blackbird (07:56)
13- God bless the child (11:44) *
14- When I fall in love (08:43) *
15- G Blues (05:07) * keith jarrett old song (composed when he was 16th in Boston)

NOTES: *most probably due to recording device duration time limitation recording was paused during applauses, so quite a few tunes lacks their first notes in the beginning. Due to this feature, most probably also other tapings by this same guy have all this same problem.
However, it exist a complete-without interruption alternative recording of this Trio concert, although this other one is slightly worse quality than the first one, due to noticeably boomy bass frequencies.

120723 Keith Jarrett Trio +++

Keith Jarrett Trio, July 23 2012, Teatro Carlo Felice, Genova, Italy

Keith Jarrett p
Gary Peacock b
Jack DeJohnette dr

Set list:

Track01: All of you
Track02: Stars fell on Alabama
Track03: I'm a fool to want you
Track04: Two Sleepy People
Track05: One for Majid
Track06: Once upon a time
Track07: Tennessee waltz
Track08: All the things you are
Track09: Yesterdays
Track10: It's really the same
Track11: When I fall in love
Track12: Answer me my love
Track13: Straight no chaser

Total time 98'13"

120725 Keith Jarrett Trio (+++)

Italia,Auditorium Lingotto ,Torino

Keith Jarrett Trio,
July 25 2012,
Auditorium Giovanni Agnelli, Torino, Italy

Total time 70.01

Keith Jarrett p
Gary Peacock b
Jack DeJohnette dr

01 Autumn Leaves
02 Stars fell on Alabama
03 Butch & butch
04 The bitter end (?)
05 Straight no chaser
06 Its really the same
07 Yesterdays
08 One for Majid
09 Once upon a time
10 When I fall in love

120727 Keith Jarrett Trio

Italia ,Bari

"Teatro Petruzzelli", Bari, Italy.
Source: Private Audience Recording,
Quality: A--

SET I
Beginning Applause 0:35
On Green Dolphin Street 11:50
You Took Advantage Of Me 7:10
Things Ain't What They Used To Be 6:50
Last Night When We Were Young 10:25
Yesterdays 8:25

SET II
Applause 0:30
The Bitter End 8:20
It Is Really The Same 9:15
Once Upon A Time 6:00
Sandu 5:45
Little Man, You've Had A Busy Day"6:50
I'm A Fool To Want You 8:20
Applause 1:20

[Encores]
Short Intermission / Applause 0:25
When I Fall In Love / Applause 9:50
Straight, No Chaser / Applause 7:55
I Thought About You / Final Applause 6:20

Keith Jarrett, piano.
Gary Peacock, bass
Jack DeJohnette, drums

120729 Keith Jarrett Trio (+++) (VA)

Keith Jarrett (p), Gary Peacock (b), Jack DeJohnette (d).
"Auditorium Parco Della Musica", Roma, ITALIA.

Source: Audience Recording
Sound Quality: A
Lineage: AUD [48 Khz/24 Bits]

Set I
01 - All Of You 11'13"
02 – Summertime 8'39"
03 – I Fall In Love Too Easily 8'06"
04 – Butch And Butch 6'10"
05 - Things Ain't What They Used To Be [Cut At End?] 7'08"

Set II
06 - Autumn Leaves 8'52"
07 – Somewhere 12'58"
08 – You Took Advantage Of Me 8'19"
09 - Last Night When We Were Young [Starts Abruptly]
> Applause 11'14"

[Encores]
10 - When I Fall In Love > Applause 9'41"
11 – G Blues > Applause 7'15"
12 – Applause > I'm Gonna Laugh You Right Out Of My Life
[Cut At End?] > Final Applause 5'55"

Total Time: 105'36".

Total Time: 99'23".Gli organizzatori sono stati con il fiato sospeso sino all'ultimo. A pochi minuti dall'inizio del concerto la Sala Santa Cecilia era in gran parte vuota. L'orario del concerto, fissato per le 19:00, assolutamente inusuale ma necessario per permettere a Jarrett di partire secondo i suoi piani, faceva temere che gran parte del pubblico convergesse sull'Auditorium alle 21:00, ora di normale inizio dei concerti. In perfetto stile romano, invece, a ridosso dell'orario fissato per l'inizio dello spettacolo, gli spettatori sono arrivati in massa, occupando la platea della Sala Santa Cecilia in ogni ordine di posti.
Con puntualità svizzera, sul palco appaiono Keith Jarrett, camicia rosso fuoco e pantaloni grigi, Gary Peakock e Jack DeJohnette e il concerto, articolato in due set con un intervallo di venticinque minuti, ha inizio. E' All Of Me ad aprire la serata. Jarrett ne maschera il tema, opera tutta una serie di variazioni prima sui registri medi prima di lasciare spazio a Peacock per un assolo di contrabbasso. Al termine Jarrett continua a improvvisare e di tanto in tanto duetta con i "break" di DeJohnette. Sarà questo lo schema tipico che verrà portato avanti per tutto il concerto, senza quasi nessuna eccezione. Summertime, il cui tema strappa subito l'applauso della platea, viene eseguito a tempo medio. Jarrett gioca con il tema, frazionandolo e riproponendolo spesso, evitando di snaturarne la melodicità. Ma è con il terzo brano, una splendida ballad, che il pianista riesce a far scaldare il pubblico.

Una lunga introduzione eseguita un tempo molto lento crea un'atmosfera magica in sala e la conclusione del brano, in trio viene accolta dalla prima ovazione della serata. Jarrett risponde agli applausi con un cenno, poi si china a saggiare la consistenza dell'imbottitura dello sgabello su cui siede. Durante le prove Jarrett non era soddisfatto dei vari sgabelli che gli erano stati proposti. Questo era troppo alto, quello troppo basso, quell'altro troppo duro. A chi legge potranno sembrare i capricci di una star, cosa a cui Jarrett non è nuovo, ma bisogna tenere in considerazione che un artista quando cerca di dare il meglio di sé in concerto, deve trovarsi assolutamente a suo agio per concentrarsi sulla musica. Qualsiasi elemento di disturbo può alterare quello stato di grazia che è così difficile da raggiungere. Al termine del set lo sgabello verrà sostituito da uno dall'imbottitura più morbida. In platea qualcuno noterà la cosa e citerà, con pungente affetto, la "principessa sul pisello", strappando qualche sorrisetto irirverente.
Il set si chiude con un'inaspettata Things Ain't What They Used To Be, splendido blues del 1941 composto da Duke Ellington e girato (per aggirare lo sciopero che vedeva contrapposti musicisti e case discografiche) al figlio Mercer. Anche in questo caso Jarrett rimane fedele allo spirito del brano e, per la prima volta nel concerto, tocca i tasti all'estrema sinistra della tastiera. Non lo scopriamo certo oggi che Jarrett non utilizza la mano sinistra con un pianista di boogie woogie. Il suo è un pianismo di timbri medio alti, di delicatezze, di sfumature

cristalline, non avvezzo alle profonde note del blues. E' proprio questo il suono che è piaciuto al pubblico di tutto il mondo e che ha contribuito a fare di Jarrett una star mondiale. La conclusione del brano segna anche la fine di un primo set "bonsai" di buon livello. Il pubblico rimane un po' perplesso della brevità della prima parte dello spettacolo e applaude come se stesse richiedendo un bis.
Al rientro dopo l'intervallo si ricomincia con una veloce Autumn Leaves nel corso della quale DeJohnette fa a volte sin troppo sentire la sue energia, liberata nei break e trattenuta a stento nell'accompagnamento. Il pubblico però apprezza il cambio di clima e applaude convinto. Somewhere è introdotta da una lunga improvvisazione solista di Jarrett. La ritmica interviene con delicatezza, con DeJohnette alle spazzole e Peacock ad accompagnare con poche e profonde note. L'assolo di contrabbasso che occupa la parte centrale del brano è molto bello, così come il sostegno che Jarrett offre con splendide armonie. E' forse questo il momento più intenso della serata, l'unico in cui Jarrett cessa di essere il pianista star al cui seguito ci sono due accompagnatori di livello straordinario e diventa parte paritetica del trio. La musica si sblocca e circola liberamente.
Gli strumenti dialogano e a beneficiarne è la qualità della musica stessa. Il brano termina così come era iniziato con Jarrett in perfetta solitudine che lascia a poco a poco spegnere la melodia sino a lasciar sopravvenire il silenzio. Scrosciano gli applausi. You Took Advantage Of me, segna un cambio di clima, portando con sé l'allegria dei ruggenti anni venti in cui il brano fu composto da Richard Rodgers e Lorenz Hart per il musical Present Arms. Jarrett esegue tutta una serie di improvvisazioni, sempre più ardite moderne prima di lasciare spazio a Peacock, secondo lo schema già noto, prima di riprendere il tema e portare il brano a conclusione. Last Night When We Were Young è eseguita con brio e precede la conclusiva When I Fall In Love che conclude il secondo mini set. Il trio ringrazia il pubblico plaudente e si avvia verso le quinte tra gli applausi. Tutti sperano che Jarrett rientri e regali qualche bis. Due giorni prima a Bari ne aveva effettuati ben quattro.
Il pianista centellina i brani e regala On A Clear Day, un profondissimo inchino e poi esce di scena e rientra per G-Blues. Un profondissimo inchino, un'altra uscita, un'altra razione di applausi e l'ultimo bis: I Thought About You. A nulla valgono le ovazioni del pubblico tutto in piedi. Il concerto è davvero finito. In definitiva Jarrett ha tenuto un buona esibizione, di livello alto e di durata tutto sommato accettabile. La sensazione che però ci resta dentro mentre ci stiamo allontanando dall'Auditorium è analoga a quella che avvertiamo ogni volta che andiamo a mangiare il sushi. Gustando ai piatti ne lodiamo la qualità e ne ammiriamo la fattura, ma quando usciamo dal ristorante, l'istinto è quello di andare alla ricerca della più vicina pizzeria per dare un senso compiuto alla nostra serata gastronomica.

121024 Keith Jarrett Solo

October 24, 2012: Theatro Municipal, Rio de Janeiro, Brazil

I found myself enjoying this evening so much more than the famous "great" concert of April last year... I remember reporting to the group - in fact later in the same night of that "Rio" concert - that my own impression was that the music wasn't flowing for him that night, and that he was engageged in a real struggle to get things going - although I conceeded there was music of great beauty emerging alright... (He, of course, felt deeply differently - and the CD was subsequently issued).

To my mind - even though last nights concert opened with a very simillar music to what we have as "Part I" on the Rio CD (altough it grew into a more purely rhythmic music which climaxed with him leaving the keyboard and beating the rhythm on the inside fram of the piano) - the whole tone of the evening was different - music more competely formed and delivered. More satisfying for me... This, of course, could be the whole point: the rigour of the previous years concert (and CD) and the forcing of "newness" may be what represents "achievement" within the manifesto of total improvisation.

But the music was much less austere last night - one friend during the interval said it was "much more romantic": again, melody seemed to be flowing much more freely.

Also a bonus: he didn't return, repeatedly, to those funky/blusey vamp type pieces we know so well - that I found frankly unsatisfying from last year's "great" concert: to me they didn't even seem to be the best of their type last year... nor have I warmed to them (yet?) on the CD...

He did, though, in the first half, have an extended, searching piece that yielded a considerable and singing melody - as if from nowhere (now this, surely, is the real, elusive magic of that manifesto of "pure" improvisation. I think "improviation" is such a lousy word to apply to music. Anyway...). In fact the melody emerged in the bass register (this paino last night had an especially beautiful and resonant bass), and when I say "singing" - he litterally did sing its second strain, as if it were a song (although nothing as heavy as what I'm used to rountinely hearing from Ivan Lins and from Francis Hime down here, as they continue to reveal their new work these days). Also in the first half, there was a lighter, brighter piece, also of almost pure melody, that had a real Broadway show tune atmosphere to it (think post-Sondheim). Again, rendered freely.

So, onto the second half - and all the real surprises - the real revelation of this great night!

The first piece was a gorgeous unfolding melody that had a Schubertian quality - but dense and detailed in its movement... It seemed to work to a perfect cadence and was marked by a small number of the audiece starting to applaud - they were "Susshhhhhed" by other audience members, but Keith conceeded that this was the end of the piece - and it may well have been! (In any case a perfect improvisation!).

He seemed (maybe?) amused with this close response to the movement of that tender music (as I say, it really was the movement of the cadence to a natural climax, that brought the audience response), so, this is what happened next: He took a deepth breath - looked to the floor, left of the piano, and played an absolutely GORGEOUS phrase. When he played the second GORGEOUS phrase, the whole house realised we were listening to Michel Legrand's masterpiece "Once Upon A Summertime". My honest feeling is that Keith may have been as equally surprised this was happening.

He mined the song for a great deal of depth and beauty within: it was melancholy, slow as hell, and very deep. The melody supported the treatment.

The next surprise for us all was when he started into Jobim's "One Note Samba" ! Maybe an unlikely choice even amongst Brazilian repertoire - its cadences not the most obvious for improvisatory excavation: but, my god, he digged deep into this one, and gave us chorus after chorus of inspired jazz soloing. Very brilliant, and with unflagging inspiration and gorgeous weight and tone, mostly over a two note ostinato in the bass that changed the harmony slightly, and that kept him aloft for, I don't know - 5 choruses? As one chorus came to an end, he seemed to "lean" into a phrase and an whole new chorus... wonderful!

Next he played the great old standard "Don't Worry 'Bout Me" (GREAT SONG!) and it was somber, beautiful, powerful and meaningful (I love this song: listen to Sinatra sing it with Basie, Live at The Sands).

After this he seemed to want to break the mood he had created, and he succeeded: he opened a lengthy, austere improvised piece, with a detailed and sustained bass figure - dense, rhythmic music - again more flowing, the folksy bass figure returning to close the music.

And that was the last piece of the concert "proper".

At curtain call, people shouted requests - first he took Summertime, and gave us a spirited, blusey and inspired version. Next he returned for an achingly beautiful "Over The Rainbow" (as requested). It really was good!

And that was it.

Sound to you like last years famous concert?

Myself, I preferred it, got more out of it - but wheather it was "greater" (by his own standards) is another question...

121029 Keith Jarrett Solo

October 29, 2012: Sala São Paulo, São Paulo, Brazil

121201 Keith Jarrett Trio +++

New Jersey Performing Arts Center in Newark

- Track 1- Set 1 NJPAC Intro 00:31
  Track 2- Set 1 Jarrett Addendum to Intro 00:58
  Track 3- Set 1 You Go To My Head 12:50
  Track 4- set 1 Santa Claus is Coming to Town/ Ballad of the Sad Young Man 12:47
  Track 5- set 1 All the Things You Are 06:43
  Track 6- set 1 The Bitter End 08:18
  Track 7- set 1 Things Ain't What They Used to Be 08:00
  Track 8- Set 2 I'm A Fool to Want You 11:47
  Track 9- Set 2 I Thought About You 08:10
  Track 10- Set 2 I've Got a Crush on You 06:05
  Track 11- Set 2 Joy Spring 05:10
  Track 12- Set 2 Once Upon a Time 07:04
  Track 13- Set 2 One for Majid 08:55
  Track 14- Encore 1- When I Fall in Love 08:19
  Track 15- Encore 2- God Bless the Child 16:53
  Track 16- Encore 3-Straight No Chaser 09:11

Utterly tremendous trio concert tonight. Firstly, the sound in the Arts Center is incredible, so clear and balanced, unbelievable. It's always shocking to hear Keith play again live -his conception is unfathomable, what he can do with the instrument so inconceivable, his execution is flawless, his projection is huge, his hand/voice balance is "Bernstein leading the Philharmonic" perfect. If anything his sound seems to continually get drier, purer, more distilled as the years go on. You can drive a truck between the melody and the other 30 voices he's creating simultaneously to support the melody. Primary fluctuating weight given to the melody at all times- so this is what music is, yeah, it's SONGS)Every part of his playing zoned to carry musical concepts to add to the whole, each zone played within itself perfectly and perfectly balanced with the other zones he's playing perfectly, how all the parts interface in a completely architecturally thought out woven tapestry and perfectly played.

Lots of great moments -A beautiful intro right off the bat on You Go To My Head, followed by Santa Claus is comin to town, played and improvised all the way through) Gary and Jack were fantastic, no diminution of any kind, Jack is beyond dispute the greatest drummer alive and was outstanding tonight. The time feel, between Gary right in the pocket and Jack relaxed every so slightly off the beat conveyed a layering of time that was remarkable. Everything was happnin, vamps, blues, ballads, dixeland (He did a bit of almost an Errol Garner imitation with a staccato 4-to-the-bar LH that was hysterical), funk, Latin, all done to perfection.

There's a moment in the Bhagavad Gita where Krishna shows Arjuna his infinite form, and Arjuna's mind is blown to bits and begs Krishna to return to his usual personal form...we're sitting there, the concert is over, right? We heard 2 encores -God Bless the Child, When I Fall in Love, you know..I mean everyone is standing + cheering, I mean the concert is over, everyone is tired, IT'S OVER, you dig?

Then Keith walks over to the piano and shows us his infinite form with a supremely wild out out out furious Jackson Pollack on Straight No Chaser, it was hair-raising! Shocking, paralyzing! Wow, Jack played the greatest drum solo I ever heard in my life, and Keith just blew the piano into smithereens...after the concert is over!

Keith Jarrett is universes after universes of the highest level of piano artistry ever known on this planet. All you can say after this experience is - GOD IS GREAT.

2013

130221 Keith Jarrett Solo (+++)

February 21st National Concert Hall,Dublin ,Ireland

Source: audience recording

1. Speech (0:23)
2. Part 1 (19:15)
3. Part 2 (5:28)
4. Speech (0:24)
5. Part 3 (8:24)
6. Part 4 (8:51)
7. Jarrett announces and plays Loch Lomond (7:30)
8. Speech (3:01)
9. Part 6 (4:40)
10. Part 7 (6:36)
11. Part 8 (3:38)
12. Part 9 (6:08)
13. Speech (2:49)
14. Part 10 (6:18)
15. Speech (0:34)
16. My Wild Irish Rose (5:42)
17. Speech (0:23)
18. Blues (3:03)
19. Speech (1:11)
20 Over the Rainbow (6:56)

130225 Keith Jarrett Solo (+++)

February 25th 1st Royal Festival Hall,London , UK

Source: audience recording

1. Part 1 (8:31)
2. Part 2 (9:01)
3. Jarrett talks (1:05)
4. Part 3 (5:32)
5. Jarrett talks before short break (0:20)
6. Jarrett talks after short break (1:02)
7. Part 4 (6:14)
8. Part 5 (5:34)
9. Part 6 (4:57)
10. Jarrett talks abouts photographs (3:10)
11. Part 7 (11:31)
12. Part 8 (1:32), interrupted
13. Summertime (5:57)
14. Jarrett talks (1:42)
15. Part 10 (7:15)
16. Part 11 (4:20)
17. Jarrett talks (0:33)
18. Encore 1 (5:57)
19. Jarrett talks about photographs (0:59)
20. Miss Otis Regrets (5:20)
21. Blues (3:35)
22. Once Upon a Time (5:21)

Keith Jarrett's solo performances put almost as many demands on audiences as they do on the pianist himself. There are strict rules – no coughing, no photography (a blessing), no re-admittance – and elaborate rituals of bowing and acknowledgement between each number that reach a climax in drawn-out encores. In other hands, this might be irritating, but it is a process that Jarrett uses to focus the mind. And it works. At this generous, two-set performance, he bared his soul, and immersed a full and spellbound house in a succession of delicate themes, volcanic abstractions and rolling, disjointed boogies.

It began with a maelstrom of splattered counterpoint delivered with a light touch. The pulse firmed up, there were hints of a riff, two-handed rolls and abstract shapes that swirled out of the lower register, with both hands on the go. It was high-energy stuff and ended with a trill, a quick-fire arpeggio and a single-note stop. Two ballads followed. The first was delicately poised over gentle cadences and it morphed to a passionate, flamenco-inflected highlight; the second was a sparse reverie over an elastic pulse.

After a short break – a heavy cold was to blame – a stark tremolo unfolded into momentous panoramas and themes that suggested a storm to come. Then came a country-soul boogie – the bass figure was truncated and, recalling the old blues masters, changed key when the fancy struck – and finally a return to abstraction, but this time jagged and bop-inflected.

In the second set the balance shifted to ballads but a rolling-rhythmed "Summertime", gospel and a return to angularity provided variety. As before, themes conjured in the moment were rarely reprised and stopped suddenly at Jarrett's whim. Yet each self-contained piece sustained coherence, even while following the pianist's wildest fancy. At times he stood, fingers flying in long, arcing runs while his left hand prodded, nagged or thumped out a beat. But elsewhere there were warmly developed cadences and the stark ring of a simple chord or a single note.

It was a terrific performance whose contrasts were sustained through to the rolling rhythms and dazzling lines of the fourth and final encore, a nippy minor blues. Jarrett's solo performances always concentrate the mind, but tonight's warm-hearted performance was exceptionally giving.

Once a great rarity, Keith Jarrett concerts now seem to be assuming a ritualistic regularity. In the past five years, Jarrett has visited London twice with his Standards Trio (with bassist **Gary Peacock** and drummer **Jack DeJohnette**) and now twice as a solo performer, perhaps the context for which he is most revered. The recording of his legendary solo concert in Koln remains one of the biggest selling jazz albums of all time and, nearly three decades on from that, Jarrett has the ability to sell out a large concert hall in minutes, a feat very familiar from the rock and pop worlds, but not nearly so commonplace in jazz.

Also ritualistic by now is Jarrett's notoriously confrontational approach to his audience. He detests camera phones and berates the front rows for using them ('it means those little things are more important to you than 64 years of work at an instrument'). By now, it is as if they take the pictures simply to provoke the inevitable response. Given his aversion to coughing, a bitingly cold British February would seem to be just about the worst time to schedule one of his improvised solo concerts, for which he requires intense focus and concentration.

Tonight, however, Jarrett does not seem to be quite himself – or perhaps we see a little more of the real Keith than he would usually have us see. "Does anyone have a particular chord they'd like to request?," he asks two pieces in to the first set. "I was just feeling baffled – this instrument suddenly seemed much larger than usual." It's a moment of disarming and winning vulnerability, as is his sudden request for a three minute break to dose up on a variety of cold remedies ("whiskey, ginger – all sorts of things I wouldn't normally take before a solo concert").

Perhaps as a result, this concert does not have quite the same pitch of intensity as the 2008 London concert, which took place in the immediate aftermath of Jarrett's split from his wife and which felt intimate, at once tempestuous and uplifting. The opening moments of tonight's first set, whilst having glimmers of breathtaking excitement and great beauty, also feel a little tentative, as if Jarrett is grasping for that transcendent state in which he makes his best music, but does not quite get there.

The opening piece begins frantically, with a dense and agitated flurry of atonal activity, before broadening out into something more open and spirited. The second improvisation contains many of the tropes that make Jarrett so adored by his legion of admirers and also so reviled by his fewer but vocal detractors. It begins with the kind of beautiful, affecting and stirring melody that suggests that, beneath his often icy exterior, Jarrett is an old fashioned romantic. It then breaks out into the kind of brilliant, spiritually-infused gospel vamp that Jarrett deploys so frequently.

Jarrett has some interesting solutions for dealing with the occasional absence of inspiration. He launches into a couple of blues based constructions, the first of which seems to borrow its bass line from **Ray Charles**' What'd I Say and has an irresistible, near-childlike energy and excitement. During the second set, he sadly abandons a potentially intriguing township-meets-calypso hybrid in favour of an unexpected deconstruction of Gershwin's Summertime, perhaps the most overplayed standard in the entire repertoire. Perhaps this is part of this concert's overarching sly humour – an ironic commentary on what audiences often want to hear, or even a little dig at the British weather. The concluding piece of the first set – a part-tetchy, part-mischievous rollercoaster that echoes the first piece, seems to sum up the mood perfectly. In the second set, the pieces often end with witty statements that make devious play on jazz cliches.

Jarrett seems to turn a corner after the interval (at least until that delightful rendition of Summertime). The first piece of the second set seems more focused and sustained, initially stating and developing a three note motif, before expanding into something both graceful and exultant. There's also a lovely, heartfelt ballad in C major and a rapid, energetic piece that seems to hint at some of jazz's rich history (there are possibly suggestions of the themes of **Thelonious Monk** and **Sonny Rollins**). What is most impressive about Jarrett's best improvisations is the extent to which they feel like fully organised and orchestrated compositions.

The inevitable succession of encores, for which the audience is forced to applaud with near-painful vigour as Jarrett walks on and off-stage at a deliberately slow pace, are simply gorgeous, including another bright, inspired and joyful moment of Jarrett gospel, a take on Miss Otis Regrets and a lovely, touching take on Once Upon A Time. These deftly avoid stepping over the line into more saccharine territory through the deployment of the odd unpredictable chord change, and through the sheer depth of emotion Jarrett invests in his playing, even in the face of adversity. His music seems to simultaneously capture a sense of awe and innocence. On the whole though, tonight sees a little bit less of Jarrett the transcendent virtuoso, and a little more of Jarrett the human being. In itself, this is quite a wonderful thing.

Billed as "The Solo Concert", Keith Jarrett's latest visit to the Royal Festival Hall (25 February 2013) drew the predictable full house: I'm told the event, promoted by Serious, sold out within a few days of its being announced. In the audience were Jarrett's producer, Manfred Eicher, the British-Bulgarian composer Dobrinka Tabakova – whose striking cello concerto is soon to be released on ECM New Series, together with some of her chamber pieces for strings – and Jan Garbarek, who had flown in from Norway especially for the occasion: extraordinarily enough, he hadn't heard Jarrett live since 1979, the last year they worked together in the Belonging quartet, and this was his first experience of a Jarrett solo concert.

As has been the case with the most recent ECM solo releases of concerts of his in New York, London, Paris and Rio de Janeiro, Jarrett eschewed the lengthy, ever-evolving improvisations of earlier days to offer instead a range of more overtly formed and focused perspectives on the improviser's art. Two ecstatically received sets of around 45 and 35 minutes (the latter fleshed out by four encores) each featured some six or seven pieces, ranging from scurrying if thickly bodied passages of seemingly arhythmic chromaticism to hymnal excursions into the sort of tenderly reflective and open-voiced tonality which the pianist has long made his own. The blues were there, in various passages of vamp-driven energy which found Jarrett stomping out his own rhythm accompaniment. So too was the world of standards which the Jarrett trio with Gary Peacock and Jack DeJohnette has done so much to celebrate over past decades: a strongly rhythmic look at *Summertime* and a beautifully intimate reading of *Miss Otis Regrets* (the second encore) were highlights of the second part of the concert.

As wonderful as Jarrett's touch, sound and improvisatory love of melody remain, I found a fair portion of this concert much less riveting than I suspect I would have done 30 or more years ago. For all I know, this might have been the case for Jarrett himself, who had just come down with a cold. He spent quite some time talking to the audience, rather than playing: in a very friendly, almost Woody Allen-like manner, it must be said, even pausing at one point to invite suggestions for what sort of chord he might use to commence a piece – although he could not resist his customary dig at the world of the snapshot photographer. A Keith Jarrett solo concert has long been – at least in the eyes of some of the paying customers – as much an event as a performance and I had the unwelcome thought at some moments that what we were being invited to enjoy was not so much Keith Jarrett playing music as only he can, but Keith Jarrett being Keith Jarrett – as only he can.

So was Jan Garbarek's trip over from Norway worth the time and the effort? Along with the vast majority of the ultra-attentive and extraordinarily appreciative audience, Jarrett's colleague from the days of such classic ECM albums as Belonging, Arbour Zena, My Song and (the recently released) Sleeper had no doubts: "Oh, certainly! From the first note, he was there in the music, and he brought us to be there also, all the way through.

130506 Keith Jarrett Trio

Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr
Bunkamura ,Tokyo (7pm)

First set:
Intro 00:59
You Go To My Head 13:15
Little Man, You've Had A Busy Day 06:19
Fever [with improvisation initiated by Jack DeJohnette] 09:52
Yesterdays 11:34

Second set:
Intro 00:41
The Old Country [one of my personal favorites!] 07:35
It's A Raggy Waltz 05:57
I'm A Fool To Want You [with a FANTASTIC drum solo] 17:06
I Fall In Love Too Easily 09:14
One For Majid 10:20

Encores:
When I Fall In Love 7:41
St. Thomas 7:45
Things Ain't What They Used To Be 8:21

130509 Keith Jarrett Trio

Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr
Bunkamura ,Tokyo (7pm)

First set:
All Of You
I've Got A Crush On You
Golden Earrings
Come Rain Or Come Shine
Joy Spring
I'm Gonna Laugh You Right Out Of My Life

Second set:
Butch And Butch
In Your Own Sweet Way
The Bitter End

Encores:
Straight No Chaser [the highlight of the evening]
When I Fall In Love
God Bless The Child

130512 Keith Jarrett Trio

Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr
Festival Hall ,Osaka (7pm)

First set:
All Of You
Django
The Bitter End [interesting "bossa nova" version!]
The Old Country [unique one-note intro by KJ (i.e. like a five year old would play the melody) and a long beautiful KJ solo "outro"!)]
Straight No Chaser

Second set:
Last Night When We Were Young
Conception
I Thought About You
One For Majid [borderline PERFECT version!]
I Fall In Love Too Easily

Encores:
Bye Bye Blackbird [nice surprise and in my view the highlight of the evening!]
Answer Me, My Love [stunningly beautiful!]
Things Ain't What They Used To Be [ultra groovy verison!]

For some reason some people chose to leave Festival Hall after the stunning version of "Answer Me My Love"! Incomprehensible behaviour…

During "Things Ain't What They Used To Be" a member of the audience did a "KJ moan". If think that the moan was honest (i.e. not forced or with ironic pretences) and KJ answered the moan with his own moan! For a second it sounded like a farm inside the beautiful Festival Hall!

KJ chose to address the audience today. After he started a lyrical intro, a member of the audience started to clap. KJ immediately stopped and asked "how do you know what I am going to play?". He then started again. KJ asked his question in a humoristic way (i.e. not with "an attitude"). Between two of the songs he also crossed his legs, reviewed some sheets of paper and "complained" that there were "so many songs". Both GP and JD started to laugh!

130515 Keith Jarrett Trio

Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr
Bunkamura ,Tokyo (7pm)

First set:
Intro :45
On Green Dolphin Street 08:53
Lament 09:04
Sandu 07:37
Too Young To Go Steady 07:33
Meaning Of The Blues [slow and "dark" version – nice improvisation at the end] 13:27

Second set:
Intro :33
The Masquerade Is Over 10:40
I Thought About You [GP was brilliant!] 14:01
God Bless The Child 12:48

Encores:
When I Fall In Love 08:57
Straight, No Chaser 08:32
Things Ain't What They Used To Be 08:43
Answer Me, My Love 05:52

130519 Keith Jarrett Trio

Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr

the Sejong Center in Seoul on May 19, 2013

1st set

The Masquerade Is Over 9:18
Golden Earrings 08:53
Old Folks 08:42
Woody'n You 06:07
I Didn't Know What Time It Was 12:22

2nd set

Broadway Blues 11:41
Ballad Of The Sad Young Men 12:20
Sleeping Bee 8:14
Lament 7:09
One For Majid 10:11

Encores
When I Fall In Love 7:53
Things Ain't What They Used To Be 9:55
Once Upon A Time 7:42
Straight No Chaser 6:15

It was great concert!!!

EUROPEAN SUMMER TRIO TOUR

130701 Keith Jarrett Trio (+++)

Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr

Paris, Salle Pleyel,
lundi 1 Juillet 2013 20:00

First Set

130701 Keith Jarrett Trio
Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr

Paris, Salle Pleyel,
lundi 1 Juillet 2013 20:00

First Set

01 All Of You (Cole Porter)	11:22
02 Too Young To Go Steady (Jimmy McHugh)	12:11
03 Woody'n You (Dizzy Gillespie)	06:49
04 I'm Gonna Laugh You Right Out Of My Life (Cy Coleman, Joseph Allen McCarthy / Lyrics by Nat King Cole)	12:51
05 Sandu (Clifford Brown)	07:30

Second Set

06 I'm A Fool To Want You (Sinatra / Wolf / Herron)	10:24
07 I've got a crush on you (George Gershwin)	09:15
08 Once upon a time (Music by Charles Strouse / Words by Lee Adams)	05:35
09 When Will The Blues Leave (Ornette Coleman)	06:44
10 When I Fall In Love (Victor Young)	09:47

Encores

11 Fever (Eddie Cooley / Otis Blackwell)	07:14
12 Answer me My love	06:50
13 God Bless The Child (Billie Holiday / Arthur Herzog, Jr.)	09:28

130704 Keith Jarrett Trio (DI)

Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr
Rotterdam - DE DOELEN Symphony Hall

A wonderful evening, with unfortunately a first set where the sound quality (bass and especially drums seemed too loud in the house), this all seemed to be resolved in a much better and longer second set after the break.

The trio seemed to be in an excellent mood with lot of appreciation and humour between them. Keith's solo intro's and outro's were long and breathtaking. espcially on Yesterdays and I fall in love too easily.

Also Fever was a highlight of the evening, very groovy and great rhytmics, i don't recall the trio playing this song before, was very groovy and surprising.

Set list

1) Stella by starlight	11:54
2)Woody'n You	05:34
3) I thought about you	11:33
4) Is it really the same	10:25
5) Little boy you had a busy day?)	06:44

INtermission

Second set

1) Sioux City Sue New	06:48
2) Yesterdays	08:45
3) All the things you are (Great intro)	07:15
4) Fever (great Vamp)	08:01
5) I fall in love too easily	08:47
6) Tonk	04:34

encores

1) I've got a crush on you	05:53
2) When I fall in Love	05:55
3) Straight no chaser (Free style)	03:40

7 PERUGIA - ARENA GIULIANA - UMBRIA JAZZ

The much talked about opening weekend here at **Umbria Jazz** in **Perugia** lived up to expectations as **Diana Krall, Jan Garbarek** (stepping up for Sonny Rollins) and **Keith Jarrett** performed to mark the 40th anniversary of the festival.

Sunday night saw the return of prodigal son **Keith Jarrett** and trio (pictured left) – famously told 'he will never play again' at Umbria Jazz for his derogatory comments about Perugia in 2007 the last time he played here. However artistic director Carlo Pagnotta (who has been in the job the entire 40 festivals) was very keen to have Jarrett back, and who after all was much loved here.

Well known for his hatred of photography during his concerts, and with the Italian audience not overly sensitive to his wishes, it had been the main point of discussion among many here as to exactly what was going to happen. Jarrett did not disappoint – despite Pagnotta personally introducing him and specifically asking that no one took pictures – Jarrett was not on stage for more than five seconds before he walked up to the microphone and said "See you later," and walked off (someone at the front had obviously taken a photo). After a few anxious moments Jarrett's manger came on stage and again asked that no photos were taken during the performance. Jarrett and band then re-appeared and immediately asked for there to be 'zero lighting' on stage and commenced the concert in virtual total darkness – the only light visible was on **Gary Peacock**'s music stand.

The first set opened with 'Green Dolphin Street', continuing with 'Yesterdays', and 'I'm Gonna Laugh You Right Out of Town', although it was quite bizarre not actually being able to see anything (no big screen video either), and in some ways it made you concentrate more on the music.

After the interval the trio returned (now with very subdued lighting) and played in a slightly more passionate way – with 'Bye Bye Blackbird, 'In Your Own Sweet Way', 'Things Ain't What They Used To Be' and 'Answer Me' the stand outs. A good but not great Jarrett performance, ultimately though those people in the front section who had paid 120 euros to see Keith Jarrett may be more than a little miffed but they can't say they weren't warned and they must know who the culprits were. That said Jarrett surely must come down off his high horse a little bit to avoid these farcical scenes.

00) Intro	05:22
2)On Green Dolphin Street	11:42
3)Yesterdays	08:28
4) When will the Blues Leave	05:52
4) Track04	08:07
5) Blues	10:42
6) In Your Own Sweet Way	11:40
7) Bye Bye Blackbird	10:06
8) Things aint't What They used to Be	08:59
9) Answer me My Love	05:05
10) Track 10	10:38

130709 Keith Jarrett Trio (FL)

Keith Jarrett, Gary Peacock, Jack DeJohnette
July 9, 2013 - Munich - Gasteig

A short but very intense Trio concert in Munich just ended with birthday congratulations to Manfred Eicher from Keith, Jack and Gary. They played 11 songs encluding three encores and finished with a very free, short version of "Oleo". Fine! Better than Baden-Baden last year. Gary in good form!

1) You Go to My Head	10:19
2) Little Man You Have Had A Busy Day	06:34
3) Is It Really The Same? (Keith Jarrett)	06:50
4) It Never Entered My Mind	09:14
5) Hallucinations	06:05
6) I Thought About You	09:35
7) Things Ain't What They Used To Be (Duke Ellington)	09:17
8) Answer Me My Love	06:12
Encores	
9) When Will The Blues Leave (Ornette Coleman)	04:26
10) When I Fall In Love	06:06
11) Straight, No Chaser (Thelonius Monk)	02:51

>
> I'm not entirely sure about "Conception" (infact it is Hallucinations) as KJ ended the piece with a quote from "Woody'n You" which confused my memory banks. I also can't get used to writing in the dark so am not positive about the order of tunes 7 & 8.
>
> The drum balance sounded pretty good to me even though the kit was between my seat at the right of the stage and the piano. From my seat I thought the bass sounded weak and boomy, with the lower registers
> indistinct.
>
> Musically, I felt that the opening number took its time to get going, and I wondered if the choice of second number was a comment on how KJ felt. With "One for Majid" they found a groove and for me that's when the concert really shone.
>
> "It never entered my mind" was exquisite - one of the finest performances I have heard from this band. "Answer Me" was a bit faster than the last time I heard it live (London 2011 when it had a large number of the audience in tears).
>
> "When I fall in Love" was freer with the melody and more embellished with phrasing than I have heard it before. "Straight No Chaser" was hilarious, with JDJ outstanding in his fill-ins. The apparent chaos of the treatment ended with a precision which brought the house down.

130712 Keith Jarrett Trio (DI)

Keith Jarrett p ,Gary Peacock b,Jack DeJohnette dr
Jazz a Juan
Pinede Gould
Juan-Les-Pins, France

[AUD]
Right of stage
Core Sound Binaural Microphone Set (Switchable Bass Roll-off Filter set to flat) Sony PCM-M10 LPCM 96/24 Audacity 2.03 (Applause Cut Hard Limiter -20db Fade Out + Reverse Stereo + Normalisation + Track Split + Resampling 44/16) Trader's Little Helper FLAC
Here's my setlist:

01 On Green Dolphin Street	12:55
02 I've Got A Crush On You	6:03
03 It Never Entered My Mind	9:09
04 Is It Really The Same?	10:47
05 When I Fall in Love	7:43

Second Set

06 All The Things You Are	6:35
07 Things Ain't What They Used To Be	8:51
08 Ballad Of The Sad Young Man	7:26
09 One For Majid	5:14
10 Summer Night	6:52

Encores

11 Answer Me My Love	4:22
12 When Will The Blues Leave	6:40

130716 Keith Jarrett Trio (+++)

Venezia, Gran Teatro La Fenice,
Campo San Fantin 1965
"Venezia Jazz Festival"

Tuesday July 16th, 2013

FIRST SET
01 You go to my head 11:23
02 Lament (J.J. Johnson) 09:45
03 G blues 06:33
04 Ballad of the sad young man 07:59
05 When will the Blues Leave (Ornette Coleman) 06:14

SECOND SET
06 Piano solo intro to .. 05:48
07 On Green Dolphin Street (N. Washington-B. Kaper) 09:22
07 It never entered my mind 08:28
08 Autumn Leaves (Prévert-Mercer-Kosma) 09:28

ENCORES:
09 When I Fall in Love (E. Heyman-V. Young) 08:45
10 God Bless The Child (Billie Holiday-A. Herzog, Jr.) 14:07
11 Once Upon a Time 06:22

TT 104:22

130719 Keith Jarrett Trio (DI)

Keith Jarrett, Gary Peacock, Jack DeJohnette
July 19, 2013
Les Nuits De Fourviere
Theatres Romains De Fourviere
Lyon, France

[AUD]
Right of stage
Core Sound Binaural Microphone Set (Switchable Bass Roll-off Filter set to flat) Sony PCM-M10 LPCM 96/24 Audacity 2.03 (Applause Cut Hard Limiter -20db Fade Out + Reverse Stereo + Normalisation + Track Split + Resampling 44/16) Trader's Little Helper FLAC A+++

Keith Jarrett (Steinway Grand Piano)
Gary Peacock(Double Bass)
Jack DeJohnette(Drums)

First Set

01 Talk 1:15
02 You Go To My Head 08:34
03 Is It Really The Same 08:59
04 It Never Entered My Mind 07:59
05 Hallucinations 06:42
06 Lament 09:19
07 When Will The Blues Leave 06:14

Second Set

08 Talk 00:36
09 I've Got A Crush On You 07:52
10 I'm A Fool To Want You 12:09

Encore

11 When I Fall In Love 12:04

130721 Keith Jarrett Trio (DI)

Trio concert at the Vittoriale degli Italiani in Gardone Riviera on July 21, 2013

Set 1

How deep is the ocean	11:06
Butch and butch	7:59
Ballad of the sad young man	6:58
Is it really the same	9:00

Set 2

It's a lonesome old town	6:33
Things ain't like they used to be	5:48
Answer me my love	7:28
If I were a bell	8:43
I'm a fool to want you	12:07

Encores

When I fall in love (1. encore)	8:22
Straight, no chaser (2. encore)	2:11

24 Bordeaux – Auditorium Cancelled

September 2013

Trio concert at UCLA Royce Hall in Los Angeles on September 28, 2013

131001 Keith Jarrett Trio

01.10.2013
Seattle, Earshot Festival, S. Mark Taper Foundation Auditorium

tt 108, B+, AUD

CD1 40.02

01 I'm a fool to Want you	14.10
02 appl	0.26
03 Blame it on my youth	10.33
04 appl	0.37
05 Hallucinations	6.45
06 appl	0.31
07 Fever	8.03
08 appl	0.33

CD2 68.01

01 appl	0.13
02 I've got a crush on you	7.48
03 appl	0.23
04 In your own sweet way	10.31
05 appl	0.31
06 You've changed	8.42
07 appl	0.42
08 One for Majid	6.33
09 appl	1.21
10 Answer me my love	8.05
11 appl	0.23
12 When will the blues leave	3.55
13 appl	0.23
14 God bless the child	9.43
15 appl	0.56
16 When I fall in love	6.08
17 appl	0.11

131004 Keith Jarrett Trio

Keith Jarrett, Gary Peacock, and Jack DeJohnette
Zellerbach Hall
Berkeley, CA
October 4, 2013

Day three of the United States government shut-down, and the public wasn't buying the official announcement that the giant sequoias in the Yosemite National Park "weren't available for viewing, today." Really? Those magnificent trees that have stood since before there was a United States, before there were colonies, and even before there was a bloody king of England, are taking a break. The National Park Service told us there is no Grand Canyon and no Redwoods too. Please. Some things that were here before there was a U.S. Federal Government will still be here millennia after there is no more United States.

Speaking of things eternal, the trio of pianist Keith Jarrett, bassist Gary Peacock, and drummerJack DeJohnette mark 30 years playing standards together with a brief West Coast tour—Los Angeles, Seattle, and the final night in Berkeley, at Zellerbach Auditorium on the University of California campus. Presented in Berkeley by Cal Performances, the trio was warmly received by a packed house of 2,000 knowledgeable enthusiasts.

Arriving the same weekend as the Cal football team who was hosting Washington State, Jarrett told the crowd to forgive him, "But I'm trying to get the marching band out of my head." That jocular mood, not noted as a trait of the persnickety pianist, relaxed the audience, and set the tone for the evening.

The trio's 'brand' is a combination of improvisation and interplay. Jarrett, who generally works without a set list and does not call out the tunes, began most pieces unaccompanied. Peacock and DeJohnette joined in from musical cues honed from years of familiarity.

The nonchalant theme of the night persisted. Jarrett was in the mood for bluesy swing and bits of funkiness, opening with John Lewis' "Django," followed by some hyper-speed bebop. Their standards included the non-jazz standard "Fever," which, in their hands, was transformed into an intricate chamber piece with Jarrett reconfiguring the music into a complex

piece of origami. DeJohnette was content to accompany the pianist with the smallest of gestures. Rarely taking a loud solo, he manipulated time and his patterns with a wrist flick and brush work that painted his cymbals.

The audience was keenly aware that these three fellows were enjoying themselves, as Gary Peacock seemed unable to suppress his smile throughout.

Whether they were pulling music from bebop, Broadway, or Berkeley itself, their ritual music making transformed each song into a mini-masterpiece. This 30-years celebration brings to mind another anniversary, that of Mick Jagger, Keith Richards and Charlie Watts touring for their fiftieth year. Unlike the British rockers, Jarrett, Peacock, and DeJohnette are not tasked with playing the same old hits. Unless, of course drawing from hundreds (maybe a thousand) standards is the same old—same old. Jarrett's "G Blues" began in an off-centered manner, the pianist pushing odd angles against Peacock and DeJohnette. After he stood to towel off, DeJohnette pulled the music back to center, balancing the music out.

Unlike most trios, the ballads are not simply filler between the hits. With the Standards Trio, they are what the crowd came for. Covering "You've Changed," Peacock took a singing solo that left Jarrett (and the audience) beaming. His expressive bass soloes this evening rivaled the pianist's deft touch.

The trio might have saved the best for last. Called back for two encores, first they covered "When I Fall In Love" with DeJohnette accompanying on cymbals only and Billie Holiday's "God Bless The Child." The songs were edge-of-your-seat listening, Jarrett holding the crowd in an ecstatic spellbound state.

Like the giant sequoias of California, their music was timeless, and the three musicians made the argument that they too, might outlast the government.

131211 Keith Jarrett Trio

Keith Jarrett, Gary Peacock and Jack DeJohnette will complete the celebration of their 30th Anniversary with a special concert at Carnegie Hall in New York on December 11 at 8 PM."

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The show began almost surreally, with Jarrett taking to the mic to inveigh against the *New York Times*, which had run a front-page Arts Section profile on him earlier in the day. Apparently someone in the photography department mistook him for Chick Corea (see above) – because, you know, *they look so much alike* – and no one in the editorial brain trust caught the oversight. (All trace of the blunder has now been wiped from the *Times* site, with the coy explanation, "A picture in some editions on Wednesday with a critic's notebook article about the jazz pianist Keith Jarrett was published in error and the caption with it misidentified the person shown. The picture was of another jazz pianist, Chick Corea, not of Mr. Jarrett.") Yet if Jarrett was irked by the mix-up, he didn't show it. For sure, he used the opportunity to take a jab or two at the *Times* – never really a stronghold of Jarrett support, anyway – but mostly he seemed pleased at the excuse to recount past cases of mistaken identity. These included a story about an early Miles Davis encounter (featuring the obligatory Miles impersonation), with the great trumpeter asking Jarrett if he was Chick Corea, to which Jarrett simply responded, "Yes!" The pianist did eventually get round to communicating his gratitude for the support over the decades, first expressing thanks "for taking care of our 30-year mortgages" and then going one further, sarcastically declaring that the whole trio venture had actually been an elaborate moneymaking scheme, with all three members now living in lavish, richly-appointed mansions. (Though if it's true the trio makes $80,000 a show, this might not be as far from the truth as it seems.) To the audience's considerable amusement, Jarrett was in an usually chatty mood. While he kept returning to the mic, like a good showman, he saved the best for last, informing the crowd that his granddaughters were in attendance and that this was their very first time seeing him "at work." After the house breathed out a collective sigh in response to the news, the trio finally tore into some music.

Things started on a festive note, with an impish *Santa Claus is Coming to Town* expressly dedicated to the granddaughters. Jarrett's cryptic piano introduction was a miniature masterwork unto itself, a punning musical brainteaser – he only gradually let on to the melody, teasing the tiniest fragments of it – and this was followed by some lively group interaction. Though some might have objected that Jarrett's solo (to say nothing of his pianistic style *in toto*) was one or two sizes too large for the lighthearted *Santa Claus*, the performance was one of the unexpected highlights of the first set, fully worthy to set aside the great piano trio version recorded by Bill Evans in 1963. (Evans' bass player on that cut, which turns fifty years old on the 18th of December: one Gary Peacock.) Then came a rendition of the obscure triple-time ballad *Answer Me, My Love*, a relatively recent addition, as far as I can tell, to the trio's repertoire. Jarrett's sure handling of the tune encapsulated the approach he has long taken towards lesser, second-rank pop hits from the thirties and forties: an utter simplicity of touch married to an absolute fidelity to the vocal line. Though Jarrett is well-known for having memorized the lyrics to all the great standards, decoupling the tune from Carl Sigman's mawkish words worked wonders here, since no less than Nat King Cole and Joni Mitchell have been tripped up by lines like "You must know I've been true / Won't you say that we can start anew?" In Jarrett's hands, the melody "spoke" with so much more immediacy than any poetry ever could. DeJohnette also shined here, matching Jarrett's approach by holding back much of the time and interjecting the most delicate, fleeting shards of pulse. The group has never released a commercial recording of *Answer Me*, but when they do, it will surely become the definitive version of the tune. Incidentally, this was the night's first spotlight of the miraculous Jarrett "singing" piano tone. If it comes across well enough on recordings, it is truly a thousand times more jaw-dropping in person.

Next up was one of the trio's calling cards, *Autumn Leaves*. (Back in 1983, it was a provocation: *Anything Davis, Adderley, or Evans can do, we can do better.*) Wednesday's performance yielded no major revelations – one of the dangers of playing a tune so routinely – though it was nice to hear Peacock take the first solo, even if the content of the solo was unremarkable. Much better was DeJohnette, whose tightly-wound, funk-inflected solo took what would seem like a willful and unidiomatic idea on paper – echoes of funk in *Autumn Leaves*! – and made it work. After that was a dirty blues I didn't recognize, sporting an extremely pronounced left hand *ostinato* that put the lie to the allegation that Jarrett's left hand has always been weak. This was followed by what I thought was a hyper-allusive *I Loves You Porgy*. (Could it have been *Little Girl Blue* instead?) The melody was never stated outright, only suggested, a favorite technique of this band. (As Jarrett has explained it, it's a process of "going somewhere inside the music that is bound by nothing exactly, but we're still playing the song, and then eventually we're not, but we're still somehow relating to it.") The peak moment here was some resourceful dialogue between bassist and pianist, with Jarrett offering a masterclass on comping that was sensitive yet never merely subservient to Peacock's upper-register musings. Indeed, Jarrett's comping – hardly the first thing that comes to mind with this pianist – was of a very high level all night long. Whether it was punchy and pungent like Bill Evans or laid-back and bluesy *a la* Wynton Kelly, Jarrett showed that he could be a masterful supporter of a solo, whenever he puts his mind to it. Putting a capper on the first set was the robust fast blues *One for Majid*. A compact, no-frills run-through, the performance conveyed the impression, *We can swing with the best of them.*

After intermission Jarrett was back at the mic, expounding on all matter of subject: why he dislikes using set lists ("It's a Zen thing"), speculating whether the piano was up to snuff (a traffic snafu delayed his arrival at soundcheck, so that he was only able to try one of the two mainstage pianos), and his seventies quartet days, when an audience member once stole half of his recorder flute ("Why would anyone steal *half* a recorder?"). Jarrett even opened up a bit on his reputation as the "Piano Nazi," insisting that "I'm not alone in my desire for everything to be perfect. It never happens, but you have to try." To Peacock's chagrin, he also recalled a strange espresso-fueled trio date, with the ordinarily laconic bassist exhorting Jarrett to "knock 'em [the audience] dead." The pianist's reply: "I just want to play two good notes." (Here, Jarrett instead relates his response as "I just want to play *a few* good notes.") In any case, Jarrett's garrulous frame of mind meant that the second set didn't begin until well after nine-thirty, with an unremarkable rendition of Peggy Lee's signature song *Fever*.

Jarrett must have been fixated on the notion of "just two notes," since *Fever*'s central melodic idea is little more than an elementary oscillation between a pair of pitches. As a result, it doesn't have much in the way of any real melody – to say nothing of compensating harmonic or rhythmic interest – so that to my mind, the tune is one of the trio's rare repertoire miscalculations. Not to mention that covers by Madonna and Beyoncé have helped to keep *Fever* in the public ear (at least in an intuitive pop-cultural sense) in a way that cannot be said for most of the other tunes the trio performs. This familiarity makes assimilating the song into the Jarrett-Peacock-DeJohnette idiom an uphill battle. Even so, the bad taste wasn't allowed to linger long. It's often said that you go to hear the Standards Trio for the ballads, and nowhere was that more true than in the next number, *The Ballad of the Sad Young Men*. Another relatively inconsequential Broadway tune, from 1959, Jarrett invested it with the most tender, concentrated emotion imaginable. Once again, this was a study of juxtapositions: in anyone else's hands, DeJohnette's nimble Latin rhythms would have been at variance with Jarrett's folksy, chorale-like introduction. Not the least of the wonders here was Jarrett's virtual moratorium on the sustain pedal. The piano tone was fragile yet finely-controlled, the absolute right choice for this song, an exploration of *sotto voce* understatement. While the audience was audibly delighted to hear the group next launch into a *pro forma* *Someday My Prince Will Come*, I was still reeling from the sound of Jarrett's touch.

Though some spectators left after the conclusion of the short second set (presumably to catch late trains) the applause was hearty enough for four very substantial encores to be offered. It wasn't entirely uncharacteristic that the trio would leave the biggest surprises for last, as if to say, *You guys who stuck around 'til the end, we're saving the* real *good stuff for you*. There was an extended *God Bless the Child* that almost lapsed into free-form jamming; Jarrett must have been suitably inspired, as he took two lengthy solos. Though the trio performs *God Bless* on the vast majority of their dates – with Jarrett's gospel harmonies and DeJohnette's rock backbeat, their overhaul of Billie Holiday's signature song on 1983's *Standards, Vol. 1* was perhaps their earliest and clearest statement of aesthetic intent – it was perhaps only here where they truly approached their stated ideal of constant interplay, melodic reinvention, and minimal pre-arrangement. Even more of a corker was the final encore, a free version of what I believe was a Charlie Parker tune, taken at an appropriately – though for this group, surprisingly – blistering pace. (I haven't been able to identify the song: it wasn't *Scrapple from the Apple* or *Shaw'nuff*.) After an evening of buttoned-down but mostly safe music-making, we were reminded that these are, after all, children of the sixties, alumni of bands led by Albert Ayler, Miles Davis, and Charles Lloyd. It was one of the best demonstrations possible of the fundamental continuity linking what was once the *avant-garde* – bebop – with what often still sounds like the *avant-garde* – the New Thing. For a few minutes, at least, the Jarrett-Peacock-DeJohnette combo convinced anyone and everyone within earshot that they would not be going gently into that good night.

A few years back, Jarrett commented on the effect aging was having on the trio: "The negative side is you don't have a very long future ahead of you, but the positive side is that you might as well let it all hang out." I don't doubt that Jarrett believed this wholeheartedly, at least when he said it. But whether that's the way the audience perceives it – well, that's another issue entirely. Too often on Wednesday, the group was on auto-pilot. More exactly, they were hamstrung by Peacock's playing, sad as it is to admit. To be sure, the audio mix did him no favors: Peacock's high notes were blurred and indistinct, while the low end was virtually nonexistent. Still, Peacock's technique has declined sharply in recent years. The fat, quasi-synthetic Eddie Gómez-like tone on display in the early trio records has given way to a wiry sound with much dubious intonation. Peacock can still cook, as he did during the encores, but his solos are precarious affairs. As if recognizing this and hoping to keep him afloat, the Carnegie crowd gave him more than his fair share of applause, even if only one of his solos, from the unidentified first set blues, made much of an impact.

All told, the star of the evening was DeJohnette, Jarrett's moments of brilliance notwithstanding. DeJohnette can play "out" with the best of them (his solo freak-out during the final free number was a case in point) but what really impresses about the man is his innate musical intelligence, the way in which rhythm and timbre positively merge in his hands. He doesn't always require wild polyrhythms or nonstop fills to keep things interesting: color, shading, and implication are often enough for him. If most drummers are working from a 12-color Crayola set, DeJohnette has the 120 crayon jumbo box. And no matter how spare or complex things get, with him the listener *never* loses track of the implied pulse. Still, the percussion clinic wasn't enough to redeem the show's more uninspired patches. It's patently unfair to expect these men to produce magic each and every night, but then, that's what you get when you call yourselves the Standards Trio – the implication being that they're the "standard setters." In response to a question about his singleminded loyalty to the trio (and solo) formats over the past 30 years, Jarrett recently offered the following rationale: "At this point, anything else I would do would be an event. And what if it was horrible and lasted only a very short time? I'd happily go out of my career knowing I had never made that kind of mistake." As age continues to take its toll, the trio will become an increasingly inconsistent proposition. While it's still far from stagnant, perhaps Jarrett's mistake will have been not to make a mistake.

Santa Claus is Coming to Town
Answer Me, My Love,
Autumn Leaves.
I Loves You Porgy. (Could it have been *Little Girl Blue* instead?)
One for Majid.

Fever.
The Ballad of the Sad Young Men.
Someday My Prince Will Come,

God Bless the Child
a free version of what I believe was a Charlie Parker tune, taken at an appropriately – though for this group, surprisingly – blistering pace. (I haven't been able to identify the song: it wasn't Scrapple from the Apple or Shaw'nuff.)
encore 3
encore 4

2014

20140205 Keith Jarrett solo
Carnegie hall

Set I:

Dark intervals *(reminded me of 1st track)*
Song *(the most song-like, imo)*
Ballad *(could have been a standard-type ballad)*
Rio *(pointillist, abstract, short; stopped it short and told a story about a review of "Rio")*
Cure *(reminded me of "The Cure")*
Ballad *(another that could have been a standard-type ballad)*
Pretty Clouds *(very beautiful, evoking flight)*
Military Waltz *(not a very accurate description but I'm sticking with it)*

Set II:

Rainbowlike *(sounded in similar vein of Somewhere Over The Rainbow)*
Romp Song *(Keith's signature left-hand-type-romp)*
Dramatic Beauty *(very beautiful)*
More Dramatic Beauty *(very beautiful)*
Break Bluesy *(a bluesy KJ signature with a break in the middle to tell story about playing one note vamps with Charles Lloyd)*
One Note Beauty *(keeping the theme of the story, a beautiful, ballad-like tune that focused on one note throughout, probably an "E")*

Encores:

Fever
Come sunday (was this a standard?)
There is Power in Dark Beauty *(not a real title)*
Somewhere Over The Rainbow

30 April 2014 | Bunkamura – Orchard Hall | Tokyo

20140430 Keith Jarrett SOLO

Bunkamura – Orchard Hall | Tokyo

Part 1
1. Improvisation 18:45
2. Improvisation 05:16
3. Improvisation 4:04
4. Improvisation 7:38
5. Improvisation 7:44

Part 2
1. Improvisation 10:11
2. Improvisation 6:59
3. Improvisation 11:04
4. Improvisation 10:34

Encore:
5. Improvisation 8:28
6. Improvisation 11:11
7. Improvisation 10:39
8. Improvisation 6.57

TT 119:39

20140503 Keith Jarrett SOLO

3 May 2014 | Festival Hall | Osaka

20140506 Keith Jarrett SOLO

Bunkamura – Orchard Hall | Tokyo

Sound quality: G stero
Source: audience recording

Set 1
1. Improvisation 17:55
2. Improvisation 05:54
3. Improvisation 4:52
4. Improvisation 5:18
5. FS + Improvisation 9:55

Set 2
6. FS + Improvisation 12:02
7. Improvisation 3:20
7a kj talks 00:13
8. Improvisation 5:23
9. Improvisation 9:33
Encores:
10. Summertime 5:06
11. Improvisation 5:09
12. Improvisation 7:29
13. Improvisation 6:34

TT 98:50

20140509 Keith Jarrett SOLO

Kioi Hall, Tokyo, Japan

Part 1
1. Improvisation 10:32
2. Improvisation 08:03
3. Improvisation 6:46
4. Improvisation 7:41
5. Improvisation 6:34

Part 2
1. Improvisation 7:20
2. Improvisation 5:51
3. Improvisation 7:12
Encore:
4. Improvisation 9:28
5. Improvisation 6:29
6. Improvisation 5:03
7. Improvisation 2:41

TT 83:47

Keith Jarrett (piano)

20140625 Keith Jarrett SOLO

Toronto,At Roy Thomson Hall, June 25.

The audience was a bit jittery before jazz pianist Keith Jarrett's concert at Roy Thomson Hall Wednesday night.

"I had a dream," says a nattily dressed middle aged man to his wife, "that we didn't settle down and he never came on stage."

She trumps him with, "I left my phone at home so I wouldn't worry if it was turned off."

Their friend pipes up: "I've got my phone in my jacket . . . but the batteries are in my pants pocket."

Oh, that curmudgeon. Jarrett has stormed off in the middle of performances in the past over rude photo-taking, too many people coughing and a piano that wasn't up to snuff.

At 69, the taciturn jazz legend has earned a reputation as a difficult performer to please, although his music, both classical and jazz, solo or in a group, is impeccable.
His performance Wednesday, a wonderful "get" for the TD Toronto Jazz Festival, was a solo concert that was entirely improvised. The audience, knowing it was in for a treat, listened in a state of hushed reverence.

The capacity crowd witnessed all the Jarrett idiosyncrasies including his moaning and humming while playing, stomping his foot and emitting guttural, almost animal noises.

Concentrated, even transported, Jarrett played a series of tunes that ranged from sweetly romantic to rousing barn burners. He got an ovation before he even started and, in his soft-spoken way, stated he didn't know what he did to get everyone excited.

The evening had all the elements of a special occasion — a solo performance by a virtuoso, a one-of-a-kind improvised program and a recording of the evening that will cement it in the music libraries of the devoted fans when it comes out on CD.

Although he had a few quibbles with his stool and the Steinway piano (he admitted that he had a reputation for complaining), he spent the balance of two hours playing beautiful music — sweet ballads, light, gentle, contemplative tunes, and saucy and jaunty pieces that could be described as charming.

He possesses a light touch, while always being in total command of his instrument. His playing is exquisite and precise, and earned him a standing ovation at the end.

His first encore was a boogie-woogie-infused piece while his second harkened to Aaron Copland's western-flavoured compositions.

One man and his piano added up to a mighty powerful evening.

“I *have* to do this,” Keith Jarrett told the audience at one point during his concert at Roy Thomson Hall in Toronto on Wednesday night, part of the TD Toronto Jazz Festival. “It’s my rep.”

“This” referred to the way Jarrett obsessively noted, and sometimes commented at length on, any sound the audience made — as well as whatever peculiarities of his piano, his bench, the lighting and the room temperature struck him as odd. “Bless you,” he said after a woman sneezed when he settled on the piano bench for his first piece. Then he swivelled to face her. “But you only get one.” Nervous laughter. “Once you’ve been blessed, how can you be blessed again?” he said to the room in general, or to himself, or to posterity. It took him some time to regain his composure enough to play.

This is indeed Jarrett’s “rep” — his reputation, for those of us who are not 69 and did not come of age during the ’60s. He is probably the most prominent jazz pianist alive, although many would argue either that the word “jazz” lets him down in some ways, or he it, or both. But especially in his solo concerts, which are entirely improvised and have been legendary since 1975, he likes his audiences quiet and attentive. We were reminded of this three times before he arrived onstage: by ushers at the entrances to the hall and then to the auditorium, and by a bashful Jazz FM deejay who introduced him onstage. And then once more after intermission. (“Please take no more photographs, either of the performances or the bows,” said a disembodied voice.) The consequences of distracting Jarrett are higher and more frequently incurred than for any other performer I know, as you can discover by googling the words “Keith Jarrett tantrum.” Connoisseurs compare his hissy fits the way tweens compare Elphabas in touring productions of *Wicked*. “San Francisco, man.” “No, Umbria.” “The first Umbria tantrum or the second one?”

But on this night there was no final loss of the Jarrett temper. (Don’t worry, I’ll talk about the music soon.) What made the evening weird and wonderful was that Jarrett toyed with the expectations his own rep stirred up — even as he was plainly, genuinely, helplessly in the grip of the elevated level of awareness and sensitivity that has led him to turn on, or walk out on, so many other audiences.

“I’m sorry,” he said, interrupting his performance after only a few bars of one piece. “That was just the wrong cough at the wrong time.” But he said it apologetically, and he quickly restarted what he’d been working on. This piece, like most, was effectively a ballad, diatonically tuneful, achingly pretty in the mode of high Americana that is one of Jarrett’s trademark styles. Jarrett’s recent solo recordings, all performed live in concert, have featured similar successions of short improvisations, each from four to 12 minutes or so in length. But the recordings have put a wider variety of moods and styles on display, including various forms of the abstract. Here, Jarrett spent most of the evening in a pastoral mood. One tune was a waltz, one had a larger dollop of gospel influence, another had skittering right-hand runs of sixteenth notes, but they were all pretty with gusts to beautiful. If he was in a rut, it was an excellent rut to be in. The departures from the general mood were, to my ear, successful: the maze of interacting left- and right-hand bebop fragments that opened the second set, another piece that featured an obsessive bass-clef chant.

After the first tune he stared at the piano as if seeing one for the first time, jumped to his feet and turned to stare at the bench, exclaimed, shifted the bench sideways an inch, sat back down, reached his arms out straight to find the keyboard’s edges and gauge the centre. “No wonder I was playing in F sharp major,” he said.

Hoots of applause. He stared forward some more. “Well, now I’m locked into D flat major.” He insisted the piano manufacturers’ logo was not in the right place. The logo’s left-right positioning tells you where Middle C is on the keyboard, or should. “Steinway & Sons are losing it, folks,” he lamented jokingly. Then more seriously: “These are the signposts that show a pianist the way home.” Then he played another gorgeous impromptu ballad.

After the bass-clef chant he stood and drank from his glass of water. “Anyone have anything they want to talk about while I catch my breath?” he asked. “Just don’t ask me why I do this. I have no idea.” The laughter here, as all night, had a note of gratitude to it, as everyone realized Jarrett’s good mood was holding. He darkened the mood a touch: “I was born insane. “Actually, my mom always said, it was V-E Day” — this is true; he was born on May 8, 1945 — “and they just stopped the war because…’ This is too weird.’ ”

Then he sat and pulled another haunting melody out of the air. Jarrett matters because he possesses the improvisor’s secret to greater degree than almost anyone. He can spin melody and logic, structure and surprise, richly and indefinitely. The stubborn streak that makes him insist, after half a century and against all the evidence, that he can control an audience or walk out on it is the same streak that made him stick with the acoustic piano through the 1970s, when all around him were plugging their keyboards in. He helped keep the sound of the acoustic piano alive as an option for serious musicians. In one way or another, to greater or lesser extent, most of the younger pianists playing today are his children.

I’m not going to lie to you: the nervousness in the room was sky-high, as those of us who know Jarrett’s rep wondered whether a cough or a pocket of jingling change would trigger the legendary Jarrett temper. I nearly left at intermission, figuring I should quit while I was ahead. I wish he wasn’t so high maintenance. But music has no end of nice guys who mail it in, and Jarrett was never going to be one of those. He’ll play solo again in Montreal on Saturday. Don’t take photos when he bows.

20140629 Keith Jarrett SOLO

Montreal, June 29.

FESTIVAL DE JAZZ
L'instant Jarrett

29 juin 2014 07h44 |Guillaume Bourgault-Côté | Musique

«Keith Jarrett en solo à la Maison symphonique, c'était le fantasme de plusieurs personnes quand la salle a été construite», disait André Ménard à la foule avant le concert du pianiste américain, samedi soir. Que oui. Et quelle expérience ce fut.

Plus de deux heures de musique improvisée par le maître de cette formule de funambule: pur bonheur. Une quinzaine de segments musicaux créés là, sous nos yeux, public attentif, ouvert, silencieux. Entre Jarrett, son état d'esprit de ce samedi (visiblement de bonne humeur), le Steinway, le public, la salle, tous les paramètres étaient les bons pour faire du grand retour du pianiste — 24 ans qu'il n'avait pas joué en solo à Montréal — un succès prolongé par trois rappels.

Dans le livret des disques «Paris/London — Testament» (2009), Jarrett écrivait que «la quantité de préparation mentale, physique et émotionnelle [pour un concert solo] est probablement au-dessus de l'imagination de tout le monde. Ce n'est pas naturel de s'assoir au piano sans aucun matériel, de vider complètement son esprit de toutes idées musicales, et de jouer quelque chose de complètement nouveau — sans compter que ce sont des concerts, et que le public joue un rôle de la plus haute importance chimique: plus que le piano ou la salle, le public a le pouvoir d'influencer les contours de la musique.»

Représentation unique

C'est aussi la beauté de ce genre d'exercice: tout peut se passer, ou ne pas se passer. Nous sommes tous dans un «instant» qui doit se vivre collectivement. Représentation unique, ici-même et maintenant. En pénétrant dans la salle, le spectateur n'a aucune idée de ce qui l'attend. Jarrett non plus. Téléphones fermés, merci de ne pas tousser, le silence se fait, il pose ses mains sur le piano, et…

Et samedi, 20h10, une intro pleine de lumière sur tempo rapide. Jarrett signale au public qu'il s'est surpris lui-même, qu'il commence d'habitude par quelque chose de plus abstrait... *«Désolé si la prochaine est plus difficile»*, dit-il.

Commence ainsi une impro toute en richesse harmonique, des arpèges qui caressent le piano. Climat de mystère, de tension, d'introspection. Puis Jarrett enchaine avec une démonstration de

virtuosité technique de haute voltige. Une course effrénée qui le fait chantonner (ça vient avec l'expérience Jarrett), bondir de son banc, taper du pied.

Le reste est à l'avenant: à chaque morceau une surprise, un nouveau climat, des tempos différents. On reconnait la manière Jarrett, des mélodies lyriques, ballades magnifiquement servies par sa touche unique, une certaine mélancolie parfois, une assise rythmique fantastique de la main gauche — les fameux ostinatos de Jarrett, d'apparence répétitifs (voire hypnotisants) mais qui permettent de développer la phrase musicale à droite), etc., etc..

Est-ce à dire que tout était du plus haut intérêt? Peut-être pas. Keith Jarrett se donne le droit à l'erreur et au tâtonnement (on le voit parfois bûcher pour ouvrir une nouvelle porte qui permettrait de relancer ce qu'il tente de faire), mais la maîtrise générale est absolue. Et un concert solo de Jarrett se prend comme un grand tout: c'est l'ensemble de l'expérience qui donne toute la profondeur à l'instant vécu.

Celui de samedi, cet instant Jarrett, tenait du mémorable.

FIJM : le spectacle improvisé de Keith Jarrett (CRITIQUE)

Keith Jarrett a offert samedi soir un solo au piano historique à la Maison symphonique de Montréal, alors qu'il se produisait dans le cadre du 35e Festival international de jazz.

Le célèbre pianiste âgé de 69 ans a en effet proposé au public une performance totalement improvisée et enregistrée pour l'occasion.

«C'est impressionnant, c'est un véritable fantasme qui se réalise, de voir un tel spectacle ici», s'est exclamé le directeur artistique et co-fondateur du Festival, André Ménard.

Juste avant de laisser place à celui qui a joué aux côtés de Miles Davis, M. Ménard a demandé au public d'éteindre téléphones intelligents et autres tablettes afin de «profiter du moment présent». Un moment que le virtuose comptait tout bonnement arrêter pour nous transporter au cœur de l'âge d'or de la musique jazz.

Une performance intimidante
Keith Jarrett est entré sur une scène épurée sous les applaudissements intimidés du public, avant de rejoindre son piano, éclairé sous un faisceau de lumière.

Il a alors tout simplement commencé à jouer en fonction de son inspiration et à alterner des morceaux laconiques et pleins de voluptés, à des morceaux plus rythmés, accompagnés de fredonnements. Fidèle à lui-même, le pianiste était quasiment en état de transe, et ne faisait plus qu'un avec son piano, remuant son corps tel un métronome un peu fou, en tapant la mesure avec son pied.

Quasiment possédé, ce sont de véritables histoires qu'il racontait. Des histoires qu'il ponctuait de grimaces et de petites blagues essayant en vain de décontracter ses admirateurs impressionnés.

Tel un gentleman, Keith Jarrett s'est levé entre chaque morceau afin de remercier le public, qui lui, pendu aux allers et venus de ses doigts sur les touches du piano, laissait l'écho de la dernière note jouée mourir, avant d'applaudir chaleureusement le maître du *free jazz*.
Après une ovation du public et pas moins de trois rappels, il a finalement quitté la scène d'un pas léger, et avec simplicité, laissant planer un peu de magie dans l'air de la Maison symphonique.
Quelques notes de folk, de blues, de classique, et un peu de chair de poule aussi.

Jazz fans in general and Keith Jarrett fans in particular are well aware of the worst thing that could happen when the famously mercurial pianist's mood turns foul and he begins, for whatever reason be it someone coughing or snapping a photo, to lecture, berate or snub people who came to bask in the splendour of his music.

So, to get it out of the way as quickly as possible: None of that extra-musical stuff happened Saturday night, when the world's best jazz pianist gave one of his entirely improvised concerts at the Montreal International Jazz Festival.

Quite the opposite. A chatty Jarrett was upbeat and in good spirits, for example, responding to the fan who had bellowed "We love you!" late in the concert: "You certainly are the loudest one." The vocal fan did seem to speak for the roughly 2,000 people who packed Montreal's Maison Symphonique, who expressed themselves if not with such clarity, with roars of adulations and whoops of enjoyment before the night was out.

Jarrett began his concert in a very concrete way, with a happy-making, four-minute gospel proclamation that almost immediately had him stomping, singing and rising off the bench in his famous bent-knee crouch.

It was a rousing, catchy start. Right after, Jarrett strode to the microphone on the other side of the stage to confess: "I just did that to shock myself into the beginning. If you hear tonality, it's hard to get abstract after that.

"If the next one is more difficult to listen to, hey, I can't help it."

While that wasn't quite a magician revealing how a trick is done, it was a bit of a window into how Jarrett might at times parcel music in in his mind. Indeed, of the dozen or so improvised pieces that he created, most seemed to be not only tonal but also focused on a single, albeit well-explored, mood or kind of piece.

Long gone, it would seem, are the long, wending improvisations of the 1970s and 1980s when Jarrett, who is now 69, would immerse in the journey of improvising. In comparison, you could almost call the Montreal concert Keith Jarrett's Greatest Hits.

Jarrett's second piece, though, was more abstract as promised. more mysterious and perhaps, for Jarrett as well as his listeners,more intriguing and process-rich. The long piece was atonal and meandering, formless yet emotional and striving, seeking development and resolution or at least a point of rest.

Next came a piece marked by playful scurrying and the physicality of hands crossing over each other, that culminated with a trip to the top of keyboard. Then there was a slow, sad, beautiful ballad spun from a few notes (Jarrett ended that one with his hands in his lap, saying "Heh, heh, I need a few minutes.").

The first half of the concert concluded with the first droning, bass-driven tribal vamp, and then a stately romantic ballad with that Americana feeling that Jarrett practically introduced into jazz.

Of course, these terse summaries do no justice at all to the brilliance of Jarrett and the micro level, the beauty of his sound, the delicious frissons that the inner voices of his chords provoke, the clarity and direction of his melodies.

As Ottawa pianist Alexander Tsertsvadze said to me when we chatted about Jarrett's abilities during the break: "We cannot find those notes. It's as if those notes don't exist for us," Tsertsvadze said.

And that's not to mention the sheer shapeliness of each piece as it proceeded from beginning to middle to oh-so-right conclusion.

The concert's second half was even more concrete and tonal than its first, such that one might have wondered if, before launching into a piece, Jarrett so much as says a word to himself in his mind, be it "blues" or "hymn" or "drone" or "atonal" or whatever. I suspect no one will never know, least of all the people who write about Jarrett.

Among the second half's most special and even recognizable offerings: a lovely, magical opener that involved Jarrett's right hand trilling and playing tremolo for much of its beginning and end, while his left hand supplied a

great deal of moving content that moved from hymnal to majestic; a piece that alternated spry, sometimes country-tinged melodies played in unison in both hands with 16-bar sections (the first half of rhythm changes) moving through different keys; Another gospel stomper that made its way from the tonic to the subdominant and then back down chromatically as Jarrett unfurled long, dazzling melodies; and a jaunty long-form blues that finished suddenly.

There were three encores, each preceded by a deafening love-in from the audience and Jarrett taking the musician's equivalent of a victory lap on stage: a major-key ballad that seemed like a composition; a swirling, minor-key piece and a harmonically static, but rhythmically churning and vaguely Slavic vamp.

After one of the encores, there was even the flash of a camera above Jarrett, at the back of the wrap-around stage, thanks to a delinquent who flouted the rules that had been recounted at length before each half of the concert, in both of Canada's official languages.

Some in the crowd who saw the flash gasped and maybe worried that the Sun Bear would show his claws. But if Jarrett noticed the photo being taken, he must have simply thought it wasn't worth making a fuss. Why ruin an otherwise perfect night of music?

20140702 Keith Jarrett SOLO

Salle Pleyel,paris .

If you saw Keith Jarrett play solo in late June in Toronto or Montreal, consider yourself even more lucky about how good, and controversy-free, the concert was.

According to the report below, the pianist was much more persnickety on July 4, walking out on his audience during the second set of his concert at Salle Pleyel, the room where he recorded *The Paris Concert* in 1988 and, 20 years later, half of the *Testament* double-CD solo piano set. From the Der Yankee blog, here's a translation of Felix Janosa's original account in German:

Yesterday evening something was out of whack. Namely, Keith Jarrett at the Salle Pleyel in Paris, where my dear wife and I were in the audience of a sold-out house. After the customary admonitions about coughing that we've come to expect from Jarrett, and a total of six complete improvisations as well as two interrupted ones in the first half, the second half began in markedly elevated fashion: a Shostakovich-ian toccata, followed by a convincing Jarrett gospel number, and then a very beautiful ballade. But during the fourth piece (a standard Jarrett-ostinato), when Jarrett again felt he had been distracted by a VERY small cough, he left the hall in a snit after some back and forth with fans and "disruptors." Even ten minutes of sustained clapping could not convince the shrinking violet to bring the concert to a fitting conclusion. The master then came out again, but only to say to the disappointed fans, "I have no more music in me." Jarrett departed to the accompaniment of catcalls and real disappointment from many hardcore Jarrett-fans, my humble self included.

Chicago | Symphony Center | 19 October 2014

1st Set
-Green Dolphin St.-beautiful rubato intro and exit KJ solo
-Django-beautiful blues rhythm variance by Gary throughout
- I'm Going to Laugh You Right Out of My Life
-They went right into the head o Green Dolphin St again, and then segued into a blues romp through Sandu, which was slower with more block chords by KJ than on Whisper Not
-I Didn't Know What Time It Was- Latin style
-Lament

2nd Set
Tennesse Waltz
Fever- totally rhythmic exploration between all three
Joy Spring-Clifford Brown again
I Fall In Love Too Easily
My Funny Valentine

Encores
Is It Really The Same-Charles Lloyd tune from the 60's
Answer Me My Love