Keith jarrett Discography Version 35

July 2016

More than 650 tracklists and 1200 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)

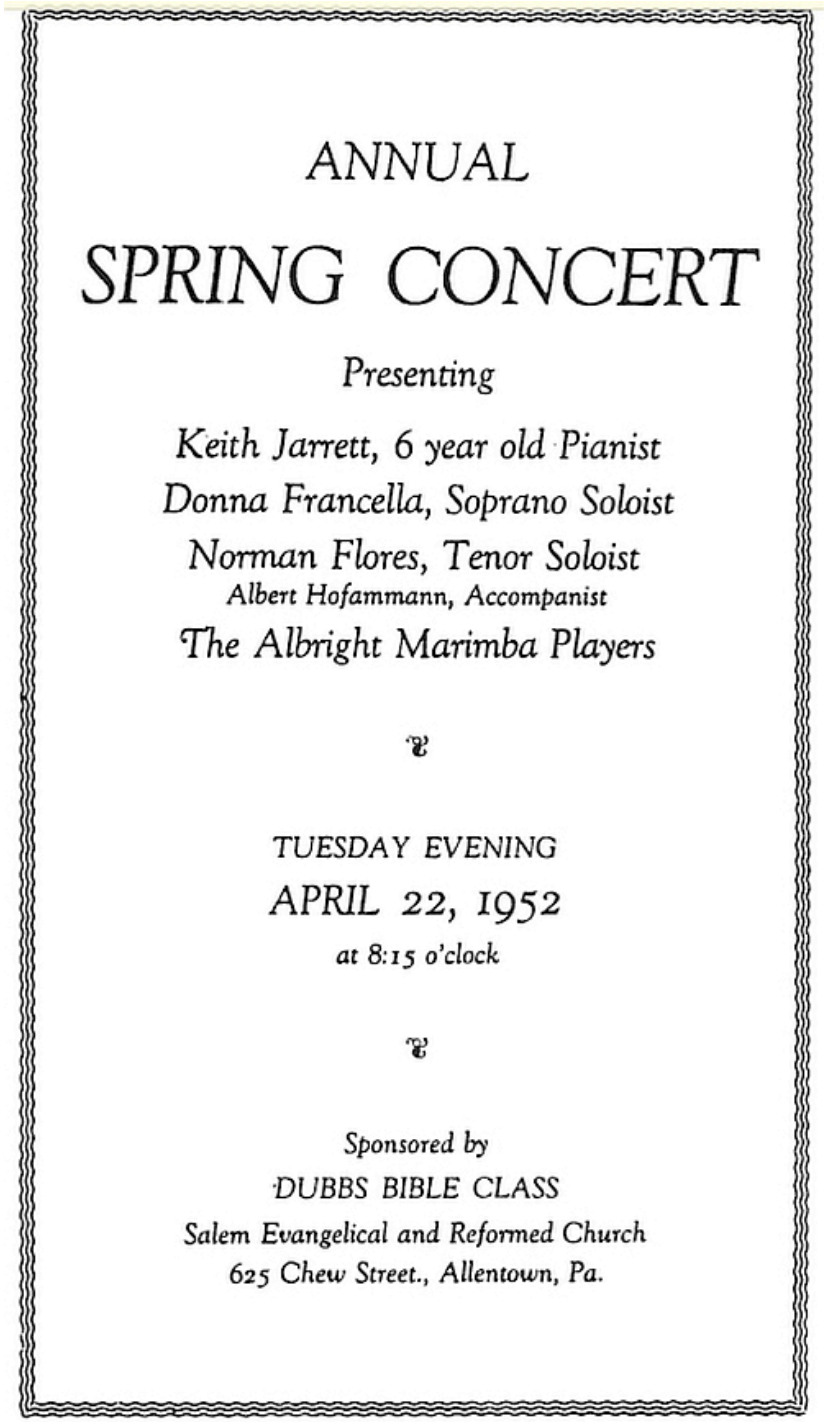
I added more than 600 Tracklists/entries coming from the following discos:

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 (+++) (Myself)

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
Other musicians: Donna Francella (soprano soloist),
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□Mountain Scene□□).
The complete programme is included in: □KeithJarrett: The Man And His Music□□.

1962

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?) (Davis – Ramirez – Sherman)
16	You Don't Know What Love Is (Raye-DePaul)
17	Back To The Beat

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

1965

19650300 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 (Schertzinger – Mercer) 12.:54

Home recording of Keith Jarrett - March 1965
Winchester, Massachusetts
by Ted Knowlton

Background:
Back in 1965 I was a full-time engineer doing piano gigs whenever. Each year my wife and I threw a jazz party and invited friends and musicians that I had worked with. That year I invited a drummer with whom I had worked, Dannee Fullerton, to be the drummer at out party. Dannee asked if he could bring a friend, a piano player. (Dannee said he didn't want the guest piano player to crowd my act!) I said "fine," no problem. So Dannee showed up with a kid (see picture) and a bass player, Kent Carter.



After I played for awhile, I asked the kid if he'd like to play. He sat down and started playing the standard tune, 'Tangerine.' I said "WOW!" and dragged out an old Bell 2-track tape recorder (mono). I had an old condenser mic which I plopped down in the middle of the drum, bass, and piano. The piano was a "no-name" baby grand (Bradbury).
I was so excited that I wound the take-up end of the tape (a 95-cent Radio Shack bargain) around the hub of the tape recorder - rather than the take-up reel itself. (When I went to remove it later, you can imagine the pile of spaghetti tape I had on my hands.) The resulting misalignment of the tape accounts for some gaps in the recording.

The recording of 'Tangerine' is a tour-de-force of the young Keith. After a few choruses of "regular" playing (right-hand solo lines, left-hand chords), he gets into some two-handed octave lines that are pretty incredible. During the bass solo, he silently sets up chords using the selective sustain pedal - the middle pedal, then strums the strings to get the harp-like effect - which is immediately answered with some regular piano chords.
After the Kent Carter bass solo comes an awesome solo right-hand exercise. This leads into Danny's drum solo. Keith's left hand emerges from the drum solo with yet another prodigious display of technique.
Then the crowd-pleaser final chorus.
This mp3 file may take awhile to download, but it's worth it!

19651200 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 Café', New York, NY, USA
Kenneth K.: "Blakey had a residency for the month".

1966

19660000 Charles Lloyd Quartet

Charles Lloyd, Keith Jarrett,Cecil McBee, and Jack DeJohnette

1966	Berlin, Germany	-	Sponsored by the Ford Foundation.
1966	Portugal	-	-
1966	Helsinki, Finland	-	

Mentioned in "Charles Lloyd in Russia: Ovations and Frustrations"
<http://www.reocities.com/rstubenrauch/Lloyd/downbeat/rojac_lloyd_db_jul1367.html>

19660000 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)

19660101-09 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 (Lloyd)	
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 (Lloyd)
4	10086	Sombrero Sam (Lloyd)
5	10087	Island Blues (Lloyd)
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 (Lloyd)
2. Love Ship (Lloyd)
3. Is it really the same (Keith Jarrett)
4. Tagore (Lloyd)
5. European Opus N.4
6. Wild Flowers
7. Island Blues (Lloyd)

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 (Lloyd)
2. Joan(Lloyd)
3. Medley : Voice in The Night (Lloyd) /How Can I tell you (Lloyd) / Lady Gabor (Szabo)
4. Island Blues (Lloyd)

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 To A Baby (4:33)
2. Love Ship (Lloyd) (1:56)
3. Forest Flower (Lloyd) (11:17) [end missing]
4. Manhattan Tripper (Lloyd)(6:00)
5. Little Anahid's Day (Lloyd)(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(Lloyd)	
2	11182	Voice In The Night (Lloyd)	
3	11183	East of The Sun (Brooks Bowman)	
4	11184	Dream Weaver (Lloyd)	
5	11185	Love Song To A Baby(Lloyd)	
6	11186	Joan(Lloyd)	
7	11187	Lady Gabor (Szabo)	
8	17854	Lady Gabor (Szabo)	
9	17855	East of The Sun (Brooks Bowman)	
10	17856	Medley: Goin' To Memphis / Island Blues (Lloyd)	6.46
11	17857	Dervish Dance (Lloyd), 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 (Fl +++)

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

(DI)

intro	00:47
Autumn Sequence	09:46
Prelude (Lloyd)	
Leaves (J.Prevert – J. Cosma – J. Mercer)	
Echo(Lloyd)	
Forest Flower(Lloyd)	18:40
Love Ship (Lloyd)	05:49
Manhattan Tripper (Lloyd)	07:58
Island Blues (Lloyd)	05:19

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 (Lloyd)	
4	10779	Cecil's Tune	
5	10780	Song Of Her (Cecil McBee)	5.25
6	10781	Sorcery (Keith Jarrett)	5.18
7	10782	Seance(Lloyd)	
8	10783	East of The Sun (Brooks Bowman)	

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

19660918 Charles Lloyd Quartet

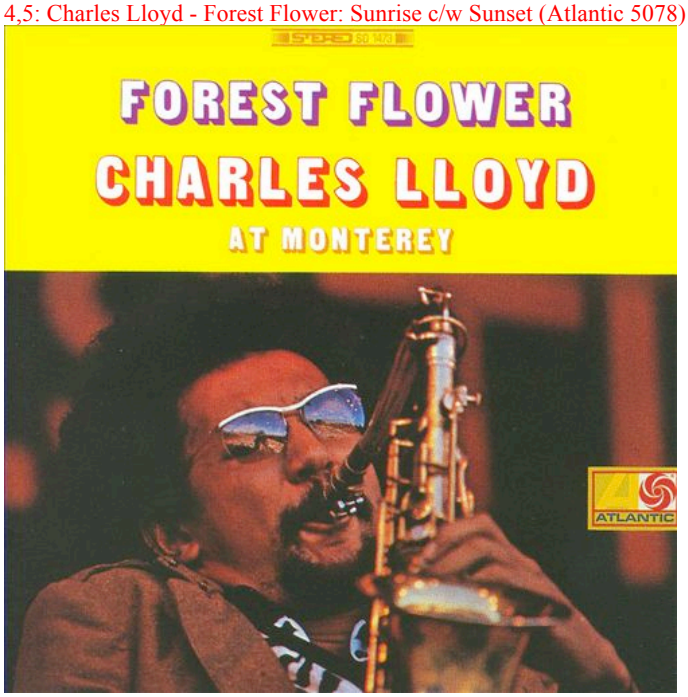
Charles Lloyd (ts, fl) Keith Jarrett (p) Cecil McBee (b) Jack DeJohnette (dr)
September 18th 1966, Monterey Jazz Festival, Monterey, CA

1	11239	Autumn Sequence(Lloyd)	
2	11240	Forest Flower: Sunrise (Lloyd)	7.19
		Forest Flower: Sunset	10.36
3	11241	East of The Sun (Brooks Bowman)	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".

19661026 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 (Lloyd)
  b)Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)
  C)Autumn Echo (Lloyd)
03. The Song My Lady Sings 7:32
04. Tagore (Lloyd) 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 (Brooks Bowman)	
2	11732	Margot (Keith Jarrett)	
3	11733	Song Of Her (Cecil McBee)	
4	11734	Forest Flower: Sunrise / Sunset (Lloyd)	
5	11735	Island Blues (Lloyd)	
6	11736	Wilpan's (Cecil McBee)	
7	11737	Sorcery (Keith jarrett)	
8	11738	European Fantasy (Lloyd)	5.26
9	11739	Little Anahid's Day (Lloyd)	6:13
10	11740	Manhattan Carousel (Lloyd)	8:40
11	11741	Tagore (Lloyd)	9:48
12	11742	Is it really the same (Keith Jarrett)	
13	11743	Speak low (Nash-Weill)	
14	11744	Karma (Lloyd)	3:44
15	11745	Gypsy '66 (Szabo)	
16	11746	Girl Talk	
17	11747	Island To Antibes	
18	11748	Sweet Georgia Bright(Lloyd)	
19	11749	Hej-Da! (Hey Daw) (Lloyd)	2:46
20	11750	Joan(Lloyd)	
21	17858	Gypsy 66 (Gabor Szabo)	13.19
22	17859	Speak low (Nash-Weill)	8.01
23	17860	Wilpan's (Mc Bee)	6.17
24	17861	Medley: Love-in (Lloyd) / Island Blues (Lloyd)	6.02
25	17862	Old Time Blues	
26	17863	Is it really the same (Keith Jarrett)	
27	17864	Margot (Keith Jarrett)	

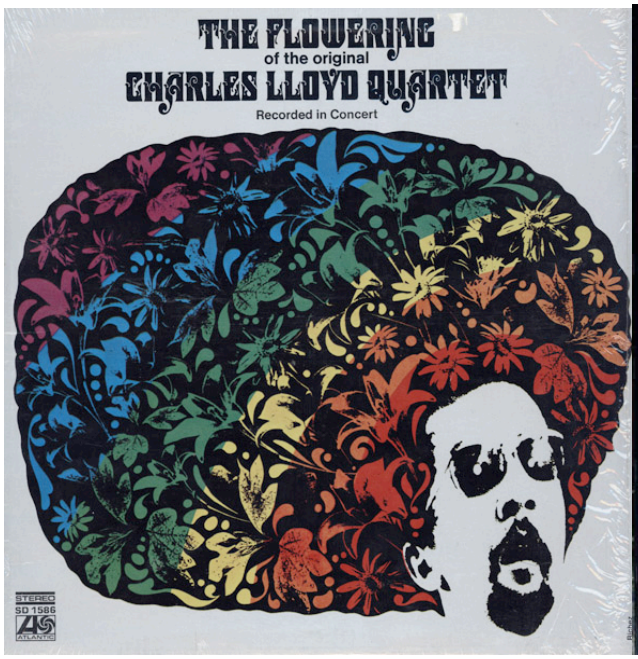
1-7,12,13,15-18,20,25-27: lost
8-11,14,19: Charles Lloyd In Europe (Atlantic SD 1500)

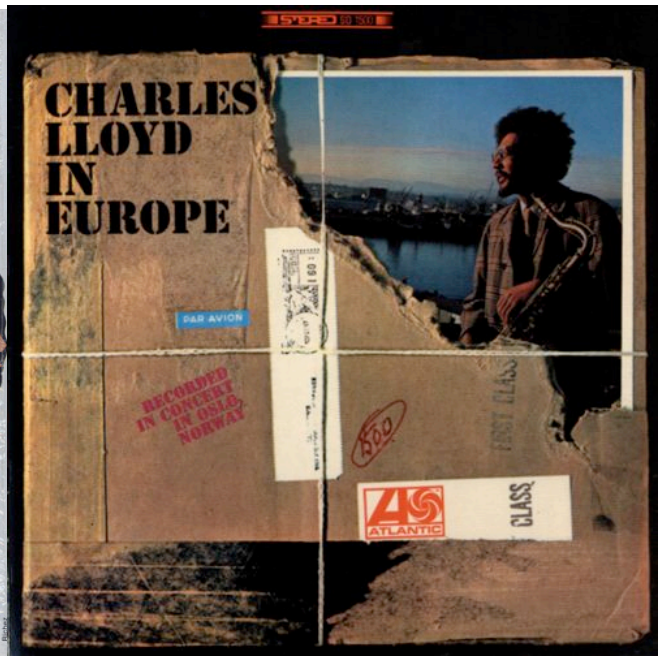
Review by Thom Jurek [-]Before his great quartet split at the end of 1968, Charles Lloyd took this band literally to the ends of the earth. As a quartet, they had grown immensely from that first astonishing spark when they toured the summer festivals in 1966. Here they are a seasoned unit, full of nuance, 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 Memphis"), 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, Denmark ,Radiohuset Concertsal,

01 radio intro	02:42
02 Joan (Lloyd)	09:12
03 Song of Her (Cecil McBee)	07:08
04 Zoltan (Lloyd)	06:29
05 Is it really the same (Keith Jarrett)	07:07
06 Tagore(Lloyd)	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.

196701-02-03-04-05-06-07-08 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 (Lloyd)
2	11604	Forest Flower (Journey Within)(Lloyd)
3	11605	Twin Pearls
4	11606	San Francisco
5	11607	Tagore (Lloyd)
6	11608	New Piece
7	11609	Is it really the same (Keith Jarrett)
8	11610	Here, There And Everywhere (Lennon-McCartney)
9	11611	Encore Of The Night (Love, No. 3)
10	11612	Lonesome Child: Song / Dance
11	11613	Lady Gabor (Szabo) (Memphis Green)
12	11614	Love-in (Lloyd)
13	12374	Tribal dance (Lloyd)
14	12375	Temple bells (Lloyd)
15	12376	Sunday Morning (Jarrett)
16	12378	Now Voyager (Lloyd)

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

A1	Tribal dance (Lloyd)	10:03
A2	Temple bells (Lloyd)	2:44
A3	Is it really the same (Keith Jarrett)	5:45
A4	Here There And Everywhere (Lennon –McCartney)	3:40
B1	Love-in (Lloyd)	4:44
B2	Sunday Morning (Jarrett)	7:55
B3	Memphis Dues Again / Island Blues (Lloyd)	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

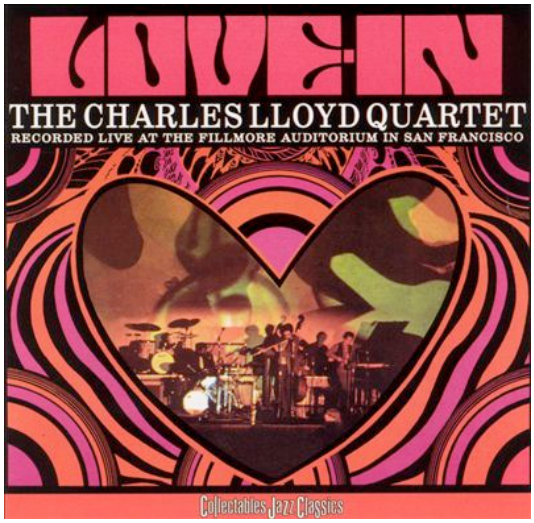
2,9-11: Charles Lloyd - Journey Within (Atlantic LP 1493, SD 1493)

All compositions by Charles Lloyd except as indicated
1."Journey Within"(Lloyd) - 11:29
2."Love No. 3" (Keith Jarrett) - 5:37
3."Memphis Green" (Lloyd)- 9:15
4."Lonesome Child: Song/Dance"(Lloyd) - 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 (Lloyd)(6:16)
2. Love Ship (Lloyd) (5:42)
3. Radio Comment (0:21)
4. Is it really the same (Keith Jarrett) (5:54)
5. Radio comment (0:34)
6. Tagore (Lloyd) (Lloyd) (10:39)
7. Radio Comment (0:35)
8. Wild Flowers (5:32)
9. (2:54)
10. Radio Comment (0:34)
11. Island Blues (Lloyd)(5:28)
12. (5:47)
13. Radio Comment (0:23)
14. Miss Lonely Hearts (4:19)
15. Radio Comment (0:11)
16. Dream Weaver (Lloyd)(3:48)
17. Radio Comment (0:23)
18. Meditation / Dervish Dance (Lloyd) (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 (Porter)	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 (Keith Jarrett)	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 (Lloyd)
17866 Tenor Sax Blues (Lloyd)

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(Jarrett)	6.25
2	Lady Gabor (Szabo)	11.50
3	Sweet Georgia Bright(Lloyd)	32.15

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

19670611 Charles Lloyd Quartet (PA) (BR) (fl+++)

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

2 Concerts
One at Salle Pleyel
One At the ORTF studios
Source A recorded for sure at the ORTF Studios

Source B (from two rare boots desc. as Paris 67-0611 (BI)
01 BI1. Days and night of Waiting(Jarrett) (6:55)
02 BI2. Lady Gabor (Szabo) (12:30) same version of 39
03 BI3. Sweet Georgia Bright(Lloyd) (32:33)

Source C denoted as SBD, Paris 67-0611 A

11 C1. A Different Journey(Lloyd) (10:22)
12 C2. One for Joan aka Piercing the Veil (16:40)
13 C3. Love Ship (Lloyd)/Tribal dance (Lloyd) (18:18)
14 C4. ??? [collective impro?] INC (2:02)
15 C5. Tagore (Lloyd) (14:13)
16 C6. How Can I tell you (Lloyd) / unknown (standard?) (21:14)
18 C7. Days and Nights of Waiting (Keith Jarrett) (06:52) same version of 33

Source a (ortf broadcast)

20 Intro to Island Blues (00:22)
21 Island Blues (Lloyd) 1:58 (01:59)
24 Intro to Sweet Georgia Bright (00:11)
25 Sweet Georgia Bright(Lloyd) INC (26:01)
26 Intro to Twin Pearls (00:25)
27 Twin Pearls (08:17)

TT 179:04
The following 2 tracks - coming from source A are the same version of Bi2 and C7 .

32 Intro to Days and Night of Waiting (00:19)
33 Days and Nights Waiting(Jarrett) 6:28 (06:38)
33b Outro of Days and Night of Waiting (00:21)
38 Intro to Lady Gabor (01:02)
39 Lady Gabor (Szabo) (12:06)

19670616-18 Charles Lloyd Quartet (BR) (pa)

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(Jarrett) (6:34) [a few seconds missing at the beginning]
2. Lady Gabor (Szabo) (11:35)
3. Love Ship (Lloyd) (9:31)
4. Forest Flower (Lloyd) (13:20) [end missing]

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

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(Jarrett) (6:34)
2. Lady Gabor (Szabo) (11:35)
3. Love Ship (Lloyd) (9:31)
4. Forest Flower (Lloyd) (13:20) [end missing]

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

Source B

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

19670723 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 (Lloyd)	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 (Lloyd) (15:44)
5. Days and Nights Waiting(Jarrett) (8:46)
6. Tagore (Lloyd) (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

19680000 Charles Lloyd Quartet

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

Radio Broadcast – Date and Place uncertain

19680113 Charles Lloyd Quartet (br)

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

19680118 Charles Lloyd Quartet (br)

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

19680119-20 Charles Lloyd Quartet (br)

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

19680215 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

19680312 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 (Jarrett)	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



19680323 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

19680412-13 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

19680000 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 -

19680507 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."

19680610 Keith Jarrett Trio (br)

Keith Jarrett (p) Charlie haden (b) Bob Moses (dr)

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

19680700 Keith Jarrett trio (br)

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

19680726-27-28 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

19680830 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) (Jarrett)	
4	15093	Dedicated To You (Cahn, Chaplin & Zare)	
5	15094	Moving Soon (Keith Jarrett)	
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(Keith Jarrett)	
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

19680831 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) (Jarrett)	
4	15105	A Moment For Tears (Keith Jarrett)	
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 (Jarrett)	
12	15113	Dedicated To You (Cahn, Chaplin & Zare)	4.49
13	15114	Sole	
14	15115	Somewhere Before (Keith jarrett)	
15	15116	Old Rag (Keith Jarrett)	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 (Dylan)	

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





19680900 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

19681018-19 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"

19681114 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

19681115 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 (Lloyd)
2	15663	Voice In The Night (Lloyd)
3	15664	Pre-Dawn(Lloyd)
4	15665	Forest Flower'69 (Lloyd)

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 (Bob Dylan)

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

.

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

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

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A Kiss To Build A Dream On (Kalmar - Ruby - Hammerstein)/ Lucy in the Sky With Diamonds(inc) 17:21
New Rag (Keith Jarrett)! 05:20

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 '

This concert is sometimes listed as **19690700**

The following recording:

1 So Tender (Love Should Be) (Keith jarrett)/ Song for Che (16:41)

this track usually considered coming from Bilzen
comes from another concert :

19700200 Keith Jarrett Trio (BR)
Keith Jarrett (p) August "Gus" Nemeth (b) Paul Motian (dr)
February 1970, Chat Qui Pêche, Paris, France

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 (Kalmar - Ruby - Hammerstein)(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).

http://www.youtube.com/watch?v=XVMFgCp69Ps

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-Francois 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 pernight.
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.: Le 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 appuye’ 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 (Jarrett)	(9:45)
02 Love No.1(Jarrett)	(9:46)
03 UT	(9:27)
04 Expectations (Keith Jarrett)	(5:03)
05 UT	(6:23)
06 Pouts' Over (and the day's not through) (Jarrett)	(6:05)
07 Pretty Ballad(Keith Jarrett)	(7:47)
08 Starbright (Keith Jarrett)	(5:48)
09 Somewhere before(Jarrett)	(8:50)
10 A Moment for tears (Keith Jarrett)	(6:55)
11 UT (7:23)	

TT 83:19

Part 2

01 Everything I Love (Porter)	(8:10)
02 Lay lady lay (Bob Dylan)	(4:34)
03 Life Between The Exit Signs	(8:38)
04 Lisbon Stomp (Jarrett)	(6:56)
05 Pretty Ballad(Keith Jarrett)	(5:57)
06 Church Dreams (Keith Jarrett) (?)	(10:15)
07 UT	(5:52)
08 Love No.1 (Keith Jarrett)	(7:27)
09 UT	(2:32)
10 Everything I Love (Porter) (false start)	(0:27)
11 Everything I Love (Porter) inc	.(3:08)
12 Rainbow(Margot Jarrett)	(3:41)
13 Dedicated To You (Cahn, Chaplin & Zare)	(2:52)
14 UT	(09:51)
15 A Kiss To Build A Dream On (Kalmar - Ruby – Hammerstein)	(2:58)

TT 83:27

Up to now there were the following tracks circulating:

01 Pouts' Over (and the day's not through) (Jarrett)	(6:00)	= 06 Part 1
02 Pretty Ballad(Keith Jarrett)	(7:58)	= 07 Part 1
03 Starbright (Keith jarrett)	(5:38)	= 08 Part 1
04 Somewhere before(Jarrett)	(8:31)	= 09 Part 1
05 A moment for tears(Jarrett)	(6:58)	= 10 Part 1
06 UT	(7:23)	The only original one
07 Rainbow (Margot Jarrett)	(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 (Cahn, Chaplin & Zare)	(1:57)	= 13 Part 2 incomplete
09 Life Between The Exit Signs(Jarrett)	(4:34)	- incomplete (same as 13)
10 UT	(9:27)	= 14 Part 2
11 Pouts' Over(Jarrett) - fragment (same as 01)	(1:08)	
12 Pretty Ballad(Keith Jarrett)- fragment (same as 02 ?)	(3:07)	
13 Life Between The Exit Signs	(9:26)	= 01 Part 1
14 Love No.1 (Keith Jarrett) (false start)	(0:05)	= end of 02 Part 1
15 Love No.1 (Keith Jarrett) (take 1)	(1:23)	= 02 Part 1
16 Love No.1(Keith Jarrett) (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 (Porter)	7:45
2.My Back Pages (Dylan)	6:24
3.Moving Soon (Jarrett)	9:03
4.Expectations (Keith Jarrett)	6:03
5.Sioux City Sue New (Jarrett)	7:27
6.UT	10:53
7.Here comes the sun (Lennon – McCartney)	5:09
8.Expectations (Keith Jarrett)	4:40
9.UT Bb major	9:49
10. Love n.1 (keith Jarrett) (INC ?)	3:18
11. Rainbow (Margot Jarrett) + Expectations (Keith Jarrett) (INC)	4:53
12.Life between the exit signs (Jarrett)	9:00
13.Lay lady lay (Bob Dylan)	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 (Jarrett) (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 (Lennon-McCartney) (12:17)
2. Backhand (Keith Jarrett) / Improvisation (24:39)
3. (5:05)
4. (9:02)
5. (8:54)
6. Memories Of Tomorrow (Jarrett) (8:19), cut at 4:25
7. Starbright (Keith Jarrett) (5:47)
8. Free piece (10:27)
9. (8:36)
10. (5:17)
11. (6:17)
12. (8:25)
13. Memories Of Tomorrow (Jarrett) (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 (Jarrett) (9:12)
8. Lay lady lay (Bob Dylan) (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 Sax trio
02 Sioux City Sue New (Jarrett)	9:44 [beginning and end missing] piano trio
03 UT	6:30 Sax trio
04 So Tender (Love Should Be) (Keith jarrett)	9:02 [beginning missing] Piano trio
05 Song for che (Haden)	15:36 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 (p) August “Gus” Nemeth (b) Aldo Romano (dr)
February 28th 1970, Cat 4 , Metz, France

1. Rainbow (Margot Jarrett)	(9:10) >[a few seconds missing at the beginning]
2. Moonchild (Keith Jarrett)	(10:10) >
3. The Raven Speaks (Keith Jarrett)	(12:18) end missing]
4. Memories Of Tomorrow (Keith Jarrett)	(14:15) [a few seconds missing at the the beginning]
5. So Tender (Love Should Be) (Keith jarrett)>	(9:51)
6. Love No. 1 (Keith Jarrett)	(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 (Margot Jarrett)", "Coral (Keith Jarrett)"
---------- 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

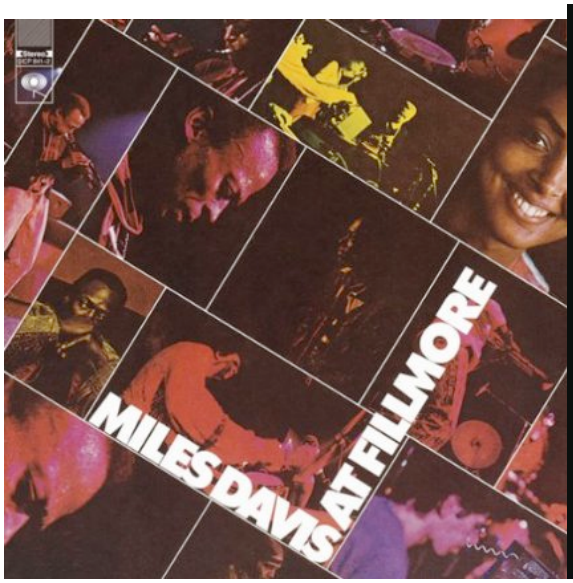
1-3: Miles Davis at Fillmore (Columbia G 30038)

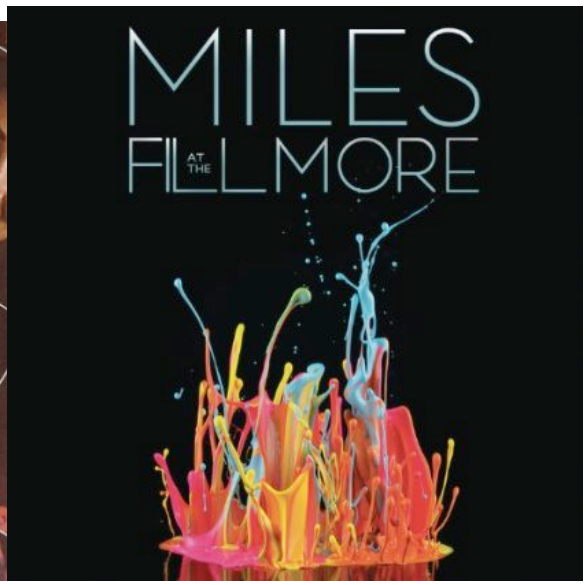
19700619 Miles Davis Septet

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.)	8.58
	Theme stated at 2.28, 3.50, 5.38.	
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 (Zawinul) (incomplete)	8:55
02. Bitches Brew (Davis)	9:24
03. It's About That Time (Davis)	9:55
04. Sanctuary (Shorter – Davis)	4:01
05. Spanish Key (Davis)	8:47
06. The Theme (Davis)	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)	0.56
	"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..."	
2	Directions (J. Zawinul)	6.30
	Theme stated at 1.55, 2.49, 4.30.	
3	The Theme (M. Davis) (with applause)	0.25
4	Announcement (Dick Cavett)	0.10
	"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'..."	

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 (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 without 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)

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)

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)

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
Poster for this concert <http://www.wisconsinhistory.org/whi/fullRecord.asp?id=53657>.

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.: □Shares 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.: □It was during this engagement
that Keith and Jack recorded □˜Ruta and Daitya

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 (Keith Jarrett)	
2	22430	All I Want (Jony Mitchell)	
3	22431	Traces Of You (Jarrett)	5.08
4	22432	Standing Outside (Keith Jarrett)	3.22
5	22433	Pardon My Rags (Keith Jarrett)	2.42
6	22434	not used	
7	22435	Sympathy (Keith Jarrett)	
8	22436	Pre-Judgement Atmosphere (Keith Jarrett)	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

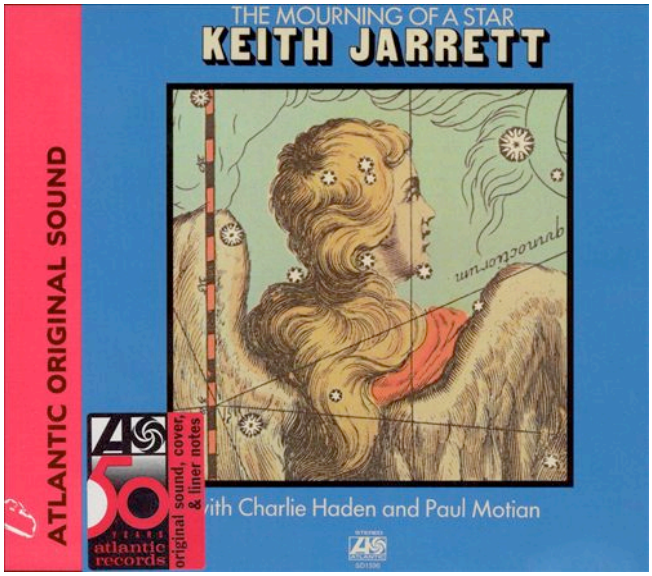
Dewey Redman (ts) Keith Jarrett (p, ss, steel dr, conga) Charlie Haden (b, steel dr) Paul Motian (dr, steel dr, conga)
July 9th 1971, New York, NY

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

Review by Scott Yanow

This album gives one an interesting look at the early Keith Jarrett, who was already performing on an album of the Charles Lloyd Quartet and Miles Davis' early fusion band. He had not yet fully developed his style, but he was clearly on his way. These trio performances (with bassist Charlie Haden and drummer Paul Motian) are impressive for the period, but the best was yet to come.



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 (Keith Jarrett)	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.: With 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)

19711000 Miles Davis Septet European Tour

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 17: Kongress-Saal, Deutsches Museum, Munich (two concerts)
October 18: Jahrhunderthalle Hoechst, Frankfurt (two concerts)
October 19 (?) Stuttgart: Beethoven-Saal (two concerts)
October 21: Conservatorio Giuseppe Verdi, Milan
October 22: Neue Stadthalle, Dietikon (two concerts)
October 23: Théâtre Nationale Populaire, Paris
October 26: Palais des Beaux Arts, Brussels
October 27: Théâtre Nationale Populaire, Paris (two concerts)
October 29: De Doelen, Rotterdam
November 3: Dom Sindikata, Belgrade
November 5: Wiener Konzerthaus, Vienna
November 6: Philharmonie, Berlin
November 7: Universitets Aula, Uppsala
November 8: Tivoli Konsertsal, Copenhagen
November 9: Chateau Neuf, Oslo
November 12: Sartory Festsaal, Cologne
November 13: Royal Festival Hall, London (two concerts)
November 14: Teatro della Fenice, Venice
November 15: Palazzo dello Sport, Bologna
November 16: Palazzo dello Sport, Turin
November 20: Sports Pavilion, Cascais

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)

Review by Michael G. Nastos [-]

Facing You is one of the most important recordings in contemporary jazz for several reasons, aside from being beautifully conceived and executed by pianist Keith Jarrett. It is a hallmark recording of solo piano in any discipline, a signature piece in the early ECM label discography, a distinct departure from mainstream jazz, a breakthrough for Jarrett, and a studio prelude for his most famous solo project to follow, The Köln Concert. Often meditative, richly melodic, inventive, and introspective beyond compare, Jarrett expresses his soul in tailored tones that set standards for not only this kind of jazz, but music that would serve him and his fans in good stead onward. In this program of all originals, which sound spontaneously improvised with certain pretexts and motifs as springboards, the rhapsodic "Ritooria," 4/4 love/spirit song "Lalene," and song for family and life "My Lady; My Child" firmly establish Jarrett's heartfelt and thoughtful approach. "Vapallia" cements the thematic, seemingly effortless, lighter -- but never tame -- aesthetic. "Starbright" is an easy-paced two-step tune signifying fully Jarrett's personalized stance. Straddling a more jagged, angular, and free edge, the pianist evokes the influence of Paul Bley during "Semblence" (sic). But it is the opening selection, an extended ten-minute opus titled "In Front," that truly showcases Jarrett at his playful best -- a timeless, modal, direct, and bright delight. A remarkable effort that reveals more and more with each listen, this recording has stood the test of time, and is unquestionably a Top Three recording in Keith Jarrett's long and storied career.



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)	11.10
	Theme stated at 2.27, 3.32.	
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)	10.36
	Theme stated at 2.06, 3.40.	
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.

19711215-16-17-18-19 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

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

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

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 (Keith Jarrett) ?) (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 (Keith Jarrett) / Everything That Lives Lament / Lisbon Stomp (Jarrett)/ 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 (Jarrett)['official version' on Life Between The Exit Signs]
01c (16:00 –>) Moonchild (Keith Jarrett)
01d (22:30 –>)-02 Song For Che
03 The Magician In You (Keith Jarrett)['official version' on Expectations]
04 Piece For Ornette ['official version' on El Juicio]
05 Expectations (Keith Jarrett)
06 UT (also in 1969 Cameleon Pt.1)

19720604 Keith Jarrett Solo (RO)
Heidelberg 1972
Sunday, June 4, 1972
Stadthalle, Heidelberg, Germany
Heidelberger Jazztage

19720609 Keith Jarrett Trio (BR) +++ (DI)
Keith Jarrett (p, ss, fl) Charlie Haden (b) Paul Motian (dr)
June 9th 1972, France Studio 104, Maison de la Radio, Paris, France

[Suite 1]
01 - Coral (7:51)
02 - Forget Your Memories (and they'll remember you) (18:23)
03 - Take me back (Keith jarrett) (9:33)
04 - Standing Outside (Keith Jarrett) (6:04)
05 - Track V (4:55)
06 - Piece for Ornette (Jarrett) (6:02)

[Suite 2]
07 - Common Mama (Jarrett) (13:07)
08 – Moonchild (Jarrett) (7:33)
09 - The Magician In You (Keith Jarrett)(9:12)
10 - Follow The Crooked Path (12:36)
11 - Expectations (Keith Jarrett) (10:02)
Encore
12 - Applause (1:49)
13 - The Circular Letter (for JK) (Jarrett) (6:56)

Time = 114:02

19720612 Keith Jarrett Trio (PA) (FL+++)

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

June 12th 1972, Arri Kino, Munich, Germany

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

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

Set 1

0 DJ intro	(00:47)
1 Church Dreams (Keith Jarrett)	(7:01)
2 The Mourning Of A Star (Keith Jarrett)	(14:12)
3 Follow The Crooked Path (Piano solo)	(3:21)
4 Coral (Keith Jarrett)	(7:37)
5 Piece For Ornette (Keith Jarrett)	(5:01)
6 Remorse (Keith Jarrett)	(7:45)
7 Rainbow (Margot Jarrett)	(4:46)

50:34

set 2

8 Flute tune & bass flageoletts - no title	(1:56)
9 The Magician in You (Jarrett)	(8:56)
10 Everything that Lives Laments (Keith Jarrett)	(5:58)
11 Starbright (Keith jarrett)	(4:54)
12 Take me back (Keith jarrett)	(5:52)
13 Unidentified soprano piece	(5:14)
14 El Juicio (Keith jarrett)	(10:51)
15 Expectations (Keith jarrett) (end is missing)	(6:07)

49:53
100:25

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 (Margot Jarrett)
2	Piece For Ornette (Jarrett)
3	Take me back (Keith jarrett)
4	Life Dance(Jarrett)

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

1. *El Juicio (Keith jarrett) (15:17)*
2. *Moonchild (Keith Jarrett) (7:50)*
3. *Follow The Crooked Path (6:23)*
4. *Standing Outside (Keith Jarrett) (5:47)*
5. *Bring Back The Time When (If) (7:31)*
6. *Track 6 (9:23)*
7. *Take me back (Keith jarrett) (7:10)*
8. *Track 8 (3:45)*
9. *Track 9 (13:12)*
10. *Rainbow (Margot Jarrett) (9:34) [beginning missing]*

11. *Everything That Lives Laments (Keith Jarrett) (2:40) [end missing*

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



Forthcoming

1. Rainbow (Margot Jarrett) (9:52)
2. Everything That Lives Laments (Keith Jarrett) (9:44)
3. Piece For Ornette(Jarrett) (9:32)
4. Take me back (Keith jarrett) (8:07)
5. Life, Dance (2:59)
6. Song For Che(Haden) (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) (nrk video)

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)

Source: NRK webstream
1. improvisation 46:29
Source URL: https://tv.nrk.no/serie/moldejazz/FBUA37004872/21-08-1972
Original broadcast: NRK 1 / Molde-jazz 1972 / 21 august 1972

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

Union Theater, Memorial Union, University of Wisconsin, Madison, WI, USA
Poster for this concert <http://www.wisconsinhistory.org/whi/fullRecord.asp?id=53657>.

[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

Kenneth K.: “1st solo concert in America! It was recorded by Columbia
Records for possible release. But Jarrett was dropped from the label shortly after ‘Expectations’ came out in favor of Herbie Hancock, whose subsequent ‘Headhunters’ album went gold. A good move for the suits and
for fans of Jarrett; he went off and signed with Impulse! and the rest is history (if you think Columbia was going to issue all those quartet records you’re dreaming).”

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]



19720000 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*

First Set

5	(If The) Misfits (Wear It) (Keith Jarrett) (alt. Take)	13.24
1	Fort Yawuh (Keith Jarrett) (Intro only)	
6	Whistle Tune (Keith jarrett)	2.29
7	Spoken Introduction (section only)	

Second Set

3	De Drums (Keith Jarrett)	11.53
4	Still Life, Still Life (Keith Jarrett)	8.37

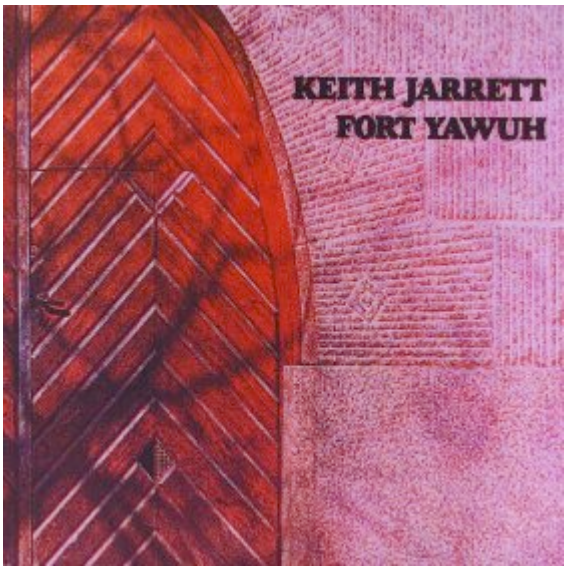
Third Set

7	Spoken Introduction (section only)	
8	Angles (Without Edges) (alt. take)	14.17
9	Roads Traveled, Roads Veiled (Keith Jarrett)	20.25
5	(If The) Misfits (Wear It) (alt. take) (Keith Jarrett)	13.24

Fourth Set

10	De Drums (excerpt) (alt. take)	7.27
11	Melting The Ice (Keith Jarrett)	18.03
1	Fort Yawuh (Keith Jarrett) (Body only)	

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
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.



19730311 (corrections VA)
First set
01 Title Unknown (?) / Angles (Without Edges) 12:39 (few sec miss at beg on b "berlin" copy)
02 Yaqui indian folk song 04:43 (cuts off after couple sec of applause)

19730316 Keith Jarrett Solo

Keith Jarrett (p)
March 16th 1973, Teatro Donizetti, Bergamo, Italy

Mentioned in "KEITH JARRETT/ In concerto il 16 luglio a Bergamo. Con Gary Peacock e Jack DeJohnette" <http://www.ilsussidiario.net/News/Musica-e-concerti/2010/7/8/KEITH-JARRETT-In-concerto-il-16-luglio-a-Bergamo-Con-Gary-Peacock-e-Jack-DeJohnette-keith-jarrett/98412/>

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
AUD + FM

1.	Set 1		
2.	Set 2	45:31	
3	Speech/ Flute Fragment	00:18	
4	Expectations (Keith Jarrett)		06:16

19730320 Keith Jarrett Solo

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

1	Lausanne, March 20, 1973 (Keith Jarrett)	TT 64.53
	First set	29 :42
	Second set	35:05

Concerts Bremen/Lausanne (ECM (G) 1035/37)

When Down Beat magazine reviewed Keith Jarrett's ECM "Solo Concerts" in 1974, it was awarded the top rating of 5 stars. The magazine's reviewer stated, "If this is not music for everyman, then everyman is lost in the void."

The Solo Concerts" would garnish the following awards:

Record of the Year 1974, Stereo Review, USA
Grand Prix (gold) 1974/75, Swing Journal, Japan
Record of the Year 1974, International Crtics' Poll, Down Beat Magazine, USA
Record of the Year 1975, New York Times
Record of the Year (pop) 1974, Time Magazine
Record of the Year (world) 1974/75, Jazz Forum Magazine
Grosser Deutscher Schallplattenpreis 1974/75 (popular/international)
Deutscher Schallplattenpreis 1974/75 (soloist/international)
Artist of the Year 1975, Deutscher Phono Akademie E.V.

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. Despite the length, the music never loses one's interest, making this an essential recording for all jazz collections.

19730321-22 Keith Jarrett Solo (br)

Keith Jarrett (p), Salle de l'ERA, 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)*

I visited this concert, which took place at "Heilig Geist Spital" with a terrible instrument. Jarrett was a little bit sick as he told. So he played only one longer part. The encore was played on flute.

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 incomplete

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

Friday, March 30, 1973
Hotel Mohren, Willisau, Switzerland
Concert, recording by Niklaus Troxler (producer of the concert), available at Swiss National Sound Archives

01 Part I 57:40

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) (FL+++)

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

1. *Set 1 (22:28) [end missing, presenter's voice over music from 22:12 to the end of the track]*

Radio Broadcast

19730630 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Friday July 07, 1973, Lincoln Centre, New York, New York, United States of America
Concert [reported by Francis Marmande, in his review on Bordeaux 2016]

19730712 Keith Jarrett Solo

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

1	Bremen, Pt. 1 (fade-out) (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

1. Improvisation (50:55)

Source: NRK webstream > JDownloader 2 > MP4 Source URL:
https://tv.nrk.no/serie/moldejazz/FBUA07002173/13-08-1973

Broadcast: NRK1 August 13, 1973

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 fur 14 Hande

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

197310 21 26 Keith Jarrett Quartet

October 21, 1973 Carnegie Hall, New York, NY, USA -

Dewey Redman,Charlie Haden, Paul Motian, and Guilherme Franco (?) “Impulse!” tour.

Opening for Gato Barbieri (+ Alice Coltrane).

October 26, 1973 Detroit, MI, USA -

Opening for Gato Barbieri (+ Pharoah Sanders).

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 (Keith Jarrett)	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 (corrections VA)

01	Title Unknown / Angles (Without Edges)	12:39 (few sec miss at beg on b "berlin" copy)
02	Yaqui indian folk song	04:44 (cuts off after couple sec of applause)

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”

The first set has been discovered coming from **Boston 19740918**

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

197311 08 09 10 11 16 American Quartet + 1 (fl+++)

Keith Jarrett (p, ss) Dewey Redman (ts) Charlie Haden (b) Paul Motian (dr) Guilherme Franco (?) (perc)
"Impulse!" tour.

November 8, 1973 Bowdoin College, Brunswick, ME, USA -
Opening for Gato Barbieri (+ Marion Brown).

November 9, 1973 Symphony Hall, Boston, MA, USA -
Opening for Gato Barbieri (+ Sam Rivers).

November 10, 1973 Yale University, New Haven, CT, USA -
Opening for Gato Barbieri (+ Sam Rivers).

November 11, 1973 Amherst College, Amherst, MA, USA -
Opening for Gato Barbieri (+ Sam Rivers).

November 16, 1973 Kennedy Center, Washington, DC, USA -
Opening for Gato Barbieri (+ Sam Rivers).

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 (+++)

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

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

1974

197400000 American Quartet

Keith Jarrett (p) Dewey Redman (ts, tamb) Charlie haden(b) Paul Motian(dr)

Sonator: There is a concert with the American Quartet before 1975, after 1973 ???

It took place in München, Theater an der Brienner Straße. I was among the audience. Sorry, I don't know the date.

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 (Keith Jarrett) (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'."

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 (Davis – Ramirez – Sherman)	4.50
3	There Will Never Be Another You	6.26
4	Like someone in love (Van Heusen - Burke)	4.00
5	Country (Keith Jarrett) [Improvisation No. 1]	4.53
6	My Song (Keith Jarrett) [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 (Jarrett)	13:58
4. Blossom (Jarrett)	15:41
5. Unknown / The Windup (Jarrett)	18:44
6. The Windup (Jarrett) (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 (Jarrett) (5:00)*
02 Spiral Dance (Jarrett) (14:10)
03 Blossom (Jarrett) (15:55)
04 The Windup (Jarrett) (fade out - end of part1) (9:05)
05 Mandala (Keith Jarrett) (7:25)
06 Solstice (Jarrett)(14:50)
07 'Long as you know you're living Yours (Keith Jarrett) (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 (Jarrett) (13:52) [a few seconds missing at the end]*
3. *Blossom (Jarrett) (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 (Jarrett) (13:32)*
6. *Mandala (Keith Jarrett) (7:16) [a few seconds missing at the end]*
7. *Solstice (Jarrett)(14:35) [a few seconds missing at the beginning]*
8. *'Long As You Know You're Living Yours (Keith Jarrett) (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 (Jarrett) 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 (Jarrett)	4.07
2	Blossom (Jarrett)	12.11
3	'Long As You Know You're Living Yours (Keith Jarrett)	6.10
4	Belonging (Jarrett)	2.12
5	The Windup (Jarrett)	8.22
6	Solstice (Jarrett)	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) +++ (NRK video)

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

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

1 The Windup
2. Long As You Know You're Living Yours (08:49)
3. Mandala (16:28)
4. Blossom (24:49) TT 37:08

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 Café', 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"

19740611 Keith Jarrett Solo (RO)

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

From an Amazon review

Russ T. Browne

I have been listening to Jazz for almost 40 years and am also a jazz pianist and flutist.
I first heard keith Jarrett Live in 1974 at the Commodore Ballroom in Vancouver,Canada..
.that concert was the best musical experience I have ever had.
There were also Jazz concert reviewers there (including Bob Smith a man in his 60's then)
that wrote that the concert was "Mind-Blowing" , I also felt that way.
Keith Jarrett came on stage and just blew everyone away,
it was as though we were transported into a higher dimension far from Earth and all it troubles,
Jarrett was playing 8 note chords in rapid rythms and also started drumming on the piano and strings at one point,
this was the man a his peak, the power and endless ideas of his playing just flowed like a river, as if effortlessly,
all the musical ideas from centuries around the world were being fused into something astonishing!
Unfortunately that concert was not recorded

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)."

19740614 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Friday, June 14, 1974
Masonic Temple, Toronto, Canada

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

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 (Keith Jarrett) 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 (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) (RO)

July 31, 1974 Villalago, Italy

Umbria Jazz Festival
Concert, Radio broadcast by RAI

01 Part I 14:50

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 (Keith Jarrett) (20:55)
3. Track III (3:25)
4. Angles 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 (Keith Jarrett) (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

Dewey Redman, Charlie Haden, and Paul Motian

Kenneth K.: "For 3 or 4 nights."

Exact date unknown (around September 20th).

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 (Keith Jarrett)	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

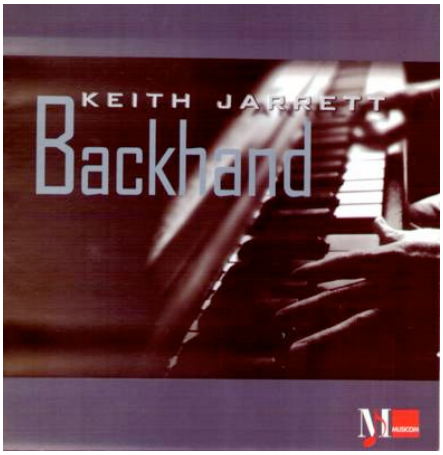
This set by the Keith Jarrett Quintet (with the leader on piano, soprano and flute, tenor-saxophonist Dewey Redman, bassist Charlie Haden, drummer Paul Motian and percussionist Guilherme Franco) contains three of Jarrett's originals. The main selection, the 21-minute "Death and the Flower," develops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

The theme of Great Bird Has been used in the Survivor's Suite



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) (RO)
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."
Wednesday, October 16, 1974

01 Part I 52:34

19741019 Keith Jarrett Solo
Keith Jarrett (p)
Bucks Play house, New Hope , PA

Newport 1974
October 23, 1974
[Venue], [City], [State], United States of America
Newport Jazz Festival

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)

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"

From H.D.K.:
I managed the Kronach recital. I've been music teacher at the Kronach Gymnasium and many of my pupils didn't get a ticket. So I asked Keith whether he would agree to make an audio recording or not. I promised not to distribute the tape. Manfred Eicher himself placed the mikes. I'm sure the audience was the youngest (on average) Keith ever played for.

19750120 Keith Jarrett Solo

Keith Jarrett (p)

January 20, 1975 Theater am Ring, Villingen, Germany

mentioned in□VS 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” - and the same theme is repeated at around the 25th minute .

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

There is a short bridge linking 2a to 2b Some CD/LP editions of this concert do not include these few notes.
The (extrait audio) can be found in Simon Savary's Site :
dark-intervals.com

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

19750304-05-06-07-08-09 American Quartet (BR)

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

In Concert Club, Montréal, QC, Canada
Two shows a night?

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

197403 25-26-27-28-29-30 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 25 26 27 28 29 30 1974, Village Vanguard, New York, NY

2-3 shows a night?

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 (Keith Jarrett) (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

19750626-27-28-29-30 American Quartet (BR)

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

June 26 -27-28-29-30, 1975 Amazing Grace, Evanston, IL, USA

Two shows a night?

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 (Keith Jarrett)	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

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.: He 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)
October 10th 1975, Symphony Hall, Springfield, MA, USA

Chuck H.: 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 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

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

19751107 Ameuropean orchestra (SP) (PL)(+++)(DI)

Jarrett, Jan Garbarek, Haden, and Orchestra

Jarrett K. , Jan Garbarek, C. Haden and Orchestra
Media: 2 CD-R
Sound quality: G
Source: audience recording

1. Track Ia and Ib (42 :01)
2. Spiral Steps (Keith Jarrett) (13 :09)
3. Mirrors (10 :00, interrupted, + 10 :07)
4. Track IV (7 :49)

November 07, 1975
Stefaniensaal , Graz
Source/Quality: aud (B)

string section called "Capella Classica" under the direction of Alois J. Hochstrasser.
The program was entitled "Compositions for soloists and strings".
The First set is divided into 2 parts (fade-out fade-in at 19:54) some music is missing .

Disc 1		
1	Medley (includes Runes(dedicated to the unknown) and Solara March)	42:39
Disc 2		
2	Unidentified Tune (K. Jarrett)	12:16
3	Mirrors(dedicated to my teachers) (K. Jarrett)	25:52
4	Encore : Solara March (reprise of the final part) (dedicated to Pablo Casals and the sun) (K. Jarrett)	8:09

19751129 American Quartet

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

November 29, 1975 Massey Hall, Toronto, ON, Canada

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 improvisation	02:40
03 Death and The Flower (Keith Jarrett)	17:22
04 band improvisation	14:40
05 Shades of jazz	11:04
06 Piano solo	04:02
07 Mysteries (Keith Jarrett)	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."

19760118 American Quartet (BR)

January 17, 1976 Royce Hall, , 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 (Keith Jarrett) (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 Theme at 14:45
3. Piano solo (9:49) into Mysteries (Keith Jarrett) (32:08)
4. Le Mistral (Keith Jarrett) (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)*

19760415 American Quartet (BR)

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

April 15, 1976 New Orleans, LA, USA

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 (Keith Jarrett) (23:28) [cut at 14:03?]
Backhand (Keith Jarrett) (11:59)
Track 4 (5:13) [this track is from the CD-R]
Track 5 (5:53)
Spiral Steps (Keith Jarrett) (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

Death and the Flower (Keith Jarrett) > (32:10)
Inflight >(18:02)
Rose Petals (Keith Jarrett) (11:06)
Shades Of Jazz (Keith jarrett) > (16:57) [beginning missing]
Piano solo > (6:20)
Everything That Lives Laments (Keith Jarrett) > (21:37) [cut at 5:55]
Mysteries (Keith Jarrett) (19.19) [end missing]
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 (Keith Jarrett)		(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 (Keith Jarrett)		(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

Tivoli - Lepelenburg
Utrecht
Maandag 10 mei - aanvang 20.15 uur

WIM WIGT PRODUCTIONS

presenteert

Keith Jarrett

solo-piano en quartet
met
Dewey Redman - tenor sax/fluit
Charlie Haden - bas
Paul Motian - drum

---

prijs: f 15,-, kaartverkoop aan de zaal, dagelijks van 10-15 uur.
telefonisch 030-315242 - 11-15 uur.

kaarten verkrijgbaar bij:
Amsterdam, De Nieuwe Muziekhandel, Leidsestraat 50.
Rotterdam, Dankers, Coolsingel 47.
Den Haag, Caminada, Plaats 17.
Utrecht, HiFi Wilbert, Korte Jansstraat 11.
Maastricht, Dutch Disk, Bredestraat 31.

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 (Keith Jarrett)> (23:53)*
2. *Rotation (Keith Jarrett)> (19:35)*
3. *Piano Solo (3:45)*
4. *Speech (0:27)*
5. *Flame (Keith Jarrett) (?) > (9:05)*
6. *Everything That Lives Laments (Keith Jarrett) (18:13) [cut at 9:50]*
7. *Diatribe > (12:46) [beginning missing]*
8. *Yaqui Indian Folk Song (8:16*)

1	Mysteries (Keith Jarrett) >		23:49
2	Rotation (Keith Jarrett) >		19:35
3	Piano solo	3:44	
4	Announcement	0:26	
5	Flame (Keith Jarrett) (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."

19760517 American Quartet (SP)

Dewey Redman (ts, musette, per) Keith Jarrett (p, fl, osi dr, perc) Charlie Haden (b) Paul Motian (dr, perc)
May 16th 1976(Monday) ,Munich, Gaermany, Theater in der Brienner Strasse 8 pm

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 (Keith Jarrett)
2. Track 2 (8.02)
3. Everything that lives laments /Prayer (Keith Jarrett) (24.10)
4. KJ speaking/ Backhand (Keith Jarrett) (13.58)
5. Yacqui Indian Folk Song (4.27)

19760521 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

19760522 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

197605 25-30 Keith Jarrett Garbarek + Haden +others (BR) Arbour Zena tour

May 25-30 (?), 1976 Minneapolis, MN, USA One or several concerts.

Oakland 1976

June 10, 1976
Paramount Theatre, Oakland, California, United States of America
Concert confirmed
Set list unknown

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
Keith Jarrett - piano
Jan Garbarek - tenor and soprano saxophones
Charlie Haden - bass
28 Piece 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 (Keith Jarrett)	17:31
4. Mirrors	29:57
5. Solara March (encore?)	06:15
6 closing comments	01:35

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.

19760807 Keith Jarrett Solo and with Orchestra (BR)

Jefferson (?), NH, USA

(White Mountain Festival)

Dennis Russel Davies (director) and Unknown orchestra

Concert mentioned in “White Mountains Festival Expected to Lure Thousands”

http://news.google.com/newspapers?nid=2209&dat=19760713&id=6XtjAAAAIBAJ&sjid=0XkNAAAAIBAJ&pg=5327,2006229>

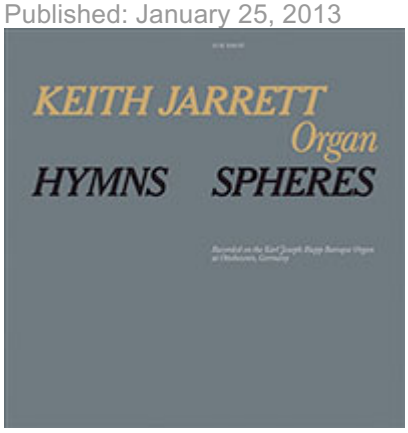
19760900 Keith Jarrett Solo

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.

19760907 **American Quartet (BR) (PA)** wrong date **?**

Survivor's suite date

See **19760507**

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

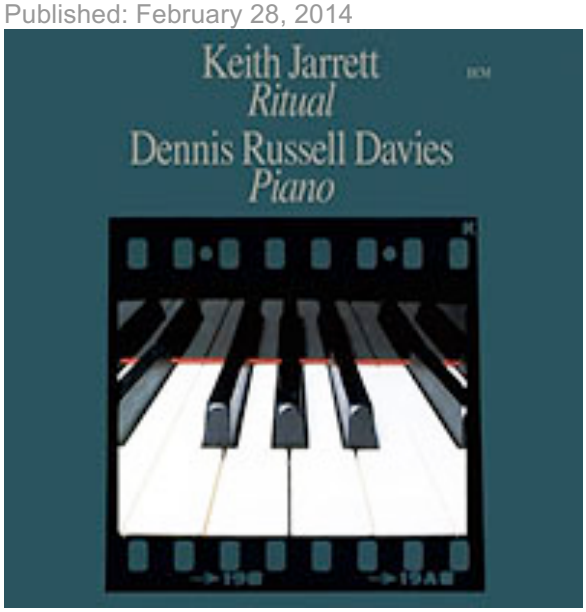
Keith Jarrett/Dennis Russell Davies - Ritual (ECM (G) 1112)

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 featuring 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.

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."

19770714 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 (Keith Jarrett)

1,2: Keith Jarrett - Vermont Solo (VideoArts Music (J))

1. *Monologue (0:12)*
2. *Part I (52:53)*
3. *My Song (Keith Jarrett) / Monologue (4:05) [a few seconds missing at the beginning, end missing]*
4. *Part II (31:58)*

19770828 Keith Jarrett Solo +++

Keith Jarrett (p) Stratford, Ontario

Sunday

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 (Keith Jarrett)*
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 (Keith Jarrett) (3:01)*
10. *The Windup (Jarrett) (9:25) [beginning missing*]

SET 1
1. Piano intro > (5:08) 5:17
2. Questar > (19:53) 20:28
3. Moonchild (Keith Jarrett) > (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 (Keith Jarrett) (2:18) 2:53
9. The Windup (Jarrett) (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 (Keith Jarrett) (3 :17)
6. Encore (7 :25)

1. *Audience noise (0:28)*
2. *Country (Keith Jarrett) (9:05)*
3. *Moonchild (Keith Jarrett) (6:54) [end missing]*
4. *Part IIIa (17:00) [beginning missing]*
5. *Part IIIb (8:25)*
6. *My Song (Keith Jarrett) (3:23)*
7. *Audience noise (0:45)*
8. *'Long As You Know You're Living Yours (Keith Jarrett) (7:42)*

1. Piano Intro (04:49)
2. Country (Keith Jarrett) (3.44)
3. Moonchild (Keith Jarrett) (6:52) [end missing]
4. Part IIIa (16:10) [beginning missing]
5. Part IIIb (8:02)
6. My Song (Keith Jarrett) (3:16)
7. 'Long As You Know You're Living Yours (Keith Jarrett) (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 (Keith Jarrett) (4:47)*
8. *The Windup (Jarrett) (13:01)*
9. *Mandala (Keith Jarrett) (11:25)*
10. *Late Night Willie (14:54)*
11. *My Song (Keith Jarrett) (6:00)*

01.Track01	13:46
02.Track02	11:34
03.The Journey Home (Jarrett)	15:32
04.Country (Keith Jarrett)	4:48
05.Piano Intro / The Windup (Jarrett)	13:15
06.Mandala (Keith Jarrett)	11:38
07.Late Night Willie	15:01
08.My Song (Keith Jarrett)	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 (Jarrett) >	(4:11)
4.The Windup (Jarrett) >	(9:08)
5.Blossom (Jarrett) >	(12:59)
6.The Longer Man	(7:16)
	TT 57:20

Second set

7.Mandala (Keith Jarrett)	(08:54)
8.Long as You Know You are living Yours (Keith Jarrett)	(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 (Keith Jarrett) (17:00)
3. 3.Country (Keith Jarrett) (8:07)
4. 4.The Windup (26:47) [fade out at 20:22]
5. 5.My Song (Keith Jarrett) (5:37)
6. 6.My Song (Keith Jarrett) (Interrupted) (0:34)
7. 7.My Song (Keith Jarrett) (solo)

19771023 Keith Jarrett solo

Keith Jarrett (p)
October 23rd 1977, Theatre Royal, Drury Lane, London, UK

19771025 European Quartet

Jan Garbarek (ts, ss) Keith Jarrett (p, perc) Palle Danielsson (b) Jon Christensen dr)
October 25th, 1977, Kongress-Saal im Deutschen Museum,Munich,Germany, 20 Uhr,Dienstag

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 (Jarrett)42:56
2: improvisation > 27:59
3: Country (Keith Jarrett) 4:37
4: encore break 1:48
5: my Song (Keith Jarrett) 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)
November 15th 1977, Berkeley, CA

Jarrett K Quartet (European)
Media: 2 CD-R
Duration:
Sound quality: G

1. Questar (Jarrett)(12 :49)
2. Late Night Willie(Jarrett) (18 :44)
3. Track III (20 :03)
4. The Journey home (Country?)(6 :17)
5. Tabarka (Jarrett) (15 :33)
6. Track VI (17 :30)
7. My Song (Keith Jarrett) (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 (Keith Jarrett)	[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 (Keith Jarrett)	[6:19]
05 'Long As You Know You're Living Yours (Keith Jarrett)	[5:38]

Total time (after speed correction +170cts) 53:01 mins

1978

19780312 Keith Jarrett Solo (RO)

March 12 , 1978 Sunday, March 12, 1978 War Memorial Opera House, San Francisco, California, Unites States of America

1	Part I	35:00
2	Encore (American gospel)	
3	Appalachian Spring (Aaron Copeland)	
4	Part II	

19780313 Keith Jarrett Solo (RO)

March 12 , 1978 Monday, March 13, 1978War Memorial Opera House, San Francisco, California, Unites States of America

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 (Keith Jarrett) (4:54)*
2. *My Song (Keith Jarrett) (4:02)*

Summer 1978 Keith Jarrett solo

Keith Jarrett (p), Berkeley, CA, USA

The city (Berkeley) is not completely certain, but the concert did take place in the San FranciscoBay Area.
Preston H.: "I attended a solo concert in the summer of 1978in Berkeley, CA. or it could have been May, 1980, at Zellerbach Hall.
I'm not sure. It was a long time ago and I don't have any program information but I seem to recall that Jarrett was added on Sunday night immediately after the Berkeley Jazz Festival (although not officially part of the festival itself; 5/22/80 was a Thursday). I remember the crowd was pretty rowdy but it was the best Jarrett solo concert I ever heard, something like a mystical experience in unholy circumstances."

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)

19780800 Keith Jarrett Solo (RO)

August 11,1978 Friday, August 11, 1978 Shelburne Farms, Shelburne, Vermont, United States of America

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

19781119 Keith Jarrett Solo (RO) (BR)

Keith Jarrett (p)
Sunday, November 19, 1978 Adelaide Festival Centre, Adelaide, Australia
Victor P.: He walked out :“ played half the concert. Intermission :“ walked back on : played the other half. Walked off . it was fantastic. Year is uncertain.
Robert B.: “The
concert was in a small venue in the Adelaide Festival Complex that would have held an audience of only 200 or so, nothing but perfect silence – no coughing or photos! (…) He spent most of the time playing in a crouched position off the stool, vocalizing and gesticulating toward the piano with his torso. He played one very long amazing improvisation, then approached the microphone, his fingers drumming its stem, and said “I’ll be back later… to play some more of whatever that was”.”” (this

might be another concert than Victor, maybe in the mid-70s)

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 (Keith Jarrett)	(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 (Keith Jarrett) (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 (Keith Jarrett) [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 (Keith Jarrett) (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

1. Set I 50:26
2. KJ joking 1:37
3. Set II 30:51

1979

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

By John Kelman

While ECM has, in recent years, been in the process of getting some of its older titles back in print through its *Old & New Masters Edition* series of box sets—some, like the music on Norwegian bassist Arild Andersen 's *Green Into Blue—Early Quartets* (2010), seeing release on CD for the first time—the German label has avoided adopting the habit of so many others by steering clear of including previously unissued music from the sessions. Nor has the label fallen into the "remastering" trap; unless additional music is being added to the release—as in the case of pianist Chick Corea and vibraphonist Gary Burton 's *Crystal Silence—The ECM Recordings 1972-79* (2009) box, where *In Concert, Zürich, October 28, 1979* (1980) was finally restored to its full, two-CD length glory—the original mastering is being used and, as was clear with *The CODONA Trilogy* (2009), the label's steadfast attention to production quality from inception in 1969 means there's simply no need to reinvent a perfectly good wheel.

Still, it's great news when the label finds something good in the archives that merits release decades after the fact. Norwegian guitarist Terje Rypdal's classic *Odyssey* (1975)—recently restored to two discs with the (overdue) inclusion of the original 2-LP vinyl album's fourth side, the 24-minute "Rolling Stone"—has been reissued as *Odyssey—In Studio & In Concert* (2012), also including a third CD, *Unfinished Highballs*, from an unearthed 1976 radio broadcast that teams the guitarist's touring band with the Swedish Radio Jazz Group for an entire set of previously unheard Rypdal compositions. That box set has already sold out, with the label in the process of getting another batch pressed, and it's a certainty that, if they've not already prepared for it, the release of pianist Keith Jarrett 's *Sleeper: Tokyo, April 16, 1979* is destined for the same enthusiastic response.

When Jarrett's heralded European Quartet (also known as the Belonging Group)—with saxophonist Jan Garbarek , bassist Palle Danielsson and drummer Jon Christensen —folded in 1979, it left a small but precious discography, in contrast to the pianist's American Quartet which, in addition to two ECM recordings, had a string of eight live and studio releases on Impulse!. Two studio recordings (1974's *Belonging* and 1978's *My Song*) and one live recording (1980's *Nude Ants*) were all fans had until 1989, when the label issued *Personal Mountains*, a stunning single-disc set from the same Japanese tour that is the source for *Sleeper*, and which righted the wrong of *Nude Ants*—a fine performance, to be sure, but marred by a brittle sound not up to the label's usual standards. While the compositions are, for the most part, nothing new to those familiar with *Nude Ants* and *Personal Mountains*, *Sleeper* presents, for the first time, an entire concert from the tour, and absolutely no cross-over with previously released material.

If *Sleeper* accomplishes any single thing, beyond being a stellar performance from a group that has rightfully, in the ensuing years, become legendary— and remains a touchstone for many musicians, young and old, decades after the fact— it's that this two-disc, 107-minute recording is a reminder of just how compelling a composer Jarrett can be. While the pianist considers his nearly 30-year run with his Standards Trio of bassist Gary Peacock and drummer Jack DeJohnette to be composition as well—and rightfully so, in its relentless, in-the- moment reinvention of jazz standards and music from the Great American Songbook—it's a different kind of composition, one which is still predicated on something that has come before rather than putting pen to paper to create a brand new piece of music.

The seven songs on *Sleeper* range from challenging but relatively short-form structures (the relentless "Personal Mountains" and persistently grooving, gospel-tinged "Chant of the Soil") to pieces so intrinsically songlike in nature that it's a surprise they've not been more widely covered (the singable "Innocence" and darkly balladic "Prism"). And if the group's approach to the material is as open-ended as ever—the free-wheeling but thematically folk-centric "Oasis," with its hand percussion and Garbarek's wooden flute, a full ten minutes longer than the version on *Personal Mountains*, while the Latin-esque "New Dance" clocks in almost six minutes *less* than the

nearly 13-minute reading on *Nude Ants*—it's that very freedom that makes *Sleeper* such an essential reminder of Jarrett's compositional acumen and the group's ability to reinvent those songs, each and every night.

The only track making its first appearance with this group is "So Tender." With its more inherently jazz-centric changes, it's no surprise that Jarrett ultimately included it as the only original on *Standards, Vol. 2* (ECM, 1985), from those first 1983 sessions with Peacock and DeJohnette. Here, from its brief solo piano intro to the brighter rhythmic approach taken by Danielsson and Christensen, it's further proof (as if any were needed) of the credentials and credibility of Jarrett's band mates. From early work with artists including pianist Steve Kuhn, saxophonist Lee Konitz and, most notably, composer George Russell , Garbarek, Danielsson and Christensen had plenty of exposure to the American tradition, but the cultural differences that have, in many cases, become considerably more dominant in subsequent years—or, in the case of Garbarek, were coincident with his work in Jarrett's group, recording albums like his duo with pipe organist Kjell Johnsen, *Aftenland* (ECM, 1980), the same year as *Sleeper*'s Japanese tour—are exactly what made this quartet so memorable...and so groundbreaking. This group may not have swung the way Peacock and DeJohnette did and still do, but they *do* swing, nevertheless.

At this point in everyone's career—with Jarrett continuing to divide his time between the Standards Trio and solo performances, Garbarek spending more time touring than recording with pianist Rainer Bruninghaus, bassist Yuri Daniel and drummers ranging from Trilok Gurtu to Manu Katche , Christensen busy with Finnish pianist/harpist Iro Haarla and a new trio with Danish guitarist Jakob Bro and American bassist Thomas Morgan , and Danielsson continuing to work with British pianist John Taylor and drummer Martin France —it's an unlikely dream to see this group reunite.
And, truthfully, a reunion would be a proposition fraught with risk, since the only certainty is that, 33 years after the recording of *Sleeper*, none of these evolutionary players would be interested in replicating the past, even if they were capable of recapturing the chemistry.

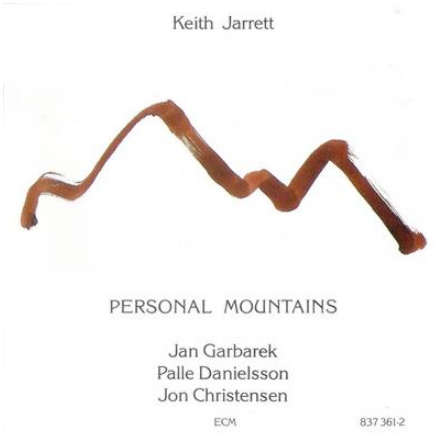
Perhaps it's better, then, to simply have a reminder like *Sleeper*— truly the archival find of the year, along with Rypdal's *Unfinished Highballs*— of a time that once was and can never be again. If Jarrett, Garbarek, Danielsson and Christensen are now in very different places, they remain indelibly marked by the experiences they shared—and the music they made—in this very special and unforgettable group.

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)



Review by Richard S. Ginell [-]

It is very much out of character for the prolific Keith Jarrett and his producer Manfred Eicher to hold anything back, yet they've done it here, releasing these live tapes of Jarrett's European quartet ten years after they were recorded. Presumably, they did it in order not to distract attention from Nude Ants, which was recorded a week after these concerts, but that never stopped them before from just piling on more discs. In any case, these Tokyo recordings were too good to hide; the quartet had reached an interactive creative high around this time, often burning at the rarified level that Nude Ants reached. Jarrett is both lyrically effusive and able to ignite his European colleagues into giving him more swinging support than on earlier sessions. In particular, the title track has a lot of the exploratory fervor of "New Dance" from Nude Ants, and "Late Night Willie" gets down deep into the Jarrett gospel feeling. Jan Garbarek is especially forthright in Tokyo on tenor, while his soprano pierces like a beam of sunlight, and Palle Danielsson (bass) and Jon Christensen (drums) are loose, relaxed, and impeccably recorded. Clearly this is one of the peaks of the European quartet's discography.

Collapse ↑

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"

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."

19790617 Keith Jarrett Solo (RO)

Keith Jarrett (p)
The South Bank Show June 17, 1979 London, United Kingdon

19790621 Keith Jarrett Solo (RO)

Keith Jarrett (p) **Washington 1979**
Thursday, June 21, 1979
[Venue], Washington, District Central, United States of America,
[Name of four day jazz festival]

01 Part I **45:00**

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 (Keith Jarrett)	07:28

07	Never Never Land (Styne -Comden - Green)	06:50
08	encore from the Lausanne concert (July 12, 1973)	08:40

19790829 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Wednesday, August 29, 1979 Salle Wilfrid Pelletier, Montreal, Canada

01	Part I	45:00

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 (BR)

Avery Fisher Hall, Lincoln Center, New York, NY, USA,
December 1980.

19800000 Keith Jarrett Solo (pa) (fl+++)

Keith Jarrett (p)
Koncertsalen I Tivoli ,Copenhagen,Denmark

1	Part I	46:56

19800000 Keith Jarrett Solo (PA) (fl +++)

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 □" no one dared say anything. He then played wonderfully.
□ Kenneth K.: □It was a □˜birthday celebration□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□˜Happy Birthday.□ This is the only time he ever performed live on a clavichord, and it took the audience a awhile to comprehend the sight and sound of this peculiar instrument. A reviewof the concert described the audience reaction as ecstatic.□□

19810411 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Saturday, April 11, 1981 [Venue], San Francisco, California, United States of America

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 (Keith Jarrett)	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 conse-

quence, 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 (Keith Jarrett) (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

19810906 Keith Jarrett Solo

Keith Jarrett (p)
Sunday, September 6, 1981 Marin Veterans Auditorium, San Rafael, California, United States of America

19810909 Keith Jarrett Solo

Keith Jarrett (p)
September 9th 1981, Civic Auditorium, Portland, OR

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'"

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"

19811023 Keith Jarrett Solo

Keith Jarrett (p)
October 23rd 1981, Fox Theatre, San Diego, CA, 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 (Keith Jarrett) (4:24)*
3. *Heartland (4:30)*
4. *Interview (6:37)*

19811211 Keith Jarrett Solo

Keith Jarrett (p)
Avery Fisher Hall, Lincoln Center, New York, NY, USA

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

1982

19820111 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Monday, January 11, 1982
Salle Wilfried Pelletier, Montreal, Quebec, Canada

19820114 Keith Jarrett Solo

Keith Jarrett (p)
January 14th 1982, Salle Louis-Fréchette, Grand Théâtre de Québec, QC, Canada

19820306 11 Keith Jarrett Solo (RO)

Keith Jarrett (p)
March 6th 1982 (unk venue) and March 11th , Dallas Brooks Hall, Melbourne, Australia

19820313 Keith Jarrett Solo

Keith Jarrett (p)
March 13th 1982, Sydney, Australia

19820315 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Monday, March 15, 1982
Auckland Town Hall, Auckland, New Zealand

19820317 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Wednesday, March 17, 1982
Christchurch Town Hall, Christchurch, New Zealand

19820318 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Thursday, March 18, 1982
Wellington Town Hall, Wellington, New Zealand

19820321 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Sunday, March 21, 1982
Auckland Town Hall, Auckland, New Zealand

19820400 Keith Jarrett Solo

Keith Jarrett (p)
April 1982, War Memorial Opera House, San Francisco, CA

Keith Jarrett read several poems from Rumi.

1 Part I
2 Part II
3 Part III

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.: □Peggy 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. *Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (6:17)*
4. *Blues (6:49)*
5. *All The Things You Are (J. Kern – O. Hammerstein) (6:35)*
6. *Meaning Of The Blues (B. Troup – L. Worth) (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 (J. Kern – L. Robin)	*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: Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (5:14)

19821208 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Wednesday, December 8, 1982
Macky Auditorium, University of Colorado Boulder, Boulder, Colorado, USA

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. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (5.17)

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

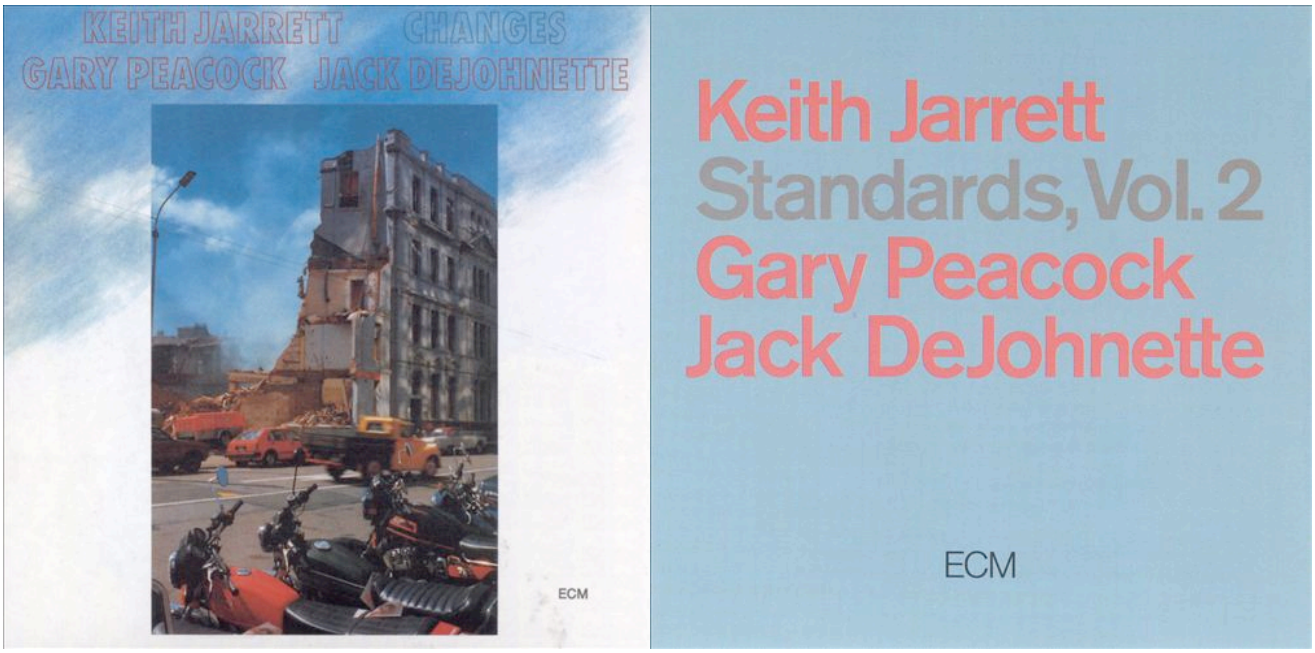
1-5: Keith Jarrett - Standards, Vol. 1 (ECM (G) 1255)
6-11: Keith Jarrett - Standards, Vol. 2 (ECM (G) 1289)

Review by Scott Yanow

In January of 1983, Keith Jarrett returned to the trio format and his collaboration with bassist Gary Peacock and drummer Jack DeJohnette resulted in three albums. The first release finds the trio digging into five standards with "God Bless the Child" being dragged out (although not unmercifully) for 15 minutes. The performances, which usually do not swing in a conventional sense, do have a momentum of their own. Jarrett is generous in allocating solo space to Peacock and it is obvious that the three musicians were listening very closely to each other.

this second volume of Standards gets the edge over the first due to its slightly more challenging material. Jarrett, who has often taken himself a bit too seriously, is surprisingly playful at times in this format. In addition to Jarrett's "So Tender," there are such superior songs explored on this date as Alec Wilder's "Moon and Sand," "If I Should Lose You" and "I Fall in Love Too Easily." Bassist Gary Peacock and drummer Jack DeJohnette listen closely to Jarrett and no matter what direction the pianist turns, they are already there waiting for him.

12-14: Keith Jarrett - Changes (ECM (G) 1276)



19830411 Keith Jarrett Solo (BR)

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…"

19830522 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Sunday, May 22, 1983
Memorial Auditorium, Stanford University, San Francisco, California, USA

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 (S. Cahn – J. Styne) (4:18) [end missing]*

19830704 Keith Jarrett Solo (DI) (fl+++)

Keith Jarrett (p)
July 4th 1983, Palais des Congrès, Paris, France

1. Part I (47:53) (Starts in progress – end missing)
2. Part II (35:48)
3. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (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. *Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (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: Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) 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	.Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)	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. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)	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

2nd set

Keith Jarrett - Steinway grand piano
Gary Peacock - bass
Jack DeJohnette - drums

01 Ballad of the Sad Young Man(wolf-landesman) 10:01 (Cuts in on first notes)
02 You And The Night And The Music (Schwartz-Dietz) 12:14
03 Rider (Keith Jarrett) 9:48
04 The Old Country (Nat Adderley, Curtis Lewis) 8:17
05 title 7:25
06In Love In Vain (J. Kern – L. Robin)9:32
07 God Bless' The Child (A. Herzog – B. Holiday)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

19831012 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Wednesday, October 12, 1983
Schauspielhaus, Zurich, Switzerland

Set list (according critique)
1 Part I 45:00
2 Part II 30:00
3 Encore I
4 Encore II
5 Encore III

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 Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (5.24)
3 I Wish I Knew (Taylor- Lamb) (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 (Taylor- Lamb) (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.: □Stravinsky Piano Concerto□□.

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	Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (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.: □Mozart 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 □ Konzert 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): □Bei 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: □Klavierkonzert Op. 38□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.: all 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 (S. Cahn – J. Styne) (12.29)
2. So Tender (Love Should Be) (Keith jarrett)(14.37)
3. Rider (10.28)

19840000 Keith Jarrett

Keith Jarrett (p)
1984, Sidney, Australia

1985

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 (Taylor- Lamb)	12:29
2	If I Should Lose You (R. Rainger – L. Robin)	14:37
3	Late Lament (Paul Desmond)	10:28
4	Rider (Keith Jarrett)	17:01
5	It's Easy To Remember (Rodgers - Hart)	8:49
6	So Tender (Love Should Be) (Keith jarrett)	9:18
7	Prism (Keith Jarrett)	11:11
8	Stella By Starlight (N. Washington – V. Young)	13:53
9	God Bless' The Child (Holiday –Herzog)	7:47

1-9: Keith Jarrett - Standards (VideoArts Music (J))

1	I Wish I Knew (Taylor- Lamb)	
2	If I Should Lose You (R. Rainger–L. Robin)	
	/ Late Lament (Paul Desmond) (at 8:25)	19:43
4	Rider (Keith Jarrett)	14:04
5	It's Easy To Remember (Rodgers - Hart)	7:18
6	So Tender (Love Should Be) (Keith jarrett)	
7	Prism (Keith Jarrett)	15:15
8	Stella By Starlight (N. Washington – V. Young)	10:41
9	God Bless' The Child (Holiday - Herzog)	16:52
10	Encore - Delaunay's Dilemma (John Lewis)	

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 WhatTime It Was*(Rodgers -Hart) *(9:42) [music starts abruptly at 0:09]*
2. *I Wish I Knew (Taylor- Lamb) (8:12)*
3. *If I Should Lose You (R. Rainger – L. Robin)(10:22)*
4. *I Fall In Love Too Easily (S. Cahn – J. Styne) (7:48)*
5. *God Bless' The Child (A. Herzog – B. Holiday)(14:05) [fade out/in at 8:45]*
6. *Applause (0:15)*
7. *Last Night When We Were Young (Arlen – Harburg) (6:36) [cut at 6:13 during bass tuning]*
8. *The Wrong Blues (9:34)*
9. *All The Things You Are (J. Kern – O. Hammerstein) (9:25)*
10. *It's Easy To Remember (Rodgers-Hart)(6:11)*
11. *Delaunay's Dilemma(John Lewis) (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 (N. Washington – V. Young)*	*(11:23)*
3.	*The Wrong Blues*	*(8:10)*
4.	*Falling In Love With Love (R. Rodgers – L. Hart)*	*(8:48)*
5.	*I Wish I Knew (Taylor- Lamb)*	*(13:54)*
6.	*Bass tuning*	*(0:21)*
7.	*It's Easy To Remember (Rodgers-Hart)*	*(9:27)*
8.	*Rider (Keith Jarrett)*	*(13:28)*
9.	*Too Young To Go Steady (H. Adamson – J. McHugh)*	*(10:12)*
10.	*The Way You Look Tonight (D. Fields – J. Kern)*	*(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 (R. Rainger – L. Robin)(8:57) [a few seconds missing at the beginning]*
2. *Old Folks (W. Robinson – D.L. Hill) (12:05)*
3. *Too Young To Go Steady (H. Adamson – J. McHugh) (12:51)*
4. *I Fall In Love Too Easily (S. Cahn – J. Styne) (6:06)*
5. *Rider(Keith Jarrett) (12:25) [fade out/in during music at 6:05]*
6. *I Should Care(Stordhal – Weston - Cahn) (16:15)*
7. *Woody' n'You(Dizzy Gillespie) (12:09)*
8. *If I Should Lose You (R. Rainger – L. Robin) (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 (R. Rodgers – L. Hart) (10:25)
2. Old Folks (W. Robinson – D.L. Hill) (11:53)
3. I didn't know what time it was (Rodgers -Hart) (10:02)
4. In Your Own Sweet Way (D. Brubeck) (19:20)

Disc II

1. Late Lament (Paul Desmond) (11:52)
2. The Old Country (Nat Adderley, Curtis Lewis) (11:57)
3. Straight, No Chaser (Monk) (8:51)
4. I Should Care(Stordhal - Weston - Cahn) (7:21)
5. God Bless' The Child (A. Herzog – B. Holiday) (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* (Rodgers -Hart) *(b) / My Shi*(Ira Gershwin / Kurt Weill) *p (27:37)*
2. *God Bless' The Child (A. Herzog – B. Holiday)(16:52)*
3. *So Tender (Love Should Be) (Keith jarrett)(12:00)*
4. *Late Lament (Paul Desmond)(10:26)*
5. *Falling In Love With Love (R. Rodgers – L. Hart)(7:07)*
6. *I Wish I Knew (Taylor- Lamb) (10:23)*
7. *You And The Night And The Music (Schwartz-Dietz) (8:21) [fade out/in during music at 4:13]*
8. *The Way You Look Tonight (D. Fields – J. Kern)(6:41)*
9. *Old Folks (W. Robinson – D.L. Hill)(10:59)*

1. I Didn't Know What Time It Was (Rodgers -Hart) (b) / My Ship (Ira Gershwin / Kurt Weill)	31:37
2. God Bless' The Child (A. Herzog – B. Holiday)	16:39
3. So Tender (Love Should Be) (Keith jarrett)	11:45 >
4. Late Lament (Paul Desmond)	10:16
5. Falling In Love With Love (R. Rodgers – L. Hart)	07:00
6. It's Easy To Remember (Rodgers - Hart)	6:05
8. I Wish I Knew (Taylor- Lamb)	10:22
9. You And The Night And The Music (Schwartz-Dietz)	8:18 [fade out/in during music at 4:13]
10 The Way You Look Tonight (D. Fields – J. Kern)	6:24
11. Old Folks (W. Robinson – D.L. Hill)	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 (H. Arlen – J. Mercer	10.34
2	Skylark (H. Carmichael – J. Mercer)	9.32
3	You And The Night And The Music (Schwartz-Dietz)	17.59
4	track 4	6.42
5	In Your Own Sweet Way (D. Brubeck)/ Extension	23.24
6	Golden Earrings (Victor Young)	10.29
7	My Ship (Ira Gershwin / Kurt Weill)	11.32
8	The Meaning Of The Blues (B. Troup – L. Worth) [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 (Churchill-Morey)
2. Nancy with the laughing face (Heusen – Silvers)
3. Meaning of the blues (B. Troup – L. Worth)
4. Fascinating rhythm (Gershwin)
5. Skylark (H. Carmichael – J. Mercer)
6. Golden Earrings (Victor Young)
7. God Bless The Child(Holiday - Herzog)
8. If I should lose you (Ralph Rainger)
9. I Wish I Knew (Taylor- Lamb)
10. Ballad of the Sad Young Man(wolf-landesman) /Extension
11. Track XI
12. Track XII
13. Late Lament (Paul Desmond)
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 (Churchill-Morey)(9:53)
2. Fascinating Rhythm (Gershwin) (10.18)
3. Meaning Of The Blues (B. Troup – L. Worth) (10:54)
4. Skylark (H. Carmichael – J. Mercer)(6:30)
5. Golden Earrings(Victor Young) (8:56)
6. God Bless' The Child (A. Herzog – B. Holiday)(15:54)
7. I Wish I Knew (Taylor- Lamb) (7:49)
8. So Tender (Love Should Be) (Keith jarrett)(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 (R. Rodgers – L. Hart)(7:52) [a few seconds missing at the beginning]*
2. *Someday My Prince Will Come (Churchill-Morey)(8:12)*
3. *Late Lament (Paul Desmond)(7:38)*
4. *Rider(Jarrett) (10:11)*
5. *You And The Night And The Music (Schwartz-Dietz) (11:41)*
6. *I Wish I Knew (Taylor- Lamb) (6:56)*
7. *Stella By Starlight (N. Washington – V. Young)(9:48)*
8. *Skylark (H. Carmichael – J. Mercer)(6:21)*
9. *I Fall In Love Too Easily (S. Cahn – J. Styne) (6:00)*
10. *God Bless' The Child (A. Herzog – B. Holiday)(15:00)*
11. *Delaunay's Dilemma (John Lewis)(7:46)*
12. *It's Easy To Remember (Rodgers-Hart)(4:55) [presenter's voice over applause from 4:38 to the end of the track]*
13. *If I Should Lose You*(Ralph Rainger) *(23:04)*

01.Falling In Love With Love (R. Rodgers – L. Hart)(6:09)
02.Someday My Prince Will Come (Churchill-Morey)(8:13)
03.Late Lament (Paul Desmond)(7:45)
04.Rider (Jarrett) (10:19)
05.You And The Night And The Music (Schwartz-Dietz) ? (11:36)
06.I Wish I Knew (Taylor- Lamb) (6:48)
07.Stella By Starlight (N. Washington – V. Young)(9:56)
08.Skylark (H. Carmichael – J. Mercer)(6:26)
09.I Fall In Love Too Easily (S. Cahn – J. Styne) (6:02)
10.If I should lose you (Ralph Rainger) (22:41)
11.God Bless' The Child (A. Herzog – B. Holiday)(15:17)
12.Delaunay's Dilemma (John Lewis) [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 (N. Washington – V. Young)(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 (Schwartz-Dietz) (5:35) [presenter's voice over applause from 5:33 to the end of the track]*
4. *Two Degrees East, Three Degrees West(John Lewis) (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 (J. Kern – O. Hammerstein) (7:01)*
7. *Instruments tuning (0:54)*
8. *Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(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.
2.[Piano tuning]
3.Georgia On My Mind (Carmichael -Gorrell)
4.[Applause]
5.Lament (J.J. Johnson) / Falling In Love With Love (R. Rodgers – L. Hart)
6.[Applause]
7.Encore I: Two Degrees East, Three Degrees West (Lewis)
8.[Applause / Presenter's voice]
9.Encore II: The Meaning Of The Blues (B. Troup – L. Worth)*

*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(wolf-landesman)
2.	I Should Care (Stordhal - Weston - Cahn)
3.	Two Degrees East, Three Degrees West (Lewis)
4.	Late Lament (Paul Desmond)
5.	The Way You Look Tonight
6.	Everything Happens To Me (M. Dennis – T. Adair)
7.	I Wish I Knew (Taylor- Lamb)
8.	Free Piece
9.	Georgia On My Mind
10	Lament (J.J. Johnson)

19851103 Keith Jarrett Trio (PA)

Barcelona,Catalunya,Espana DVD

1. Ballad of the Sad Young Men/Extension (10:44)
2. I Should Care(Stordhal - Weston - Cahn)(9:46)
3. Franky and Johnny (9:21)
4. Late Lament (Paul Desmond)(13:55)
5. The Way You Look Tonight (D. Fields – J. Kern)(8:56) [cut at 0:01]
6. Everything Happens To Me (M. Dennis – T. Adair) (10:56)
7. I Wish I Knew (Taylor- Lamb) /Extension (28:24)
8. Georgia On My Mind (Carmichael -Gorrell)(6:44) [end missing]

19851105 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
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 (Nat Adderley, Curtis Lewis) (17:48)*
2. *God Bless' The Child (A. Herzog – B. Holiday)(9:43) [a few seconds missing at the beginning, end missing]*
3. *What Is This Thing Called Love (Porter)(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 (A. Wrubel – H. Magidson)(9:40)*
6. *Old Folks (W. Robinson – D.L. Hill)(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 (S. Cahn – J. Styne) (11:05)
02. ? (5:35)
03. Rider(Keith Jarrett) (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 (Churchill-Morey)(9:17) [a few seconds missing at the beginning]*
2. *If I Should Lose You (R. Rainger – L. Robin)(16:26)*
3. *Late Lament (Paul Desmond)(11:01)*
4. *Track 4 (5:21) [beginning missing]*
5. *Bass tuning (0:25)*
6. *It's Easy To Remember (Rodgers-Hart)(5:30)*
7. *In Your Own Sweet Way (D. Brubeck)(12:20)*
8. *I Wish I Knew (Taylor- Lamb) (14:36)*
9. *All The Things You Are (J. Kern – O. Hammerstein) (9:03)*
10. *Georgia On My Mind (Carmichael -Gorrell)(9:54)*
11. *My Funny Valentine (R. Rodgers – L. Hart)(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 (N. Washington – V. Young)(11:44)
3. Unknown title (09:01)
4. My Ship(Ira Gershwin / Kurt Weill) (07:35)
5. You And The Night And The Music (Schwartz-Dietz) (15:02)

Disc II / Set II

1.[Applause > Instruments tuning] (00:45)
2. Golden Earrings (Victor Young) (06:11)
3. Lament (J.J. Johnson) (09:27)
4. Straight, No Chaser (Monk) (13:34)
5. I Remember Clifford (Benny Golson)(07:28)
6. Encore: God Bless' The Child (A. Herzog – B. Holiday)(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 (D. Brubeck)(10:21)*
2. *It's Easy To Remember (Rodgers-Hart)(9:55)*
3. *Track 3 (10:48)*
4. *I Didn't Know What Time It Was*(Rodgers -Hart) */ My Ship*(Ira Gershwin / Kurt Weill) *(9:00)*
5. *Golden Earrings (Victor Young) (9:09)*
6. *Someday My Prince Will Come (Churchill-Morey)(12:00)*
7. *Meaning Of The Blues (B. Troup – L. Worth) (9:16)*
8. *All The Things You Are (J. Kern – O. Hammerstein) (8:56)*
9. *Two Degrees East, Three Degrees West(John Lewis) (8:21) [a few seconds missing at the beginning?]*
10. *I Remember Clifford (Benny Golson)(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 (R. Rodgers – L. Hart)(11:23)*
2. *Old Folks (W. Robinson – D.L. Hill)(10:35)*
3. *All The Things That I Love (26:34)*
4. *I Fall In Love Too Easily (S. Cahn – J. Styne) (6:51) [beginning missing]*
5. *Straight no chaser (Thelonius Monk)(9:34)*

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 (R. Rodgers – L. Hart)(12:31)*
2. *Someday My Prince Will Come (Churchill-Morey)(8:10)*
3. *The Song Is You (J. Kern – O. Hammerstein) (9:42)*
4. *Things Ain't What They Used To Be (Duke Ellington) (10:53)*
5. *Bass tuning (0:51)*
6. *When I Fall In Love (V. Young – E. Heyman)(7:48)*
7. *I Should Care(Stordhal - Weston - Cahn)(8:31)*
8. *I Wish I Knew (Taylor- Lamb) (12:25)*
9. *Applause (0:15)*
10. *You And The Night And The Music (Schwartz-Dietz) (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

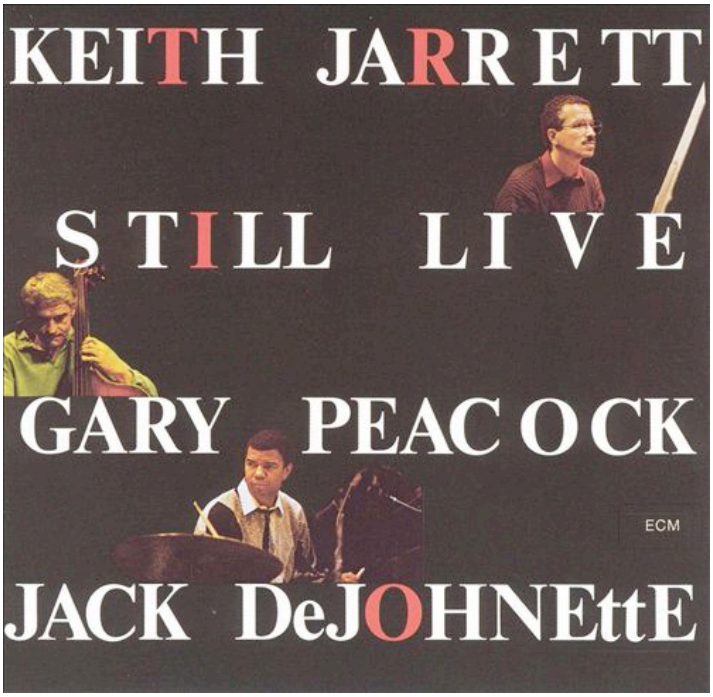
Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 13th 1986, Philharmonie,gasteig,, Munich, Germany

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)

Review by Richard S. Ginell

Once Keith Jarrett gets into a concept, he likes to keep those tapes rolling. This two-disc live outpouring from a Standards Trio gig at Munich's Philharmonic Hall was the biggest offering from this group up to that time (it wouldn't hold that distinction for long) -- and once again, Jarrett treats his brace of pop and jazz standards with unpredictable, often eloquently melodic and structural originality. To cite a pair of highlights: "Autumn Leaves" always seems to bring out an endless flow of invention from Jarrett, and "The Song Is You" gets off to a rollicking start and maintains a nearly relentless energy level for 17 minutes, closing with a Spanish vamp. Again, the rapport with his onetime jazz-rock associate, drummer Jack DeJohnette, and bassist Gary Peacock is total; DeJohnette's mastery of shifting cymbal patterns while maintaining the pulse acts on the trio like a loose tether made of carbon steel. There is a considerable amount of Jarrett vocalizing, though; sometimes he sounds like a tortured animal



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 (Nat Adderley, Curtis Lewis) (10:18)*
2. *Georgia On My Mind (Carmichael -Gorrell)(9:20)*
3. *Someday My Prince Will Come (Churchill-Morey)(6:33)*
4. *St. Thomas (Trad.)(4:14) [end missing]*
5. *The Song Is You (J. Kern – O. Hammerstein) (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 (R. Rodgers – L. Hart)(9:10)*
3. *Old Folks (W. Robinson – D.L. Hill)(14:50)*
4. *I Didn't Know What Time It Was*(Rodgers -Hart) *(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 (Paul Desmond)(10:17)*
9. *Things Ain't What They Used To Be (Duke Ellington) (7:56)*
10. *When I Fall In Love (V. Young – E. Heyman)(9:29)*
11. *St. Thomas (Trad.)(7:01) [fade out/in during applause at 6:34]*
12. *I Remember Clifford (Benny Golson)(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 (J. Kern – O. Hammerstein) (6:26)*
2. *Things Ain't What They Used To Be (Duke Ellington) (9:52)*
3. *The Masquerade Is Over (A. Wrubel – H. Magidson)(9:01)*
4. *Stella By Starlight (N. Washington – V. Young)(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 (V. Young – E. Heyman)(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 (J.Kozma – J.Mercer – J.Prevert)(5:35) [end missing]*
7. *Georgia On My Mind (Carmichael -Gorrell)(7:57)*
8. *Straight no chaser (Thelonius Monk)(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 (R. Rodgers – L. Hart)(12:35)
2. The Song Is You (J. Kern – O. Hammerstein) (7:08)
3. Stella By Starlight (N. Washington – V. Young)(8:15)
4. When I Fall In Love (V. Young – E. Heyman)(8:18)
5. When I Fall In Love (V. Young – E. Heyman)(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 (J.Kozma – J.Mercer – J.Prevert)(7:44)
9. The Masquarade Is Over (10:03) Source A
10. My Funny Valentine (R. Rodgers – L. Hart)(12:11)
11. When I Fall In Love (V. Young – E. Heyman)(7:15)
12. Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(7:00) Source B
13. Georgia On My Mind (Carmichael -Gorrell)(7:55)
14. Straight, No Chaser (Monk) (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 (J. Kern – O. Hammerstein) (6:49)*
2. *My Funny Valentine (R. Rodgers – L. Hart)(8:28)*
3. *It's Easy To Remember (Rodgers-Hart)(8:22) [presenter's voice over applause from 8:13 to the end of the track]*

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 (Paul Desmond)	7.05
3	The Meaning Of The Blues (B. Troup – L. Worth)	7.51
4	You And The Night And The Music (Schwartz-Dietz)	9.29
5	I Remember Clifford(Golson)	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(DePaul – Raye)
2	With A Song In My Heart (Rodgers-Hart)
3	When You Wish Upon A Star (Harline –Washington)
4	All Of You (Porter) (Porter)
5	Blame It On My Youth (Levant – Heyman)
6	Love Letters (Heyman – Young)
7	Georgia On My Mind (Carmichael – Gorrell)
8	You And The Night And The Music (Schwartz-Dietz)
9	When I Fall In Love (E. Heyman-V. Young)
10	On Green Dolphin Street (B. Kaper – N. Washington)
11	Woody'n You (Dizzy Gillespie)

1-11: Keith Jarrett - Standards, II (VideoArts Music (J))

1. *Young And Foolish (Hague – Horwitt)(8:43)*

1987

19870200 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)

19870327 Keith Jarrett Solo

Keith Jarrett (p)
March 27, 1987 Avery Fisher Hall, Lincoln Center, New York, NY, USA
-
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.

19870405 Keith Jarrett Solo

Keith Jarrett (p)
April 5th 1987, Davies Symphony Hall, San Francisco, CA

Preston H.: “The concert was titled “Serious Drinking and Inner Vigilance: a Program of Solo Piano Improvisations for Hard Listening.” It was the first time I heard several short improvisations as opposed to two long, uninterrupted sets. The program includes a short essay by Jarrett, really a rambling monologue, but wonderful nonetheless.”

19870411 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)

Review by Richard S. Ginell

This live solo piano concert at Tokyo's Suntory Hall is not a solo concert in the usual freewheeling Jarrett sense. Rather, it sounds like a formal recital of individual compositions, each followed by applause (unlike the improvised concerts where applause only comes at the end of a set). Keith is often in an introspective, even dark mood, with deep growling in the lower bass regions in the closing minutes of "Opening." Yet he can also be quietly affirmative and devotional, always the musician/virtuoso who doesn't flash his technique for its own sake. Of the eight tracks, only "Fire Dance" has some of the jazzy verve associated with the solo concerts. The Jarrett devotee will want this; others should use caution.



19870411 14 Keith Jarrett Solo (BR)

Keith Jarrett (p) April 11 14 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.

19870414 Keith Jarrett Solo

Keith Jarrett (p)
April 14th 1987, Suntory Hall, Tokyo, Japan

1	The Night We Called It A Day (Dennis – Adair)	7.50
2	I Love You (Cole Porter)	5.24
3	Things Ain't What They Used To Be(Ellington)	9.14
4	Sound	7.53
5	I Loves You, Porgy (Gershwin)	5.35
6	There Is No Greater Love (Jones – Symes)	5.46
7	'Round Midnight (Monk -Williams - Hanighen)	7.13
8	Solar(Chuck Wayne)	7.55
9	Then I'll Be Tired Of You (Yip Harburg, Arthur Schwartz)	7.49
10	*Sweet And Lovely(Arnheim , Daniels , Tobias)*	4.30
11	The Wind (R. Freeman – J. Gladstone)	9.32
12	Do Nothin' Till You Hear From Me?(Ellington –Russell)	7.45
13	I Got It Bad And That Ain't Good	4.45
14	Summertime(Gershwin-DuBose-Gershwin)	6.02

1-14: [2 CD] Keith Jarrett - Solo Tokyo 1987

19870626 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 26th 1987, Place des Arts, Montréal, QC, Canada

19871003 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 3rd 1987, Ruth Eckerd Hall, Clearwater, FL

19871008 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 8th 1987, Vanderbilt University, Nashville, TN

19871009 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.

19871011 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.

19871012 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.

19871014 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.

Review by Richard S. Ginell

One of only a handful of Keith Jarrett "Standards" Trio records without a standard within earshot, this is a triumph, for Jarrett has successfully brought the organically evolving patterns of his solo concerts into the group format. Each of the first three selections is built upon a constant revolving ostinato, and each evolves from one stage to the next like a Jarrett solo piano improvisation. "Dancing" has a swaying Latin beat in the percussion and bass; "Endless" is full of lyrical invention at a slower tempo; "Lifeline" is catchy and hypnotic; and the fourth number, "Ecstasy," grows out of "Lifeline," closing the album perhaps inevitably with a drawn-out, peaceful piano tremolo. Bassist Gary Peacock and drummer Jack DeJohnette are clearly listening hard, going with the flow. The recordings were taken from four separate concerts in Denver, Dallas, Lexington, KY., and Houston. Jarrett may spout off about society's self-centered soullessness in his querulous liner notes, but he and his trio have clearly backed his words by example, pulling off a genuine collective musical experience.


KEITH JARRETT
CHANGELESS
GARY PEACOCK
JACK DEJOHNETTE
ECM

19871016 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Zellerbach Hall, UC Berkeley, Berkeley, CA, USA

19871019 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Northwestern University, Chicago, IL, USA

19871021 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Flynn Theater, Burlington, VT, USA

19871023 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Avery Fisher Hall, Lincoln Center, New York, NY, USA

19871025 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Roy Thomson Hall, Toronto, OT, Canada

19871027 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Orchestra Hall, Minneapolis, MN, USA

19871029 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Eastman Theater, Rochester, NY, USA

19871000 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 1987, Canada

19871101 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 1st 1987, Ann Arbor, MI

19870000 Keith Jarrett Solo

Keith Jarrett (p) (???)
1987, Barcelona, Spain

1988

19880407-24 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.

19880407 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 4th – 7th 1988, Japan

19880407 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kanagawa Kenmin Hall, Yokohama, Japan

19880409 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
City Culture Hall, Hadano, Japan

19880411 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Citizen's Hall, Sapporo, Japan

19880413 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
City Cultural Center, Koriyama, Japan

19880415 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Tokyo, Japan

19880417 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Civic Hall, Fukuoka, Japan

19880419 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Hiroshima, Japan

19880421 Keith Jarrett Trio (pa)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosoinenkin Kaikan,Shinjyuku,Tokyo

1 Improvisation (25:18)

19880422 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Tokyo, Japan

19880424 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Festival Hall, Osaka

1988052122 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□□

19880623 Keith Jarrett Solo

Keith Jarrett (p)
June 23rd 1988, Palermo, Italy

19880624 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Atatürk Kültür Merkezi, Istanbul, Turkey
(Istanbul International Jazz Festival)

198809 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.

19881017 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)*

19881022 Keith Jarrett Solo (BR)

Keith Jarrett (p) Brussels, Belgium

19881024 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 Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (06:30)

FM recording (mono)

19881111 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. *Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (5:58) [a few seconds missing at the beginning]*
4. *Blues (2:07) [end missing*

1989

19890110-12 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)

19890113 Keith Jarrett Solo

Keith Jarrett (harpsichord)
January 13th 1989, Japan

Yatsugatake Kohgen Ongakudoh, Nagano, Japan

19890114 Keith Jarrett Solo

Keith Jarrett (harpsichord)
January 14th 1989, Japan

Yatsugatake Kohgen Ongakudoh, Nagano, Japan

19890117-21 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.

19890119 Keith Jarrett Solo (BR)

Keith Jarrett (p)
January 17th – 21st (?) 1989, 5th Tokyo Music Joy**,** Japan

19890120 Keith Jarrett Solo (BR)

Keith Jarrett (p)

January 17th – 21st (?) 1989, 5th Tokyo Music Joy**,** Japan

19890225 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."

19890320 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.

19890322 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.

19890325 Keith Jarrett Solo (BR) (fl+++)

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] (2 different sources ?)*
3. *Part II (28:33)*
4. *Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (7:23)*
5. *All The Things You Are (J. Kern – O. Hammerstein) (3:28)*
6. *Blues (4:09) [a few seconds missing at the beginning]*

1989040500 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.

19890514 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 16th 1989, Teatro Dom Castro Alves, Salvador,, Brazil

19890516 Keith Jarrett trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Teatro Dom Pedro, Rio de Janeiro, Brazil

19890517 Keith Jarrett trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Teatro Dom Pedro, Rio de Janeiro, Brazil

19890519 Keith Jarrett trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Anhembi, Sao Paulo, Brazil

19890700 Keith Jarrett Solo

Keith Jarrett (p)
July 1989, Montréal Jazz Festival Place des Arts, Montréal, QC, Canada

19890722 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 (Cole Porter) (3:42)
5. Someone To Watch Over Me (8:10)
6. Everything Happens To Me (M. Dennis – T. Adair) (6:58)
7. The Wind (R. Freeman – J. Gladstone) (8:13)
8. I Should Care(Stordhal - Weston - Cahn)(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(Arnheim , Daniels , Tobias)*** *(5:44)*
13. Things Ain't What They Used To Be (Duke Ellington) (6:18)
14. Solar(Chuck Wayne) (5:45)
15. Unknown Ballad (2:30)
16. A Nightingale Sang in Berkeley Square (7:06)
17. I'm A Fool To Want You (Wolf – Herron - Sinatra)(3:43)
18. Summertime(Gershwin-DuBoseGershwin) (10:23)
19. Smiling pause (0:34)
20. Round Midnight (Monk -Williams - Hanighen) (6:59)
*21. Stormy Weather****(Arlen –Koelher)*** *(4:47)*
22. Round Midnight (Monk -Williams - Hanighen)(6:29)
Keith Jarrett: solo piano

Audience recording

.

19890727-28 Keith Jarrett Solo

Keith Jarrett (p)
July 27th or 28th 1989, Musikland Niedersachsen, Uelzen, Germany

19890700 Keith Jarrett Solo

Keith Jarrett (p)
Summer 1989, Paris Jazz Festival, Paris, France

19890912 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

19891001 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 1st 1989, Palais des Beaux-Arts, Brussels, Belgium

19891003 Keith Jarrett Trio (BR) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 3rd 1989, Berwaldhallen, Stockholm, Sweden

1-10: [2 CD] Keith Jarrett Trio – Stockholm 1989

1. *Lover Man (Davis – Ramirez – Sherman)(13:01)*
2. *The Way You Look Tonight (D. Fields – J. Kern)(9:08)*
3. *Ballad Of The Sad Young Men (Wolf – Landesman)(7:08)*
4. *My Man's Gone Now (15:53)*
5. *When I Fall In Love (V. Young – E. Heyman)(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 (J. Kern – O. Hammerstein) (12:48)*
8. *I Fall In Love Too Easily (S. Cahn – J. Styne) (8:35)*
9. *Sweet And Lovely(Arnheim , Daniels , Tobias) (10:35)*
10. *Solar(Chuck Wayne) (12:59) FADES OUT TO RADIO ANNOUNCER DURING DRUMS SOLO*

19891005 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Koncertsalen i Tivoli, Copenhagen, Denmark

19891007 Keith Jarrett Trio +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 7th 1989, Konserthuset, Oslo, Norway

1	All Of You (Porter) (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

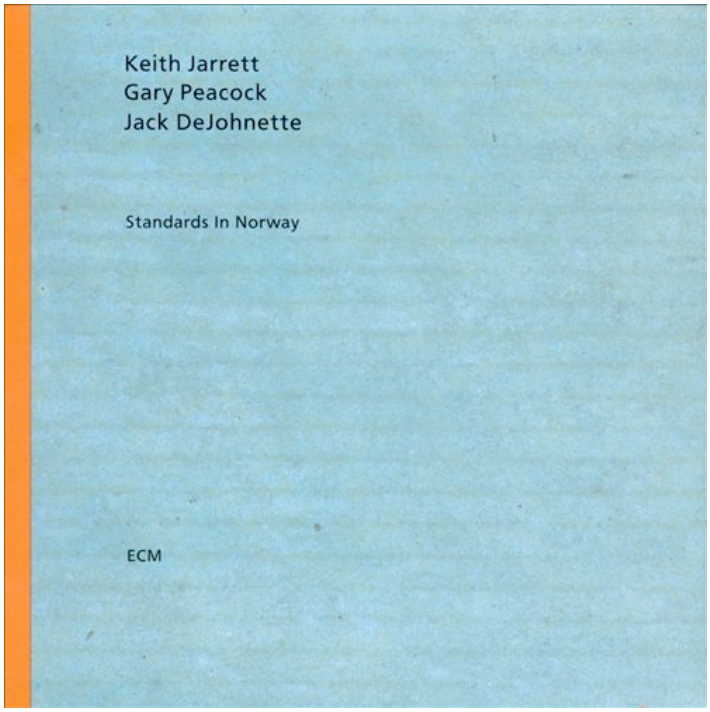
1-8: Keith Jarrett - Standards In Norway (ECM (G) 1542)

1. *Lover Man (Davis – Ramirez – Sherman)(13:49)*
2. *You Don't Know What Love Is (Rodgers – Hart)(7:08)*
3. *Smoke Gets in Your Eyes (Kern – Harbach) (1:15) [beginning missing]*
4. *U Dance(Jarrett) (9:49)*
5. *Summer Night (A. Dubin – H. Warren)(6:20)*

AUDIENCE RECORDING. PROBABLY SECOND SET AND ENCORE. THE SONGS ON ECM RELEASE MUST BE FROM 1ST SET…

Review by Scott Yanow

Keith Jarrett has recorded quite a few albums with his "Standards Trio," which also features bassist Gary Peacock and drummer Jack DeJohnette, and virtually all of their releases are enjoyable. The music that they create is in some ways an update of the type of interplay that took place between Bill Evans and his sidemen, where all three musicians often act as equals (although Jarrett, like Evans, has most of the solo space). An uptempo "Love Is a Many-Splendored Thing" is a surprising highpoint of this disc but also quite memorable are " All Of You (Porter)," "Old Folks" and "How About You?"; none of the eight performances from the concert appearance are throwaways. Jarrett's vocal sounds are more restrained than usual while his piano playing is in peak form.



19891009 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Royal Festival Hall, London, UK

19891011 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Graf-Zeppelin-Haus, Friedrichshafen, Germany

19891015 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(Chuck Wayne) (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) (Cole 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)

Review by Richard S. Ginell [-]

The Keith Jarrett Standards Trio gets back down to business with two CDs' worth of familiar and perhaps not-so-familiar tunes, recorded in one evening in Cologne, Germany. There is a concept this time, for all the standards carry a dedication to some jazz man or woman who performed them -- and they are not predictable choices; Lee Konitz for "Lover Man," "It's Easy to Remember" for John Coltrane, " All Of You (Porter)" for Miles Davis, etc. Almost every number has a reflective solo piano introduction, with one of the notable exceptions being Jarrett's rolling, convoluted opening variations on "All the Things You Are" (Sonny Rollins). "Solar" (the Bill Evans tribute) has challenging, fractured interplay between Jarrett, Jack DeJohnette and Gary Peacock, and it directly segues into Jarrett's own obsessive "Sun Prayer," which seems to lose its way after a fine start. The other Jarrett composition, "U Dance," a carefree folk-like tune with a rhumba rhythm, closes the concert with a tribute to no one in particular. While the Standards Trio rarely takes anything for granted, transforming everything in its path, the results are not quite as inventive here as on other releases, though Disc Two is clearly more interesting overall than Disc One. Warning to the wary: Keith Jarrett, singer, is in rare groaning form on "I Hear a Rhapsody" and "Solar."



19891016 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 16th 1989, Philharmonie,Gasteig, Munich, Germany

19891018 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 (Porter) (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

19891019 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 19th 1989, Kongresshalle Killesberg, Stuttgart, Germany

19891021 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 21st 1989, Alte Oper, Frankfurt, Germany

19891023 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Palais de la Musique, Strasbourg, France

19891025 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 25th 1989, Metz, France

1. *The Masquerade Is Over (A. Wrubel – H. Magidson)(11:37)*
2. *Track 2 (13:34)*
3. *I Fall In Love Too Easily (S. Cahn – J. Styne) (4:38)*
4. *Woody'n You (Dizzy Gillespie) (7:36)*
5. *My Funny Valentine (R. Rodgers – L. Hart)(7:19) [beginning missing]*
6. *All Of You (Porter) (Cole Porter)(7:24)*
7. *When I Fall In Love (V. Young – E. Heyman)(4:27)*
8. *Partners (Charlie Parker – K. Jarrett) (10:46)*
9. *The Cure (9:40)*
10. *Things Ain't What They Used To Be (Duke Ellington) (12:30) [beginning missing]*

19891028 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 (Davis – Ramirez – Sherman)(12:50)*
2. *I'm A Fool To Want You (Wolf – Herron - Sinatra)(19:34)*
3. *Little Girl Blue (Rodgers – Hart) (6:57)*
4. *All Of You (Porter) (Cole Porter)(8:33) [cut at 4:52]*
5. *Ballad Of The Sad Young Men(Wolf – Landesman) (5:11)*
6. *Bass tuning (0:22)*
7. *I Hear A Rhapsody (Fragos-Baker-Gasparre-Bard)(11:46)*
8. *Never Let Me Go (R. Evans – J. Livingston)(6:13)*
9. *The Cure (16:38)*
10. *It's Easy To Remember (Rodgers-Hart)(6:51) [beginning missing]*
11. *Audience noise (0:04)*
12. *U Dance(Jarrett) (7:03)*

1 Lover Man (Davis – Ramirez – Sherman)
2. I m a fool to want you(Wolf – Herron –Sinatra)
3. Little Girl Blue (Rodgers – Hart)
4. All Of You (Porter)
5. Never let me go (Evans – Livingston)

19891201 Keith Jarrett Solo

Keith Jarrett (p)
December 1st 1989, Avery Fisher Hall, Lincoln Center, New York, NY

19890000 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."

19890000 Keith Jarrett Solo

Keith Jarrett (p)
1989, Franz Liszt Academy of Music, Budapest, Hungary

1990

19900413 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d)
McCarter Theater, Princeton University, Princeton, NJ, USA

19900419 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d)
Lisner Auditorium, George Washington University, Washington, DC, USA

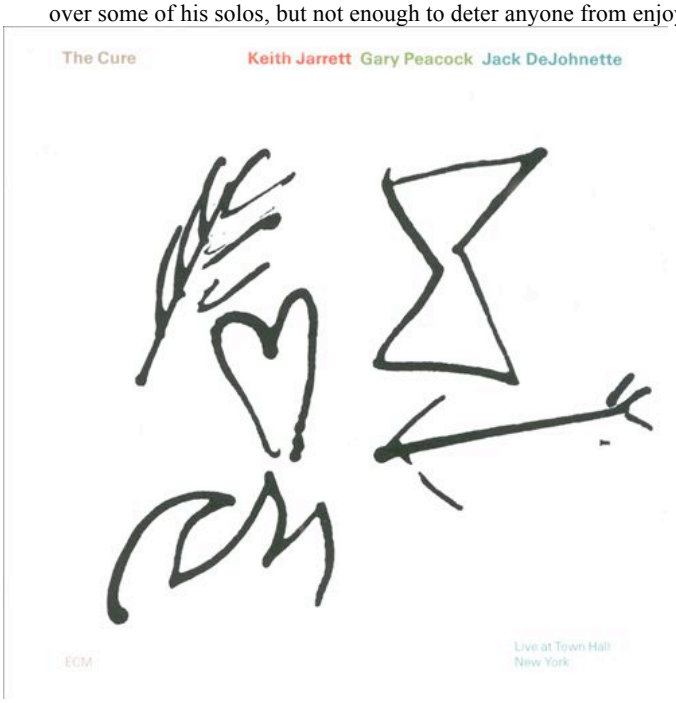
19900421 Keith Jarrett Trio

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)

Review by Richard S. Ginell
Sure, the Keith Jarrett Trio of the '80s and '90s recorded way too much music for the casual fan to absorb. But one's reservations fade when confronted with the sheer creativity and empathy that the trio displayed in this gorgeously recorded live date at New York's Town Hall. As in several albums before, the emphasis for Jarrett, Gary Peacock and Jack DeJohnette is on standards, save for a sole ostinato-based Jarrett original (the title track). "Bemsha Swing" finds Jarrett at very nearly his best, transforming standard material completely in his own funky manner. In addition, there is a really beautiful rendition of Oscar Levant's "Blame It on My Youth," and an eloquently harmonized "Body and Soul" with generous solo space for Peacock. There is some squeaky vocalizing by Jarrett over some of his solos, but not enough to deter anyone from enjoying this 77-minute outpouring of first-class improvisational jazz.



19900500 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)

19900601-03 Keith Jarrett – Michala Petri

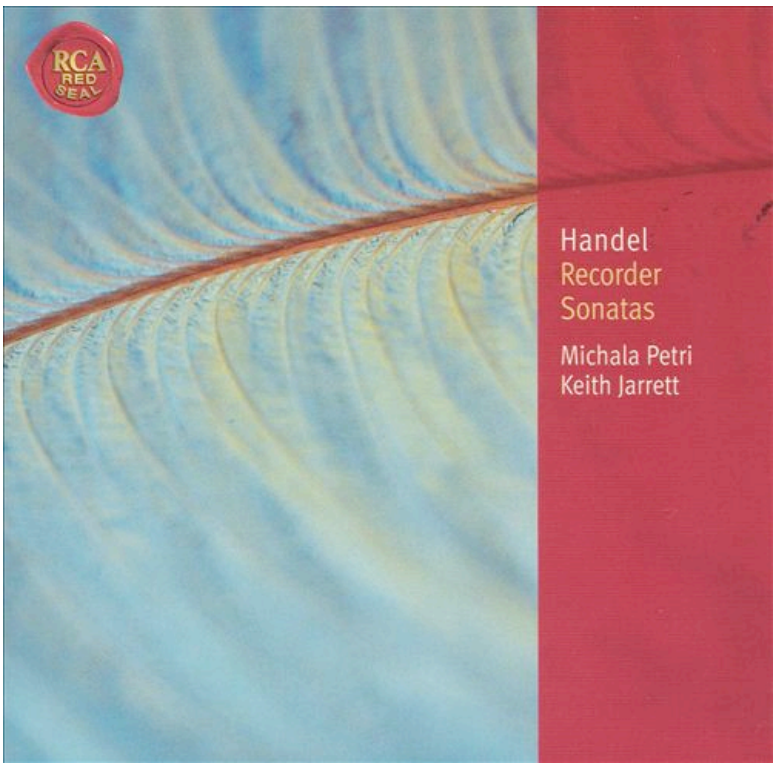
Keith Jarrett (p) Michala Petri (recorder)
June 1st – 3rd 1990, Cavelight Studio, NJ

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)

Review by James Leonard [-]

When this recording of Handel's Recorder Suites was first released in 1991, it was greeted with warmth and affection by those who already loved Danish recorder player Michala Petri's flawless technique and breathy tone and American jazz pianist Keith Jarrett's energetic and excited forays into classical repertoire. And why not? The qualities that distinguished Petri's playing of Albinoni and Vivaldi and the qualities that distinguished Jarrett's playing of Bach are equally present in their joint Handel. Petri flies through Handel's Allegros and sighs through his Adagios just as Jarrett soars through Handel's continuo part as if it were far more than merely accompaniment. But while one cannot help but admire their playing individually, one cannot help but regret that their performances seem so separate and even disconnected. Petri and Jarrett are each in their own musical worlds. For Petri, melody is everything, while for Jarrett, rhythm is everything. And while the twain do meet at cadences and double bars, for too much of the time they seem to be all but unaware of each other. RCA's 1990 recording was produced by ECM's Manfred Eicher, and the sound remains impeccably clear and real.



19900704 Keith Jarrett solo (BR)

Keith Jarrett (p)
Salle Wilfred-Pelletier, Place Des Arts, Montréal, QC, Canada
(Festival International de Jazz de Montréal)

19901020 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 20th 1990, Teatro Olimpico, Rome, Italy

1. *Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(11:34)*
2. *Smoke Gets in Your Eyes (Kern – Harbach) (15:09)*
3. *Butch And Butch (O. Nelson) (12:03)*
4. Summer Night (A. Dubin – H. Warren) *(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 (R. Rodgers – L. Hart)(12:23)*
8. *St. Thomas (Trad.)(3:50)*

19901028 Keith Jarrett With Orchestra

October 28, 1990 Carnegie Hall, New York, NY, USA -

Dennis Russel Davies (director) and American Composer's Orchestra (orchestra)

This concert was cancelled.

19901111 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 11th 1990, Salle Pleyel, Paris, France

1. *That Old Feeling (Fain – Brown) (10:05)*
2. *For Heaven's Sake(Bretton –Edwards-Meyer) (9:03)*
3. *Bemsha Swing (Thelonious Monk)(10:23)*
4. *Emily (Mandel – Mercer) (6:22)*
5. *Smoke Gets In Your Eyes(Kern – Harbach) (15:29) [cut at 10:58]*
6. *Audience noise (0:07)*
7. *Butch And Butch (O. Nelson) (12:20)*
8. *Track 8 (16:38)*
9. *Woody'n You (Dizzy Gillespie) (12:05)*
10. *Track 10 (6:05) [beginning missing]*
11. *Little Girl Blue (Rodgers – Hart) (6:54)*
12. *The Cure (Keith Jarrett)(9:20)*

19901113 Keith Jarrett Trio (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

November 13th 1990, Bordeaux, France,Theatre Femina,

Everything I Love (Porter)	*13:42*
In The Wee, Small Hours Of The Morning (D. Mann – B. Hilliard)	*6:18 (cut at 3:55)*
Butch And Butch (O. Nelson)	*8:23*
Golden Earrings (Victor Young)	*11:11*
Smoke Gets in Your Eyes (Kern – Harbach)	*7:47*
Just In Time (A. Green – B. Comden – J. Styne)	*11:22*
Meaning Of The Blues (B. Troup – L. Worth)	*17:07*
If I Were A Bell (F. Loesser)	*13:20*
Summer Night (A. Dubin – H. Warren)	*7:23*
Tangerine (Schertzinger – Mercer)	*9:03 (End Missing)*
Things Ain't What They Used To Be (Duke Ellington)	*11:32 (Beg. Missing)*
When I Fall In Love (V. Young – E. Heyman)	*4:47*

19901115 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 15th 1990, Palau de la Musica, Barcelona, Spain

19901117 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 17th 1990, Teatro Monumental, Madrid, Spain

19901119 Keith Jarrett Trio (BR) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 19th 1990,Teatro Lirico Milano

1. *Bass tuning (0:16)*
2. *All Of You (Porter) (Cole Porter)(12:03)*
3. *Someday My Prince Will Come (Churchill-Morey)(26:30)*
4. *In The Wee, Small Hours Of The Morning (D. Mann – B. Hilliard) (6:15) [end missing]*
5. *Bass tuning (0:24)*
6. *Here's That Rainy Day (Van Heusen - Burke)(10:43)*
7. *The Cure (Keith Jarrett)(11:49)*
8. *Woody'n You (Dizzy Gillespie) (9:01)*
9. *Little Girl Blue (Rodgers – Hart) (8:56)*
10. *Things Ain't What They Used To Be (Duke Ellington) (5:23) [end missing*

19901120 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 20th 1990,Teatro Olimpico,Roma

19901122 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 22, 1990 Teatro Turreno, Perugia, Italy

19901124 Keith Jarrett Trio (BR)

Teatro Regio Torino

1. *Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(20:41)*
2. *Never Let Me Go (R. Evans – J. Livingston)(23:23)*
3. *Little Girl Blue (Rodgers – Hart) (10:16)*
4. *Solar(Chuck Wayne) (13:54)*
5. *Chandra (Jaki Byard) (11:21)*
6. *Woody'n You (Dizzy Gillespie) (7:48)*
7. *Summer Night (A. Dubin – H. Warren)(4:08)*
8. *St. Thomas (Trad.)(3:10)*

19901126 Keith Jarrett Trio (mu)

Budapest,Erkel Theatre,Hungary,

Notes: only one set

1. Unidentified standard (8:27)
2. I Wish I Knew (Taylor- Lamb) (9:55
3. Summer Night (A. Dubin – H. Warren) (A. Dubin – H. Warren)(10:39)
4. If I Should Lose You (R. Rainger – L. Robin)(11:30)
5. Meaning Of The Blues (B. Troup – L. Worth) (6:29), end missing

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19911128 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Musikverein, Vienna, Austria

19911130 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Palace of Culture, Prague, Czech Republic

19901000 Keith Jarrett with Orchestra

Keith Jarrett (p) orchestra, Dennis Russel-Davies (cond)
October, Beethoven Halle, Bonn, Germany

Keith played a Shostakovich recital.

19901203 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Victoria Hall, Geneva, Switzerland

19901205 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kongresshaus, Zürich, Switzerland

1991

19910217 Keith Jarrett Solo (+++)

Keith Jarrett (p),February 17th 1991, Avery Fisher Hall, New York, NY

01 Part I (42:38)
01a Kj speaks (5:47)
02 Part II (37:25)
03 Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (5:10)
04 Blues (3:10) (all tracks without applause)

199104 05-24 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 Peacock and Jack DeJohnette in Japan between April 5, 1991 and April 24, 1991.

19910405 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Parthenon, Tama, Japan

19910407 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Bunkamura Orchard Hall, Tokyo, Japan

19910408 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Bunkamura Orchard Hall, Tokyo, Japan

199104010 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Ibaraki Prefectural Culture Center, Mito, Japan

199104012 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Yamanashi Kenmin Bunka Hall, Kofu, Japan

199104014 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Citizens' Hall, Miyazaki, Japan

199104016 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
City Culture Hall, Fukui, Japan

199104018 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Ishikawa Kosei Nenkin Hall, Kanazawa, Japan

199104021 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Festival Hall, Osaka, Japan

199104023-24 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kosei Nenkin Hall, Tokyo, Japan

19910600 Keith Jarrett Trio

June 1991 Charleston, SC, USA
(Piccolo Spoleto Festival)

19910711 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	Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)	7.01
4	Blues	4.30

1-4: [CD] Keith Jarrett – Live At The Royal Festival Hall 1991

19910711 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. *Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (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.	Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (7:25)
5.	Blues (4:30)
6.	Interview with Ian Carr (5:56)

1. Set I	37:21
2. Set II	27:31
3. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)	07:20
4. Blues	04:32
5. Applause	00:17

19910713 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)

Keith Jarrett

Vienna Concert

(ECM)

Although I write about mostly modern electronic and indie and avant rock on this site, my musical interests have always included just about every musical genre. While I don't have the depth of knowledge that some do in either classical or jazz (or anything else for that matter), I've slowly tried to delve into and expand my listening into both genres (which are admittingly pretty intimidating to someone without much knowledge of either) and pull out the things that strike me on a certain level. In some cases (I won't name names), the names that everyone seems to mention all the time simply didn't do it for me, and at other times I wished I hadn't missed out on a particular release for so long.

Such is the case with *Vienna Concert* by Keith Jarrett. After hearing a friend rave about Jarrett for long periods of time, I slowly started listening to different pieces of his work as they were recommended. While there are other works by Jarrett that I also enjoy (*The Köln Concert,* parts of his epic *Live At The Blue Note* recordings), *The Vienna Concert* is the one piece of his work that I feel is utterly indispensible. Recorded in 1991 at the Vienna State Opera, it's just Jarrett at the piano but it is quite simply one of the most soulful and beautiful pieces of music that I've ever heard recorded on the instrument.

Like much of Jarrett's work, *Vienna Concert* is improvised, and it is broken into two long pieces. The first part runs just over forty minutes and the second just over twenty-five. The first piece alone is completely worth having by itself as Jarrett builds slowly from a devastatingly beautiful contemplative melody into a soulful swagger that has Jarrett letting out some of his trademark "oohs" and "aahs" as he hits just the right spots. As the piece repeats variatons on the theme, it has moments where it gradually builds in intensity and then backs off again, tugging you closer and then just slightly easing back to draw you in even more.

About halfway through, Jarrett takes the piece higher and higher, changing the feel and the chord progression before again backing off and taking things down very quiet before unleashing an almost riotous section about two-thirds of the way into the recording that keeps piling on the tension until you wonder if the whole piece is going to fall apart in shambles. Again showing the work of a musician who is completely on, he pulls back just slightly but winds down the piece with what may be the most uplifting and beautiful moments on the entire recording.

Part II starts with much more intensity than Part I and as a result doesn't feel quite as varied overall but Jarrett's piano prowess is still on fine display as he moves through several spirited passages that are absolutely astounding. As a musician who has a hard time doing much of anything musical, it's rather astounding for me to hear someone so obviously in tune with their instrument that they can sit down and play nearly seventy minutes of music (without planning any of it beforehand) and having it come out so amazing. Speaking about the *The Vienna Concert,* Jarrett stated, "I have courted the fire for a very long time, and many sparks have flown in the past, but the music on this recording speaks, finally, the language of the flame itself."

I have to agree with him.

19910720 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(Stordhal - Weston - Cahn)(5:20)
3. Summertime(Gershwin-DuBoseGershwin) (9:02)
4. Old Man River(Kern – Hammerstein II) (9:13)
5. Butch And Butch (O. Nelson) (3:38)

TT 93:40

1. Part I (42:40)
2. Audience noise (0:06)
3. Prelude To A Kiss (I. Mills – D. Ellington) (8:10) [cut at 3:06]
4. No Moon at All (Mann – Evans) (7:05)
5. I Should Care(Stordhal - Weston - Cahn)(6:23)
6. Track 6 (6:28)
7. Summertime(Gershwin-DuBoseGershwin) (9:39)
8. Old Man River(Kern – Hammerstein II) (9:42)
9. Butch And Butch (O. Nelson) (3:27) [cut at 2:19]

19910720 Keith Jarrett Solo (BR) (DI)

Pinede Gould , Juan Les Pins

1. Set 1 (42:22)
2. Sophisticated Lady (Ellington) (8:24)
3. Unidentified standard (6:35); (classic arrangement)
4. I Should Care(Stordhal - Weston - Cahn)(6:04)
5. Autumn Nocturne(Myrow – Gannon) (6:08)
6. Summertime(Gershwin-DuBoseGershwin) (9:11)
7. Old Man River(Kern – Hammerstein II) (9:16)
8. Butch And Butch (O. Nelson) (1:30) beginning missing

FM recording

19910700 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)

Review by Richard S. Ginell
Dmitri Shostakovich's epic series of preludes and fugues for solo piano was inspired by the very composer whom you would immediately suspect -- Johann Sebastian Bach. Indeed, the Russian composer was motivated to write this huge work after a visit to Bach's home city Leipzig in 1950; and, in fact, it resurrects the premise behind Bach's "The Well-Tempered Clavier," providing one prelude and fugue for every major and minor key. So having conquered the Bach work on recordings, Keith Jarrett decided to tackle its 20th century sequel in this two-CD set. Looking at it from one angle, this is Jarrett's most impressive technical achievement in the classical repertoire so far. Generally speaking, the Shostakovich is more difficult to play than the other classical works that he had recorded previously, and he is clearly up to all of its sometimes fearsome demands. From an interpretive angle, though, Jarrett doesn't get as much out of this music as, say, the late Russian pianist Tatiana Nikolaeva, who gave the first performances of the work. With Nikolaeva, each note is captured and spotlighted in ever-changing lights. Jarrett is on the hunt for detail, too -- the "No. 11," "15," and "17" fugues are particularly invigorating in that respect -- yet much of the time, he tends to color things in one way. Part of this impression may be due to the sound of his piano, which is treated with ECM's usual soft-focused cloud of reverb. For Jarrett fans who are following his classical adventures, this could be a most intriguing left turn, but those seeking the definitive recording of the pieces would find Nikolaeva more stimulating.

19910900 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)

19910900 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)

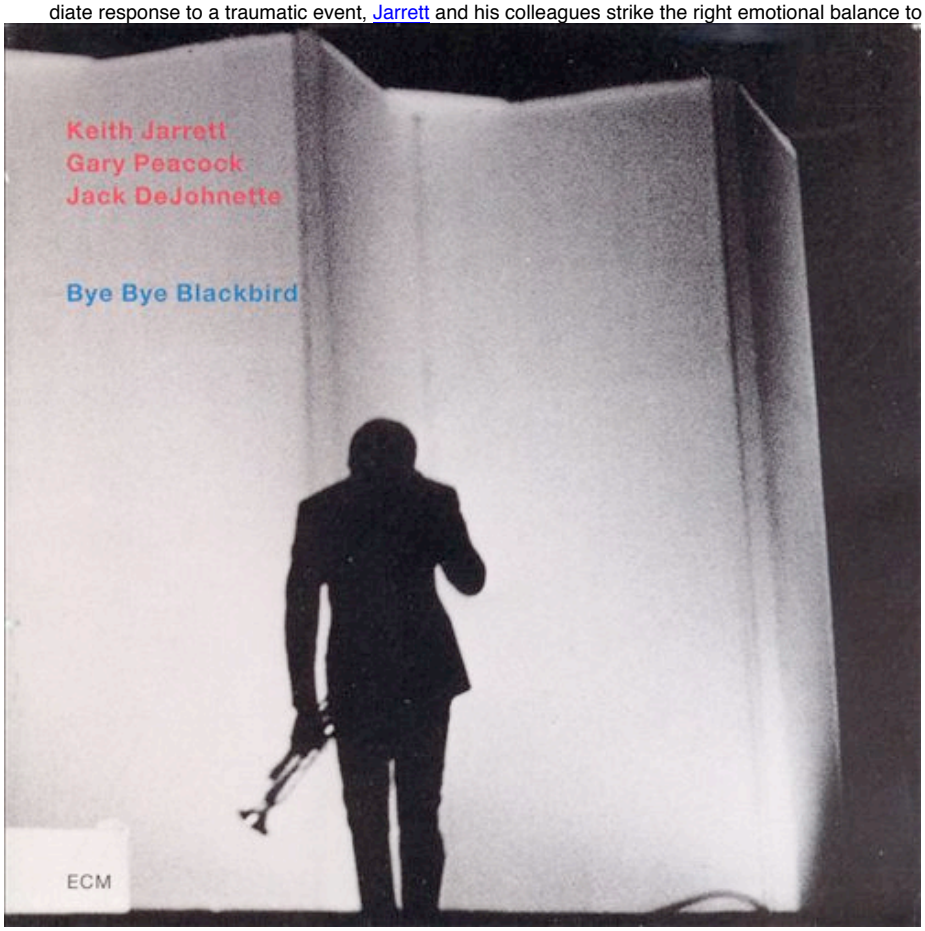
19911012 Keith Jarrett Trio

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)

This is the Keith Jarrett Trio's -- featuring bassist Gary Peacock and drummer Jack DeJohnette -- elegy for their former employer Miles Davis, recorded only 13 days after the maestro's death. The lonely figure in shadow with a horn on the cover contrasts with the joyous spirit of many of the tracks on this CD, yet there is still a ghostly presence to deal with -- and in keeping with Miles' credo, Jarrett's choice of notes is often more purposefully spare than usual. There is symmetry in the organization of the album, with "Bye Bye Blackbird" opening and the trio's equally jaunty "Blackbird, Bye Bye" closing the album, and the interior tracks immediately following the former and preceding the latter are "You Won't Forget Me" and "I Thought About You." The centerpiece of the CD is an 18-and-a-half-minute group improvisation, "For Miles," which after some DeJohnette tumbling around becomes a dirge sometimes reminiscent of Miles' own elegy for Duke Ellington, "He Loved Him Madly." As an immediate response to a traumatic event, Jarrett and his colleagues strike the right emotional balance to create one of their more meaningful albums.



19911021 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.

19911027 Keith Jarrett with Orchestra

Keith Jarrett (p) orchestra, Dennis Russel-Davies (cond)
October 27th (?), Cologne, Germany

Same program as on October 21st.

19910000 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
1991, Erkel Theatre, Budapest, Hungary

19910000 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

19920228-0301 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)

19920404 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 (Gershwin) / All Blues (Miles Davis) (9:01)
3. You Don´t Know What Love Is (Gene De Paul) (4:07)
4. Part 4 (12:52)
5. Old Man River(Kern – Hammerstein II) (9:00)
6. I Should Care(Stordhal - Weston - Cahn)(5:57)

19920720 Keith Jarrett Trio (BR) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 20th 1992, London, UK

1. *Bye Bye Blackbird (R. Henderson) (10:58)*
2. *My Funny Valentine (R. Rodgers – L. Hart)(12:20)*
3. *All Of You (Porter) (Cole Porter)(8:03)*
4. *You Won't Forget Me (K. Goell – F. Spielman)(10:13) [starts abruptly]*
5. *Straight no chaser (Thelonius Monk)(11:38)*
6. *Audience noise (0:10)*
7. *Stella By Starlight (N. Washington – V. Young)(10:19)*
8. *For Heaven's Sake* (Diggs,Hunter, Turner, Hill) *(9:52)*
9. *Audience noise (0:04)*
10. *Butch And Butch (O. Nelson) (11:21) [beginning missing]*
11. *. I Thought About You (Van Heusen -Mercer) (8:48) [end missing]*
12. *Someday My Prince Will Come (Churchill-Morey)(6:51)*
13. *Applause (0:06)*
14. *If I Were A Bell (Frank Loesser)(11:33)*
15. *Basin Street Blues (Spencer Williams) (6:06) [starts abruptly, mono]*

19920722 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 (D. Brubeck)(12:08)*
3. *Meaning Of The Blues (B. Troup – L. Worth) (16:25)*
4. *I Fall In Love Too Easily (S. Cahn – J. Styne) (5:31)*
5. *Partners (Charlie Parker – K. Jarrett) (8:07)*
6. *Basin Street Blues (Spencer Williams) (8:06) [beginning missing]*
7. *Someday My Prince Will Come (Churchill-Morey)(8:58)*
8. *You Won't Forget Me (K. Goell – F. Spielman)(9:32)*
9. *Bye Bye Blackbird (R. Henderson) (12:18) [starts abruptly]*
10. *. I Thought About You (Van Heusen -Mercer) (9:20)*
11. *Applause (0:16)*
12. *Straight no chaser (Thelonius Monk)(9:46)*
13. *Applause (0:17)*
14. *My Funny Valentine (R. Rodgers – L. Hart)(5:37)*

19920725 Keith Jarrett Trio (BR) (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 25th 1992, Jazz à Juan, Pinède Gould, Antibes, Juan-Les-Pins, France

[2CD] Keith Jarrett – Trio Jazz à Juan 1992

1. *In Your Own Sweet Way (D. Brubeck)(10:51) [presenter's voice over applause from 10:39 to 10:50]*
2. *My Funny Valentine (R. Rodgers – L. Hart)(11:24)*
3. *Bye Bye Blackbird (R. Henderson) (13:30) [presenter's voice over applause from 12:57 to 13:22]*
4. *You Won't Forget Me (K. Goell – F. Spielman)(8:40) [presenter's voice over applause from 8:15 to the end of the track]*
5. *Straight no chaser (Thelonius Monk)(7:24) [presenter's voice over applause from 7:12 to the end of the track]*
6. *Meaning Of The Blues (B. Troup – L. Worth) (15:05) [presenter's voice over applause from 14:41 to the end of the track]*
7. *Butch And Butch (O. Nelson) (11:38) [presenter's voice over applause from 11:07 to 11:30]*
8. *. I Thought About You (Van Heusen -Mercer) (9:33) [presenter's voice over applause from 8:57 to 9:14]*
9. *Summer Night (A. Dubin – H. Warren)(5:45) [presenter's voice over applause from 5:08]*

1 Lament (J.J. Johnson) (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 (B. Troup – L. Worth)
2. Basin Street Blues (Spencer Williams)
3. Butch And Butch (O. Nelson)
4. I Thought About You (Van Heusen -Mercer)

FM Broadcast (France Musique, Jazz Vivant)

19920916 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Paul Motian (dr)
September 16, 1992, Deer Head Inn, Allentown, PA

1	Solar(Chuck Wayne)	11.21
2	Basin Street Blues (Spencer Williams)	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 (Schwartz-Dietz)	5.41
6	Bye Bye Blackbird (R. Henderson)	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)

This album was supposed to be a documentary recording only, and wasn't originally planned for release, but as Jarrett says in the sleeve notes "I think that you can hear on this tape, what jazz is all about".



19921017 Keith Jarrett Solo (br)

Keith Jarrett (p)

Victoria Hall, Geneva, Switzerland 8:30 PM.

19921019 Keith Jarrett Solo (FL+++)

Keith Jarrett (p)
October 19th 1992, Philharmonie, Cologne, Germany

1. Part I	(38:49)
2. Part II	(36:26)
3. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)	(5:06)
4. Mona Lisa (J. Livingston – R. Evans)	(5:51)

TT after pitch correction 86:16
Audience recording

19921023 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. *Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (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

19921025 Keith Jarrett Solo (BR)

Keith Jarrett (p)
October 25th 1992, Salle Pleyel, Paris, France

1. *Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (6:38)*
2. *C The Blues (5:33)*

Salle Pleyel Paris 1992 – Inédits

19921121 Keith Jarrett Solo

Keith Jarrett (p)
November 21st 1992, Palacio de Bellas Artes, Mexico City, Mexico

19921122 Keith Jarrett Solo

Keith Jarrett (p)
November 22nd 1992, Sala Nezahual-cóyotl, Mexico City, Mexico

1993

19930220 Keith Jarrett Solo (PA)

Keith Jarrett (p)
February 20th 1993, Concertgebouw, Amsterdam, Netherlands

1. Part I (43:02)
2. Part II (33:00)
3. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (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)

19930223 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 (Traditional) (5:26)
4. Blues (4:42)

19930314 Keith Jarrett with Orchestra

Keith Jarrett (p) Fairfield Orchestra
March 14th 1993, New York, NY

19930300 Keith Jarrett With Orchestra

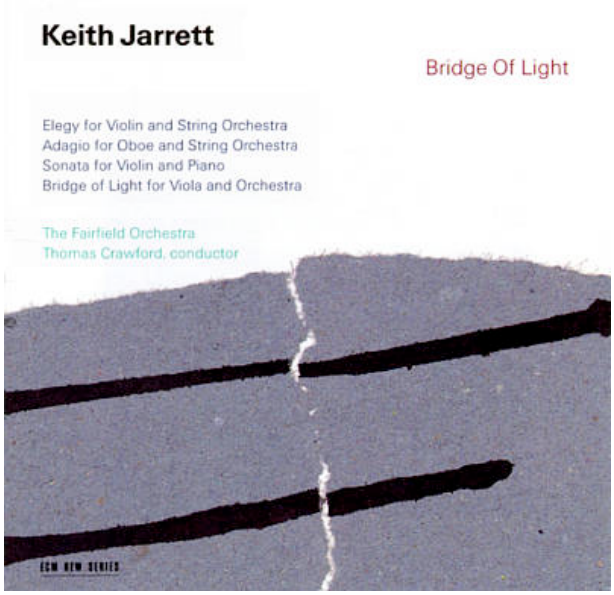
Marcia Butler (oboe) Michelle Makarski (violin) Patricia McCarty (viola) Keith Jarrett (p) The Fairfield Orchestra, Thomas Crawford (cond)
March 1993, State University Of NY, Purchase, NY

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.



19930531 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.

19930601 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.

19930604 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.

19930619 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 19th 1993, Jazz In June, Ravinia Festival, Highland Park, IL

19930701 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 (N. Washington – V. Young)(12.00)
2. Butch and butch (Oliver Nelson) (9.40)
3. Alone Together (H. Dietz – A. Schwartz)(12.30)
4. You don't know what love is (DePaul – Raye) (15.40)
5. Oleo (Sonny Rollins)(beginning missing) (7.00)
6. Blame it on my youth (O. Levant – E. Heyman) (10.00)
7. Bye Bye Blackbird (R. Henderson) (19.35)
8. Things Ain't What They Used To Be (Duke Ellington) (8:18)

19930703 Keith Jarrett Trio (BR)

Salle Wilfrid Pelletier, Montreal , Canada

1. *In Your Own Sweet Way (D. Brubeck)(26:02)*
2. *You Won't Forget Me (K. Goell – F. Spielman)(10:45)*
3. *Butch And Butch (O. Nelson) (8:59)*
4. *My Funny Valentine (R. Rodgers – L. Hart)(7:20)*
5. *Applause and bass tuning (1:06)*
6. *Bye Bye Blackbird (R. Henderson) (13:01)*
7. *Track 7 (16:31)*
8. *Basin Street Blues (Spencer Williams) (9:36)*
9. *The Cure (Keith Jarrett)(8:43)*
10. *. I Thought About You (Van Heusen -Mercer) (5:57)*

19930725 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 (Brubeck)
2	Butch And Butch (O. Nelson)
3	Basin Street Blues (Spencer Williams)
4	Solar(Chuck Wayne) / Extension
5	If I Were A Bell (F. Loesser)
6	I Fall In Love Too Easily (S. Cahn – J. Styne)
7	Oleo (Rollins)
8	Bye Bye Blackbird (R. Henderson)
9	The Cure (Keith jarrett)
10	I Thought About You *(Van Heusen -Mercer)*

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 (D. Brubeck) (13.05)
3. Butch And Butch (O. Nelson) (7.35)
4. Basin Street Blues (Spencer Williams) (7.23)
5. Solar(Chuck Wayne)/Extension (27.08)
6. Applause
7. If I Were A Bell (Frank Loesser)(15.06)
8. Instruments tuning
9. I fall in love too easily (S. Cahn – J. Styne) (10.00)
10. Oleo (Sonny Rollins)(11.38)
11. Bye Bye Blackbird (R. Henderson) (12.01)
12. The Cure (Keith Jarrett)(11.29)
13. I though about you *(Van Heusen -Mercer)* (7.24)

19930900 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

19931031 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Cemal Resit Rey Concert Hall, Istanbul, Turkey

19931105 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(Trad.) (3:42)
4. Blues (5:01)
5.Somewhere Over the rainbow(Arlen –Harburg) (5:05)
6. J.S. Bach Two-track invention N.8 in F. Major (1:11)

19930000 Keith Jarrett Solo

Keith Jarrett (p)
1993, Munich, Germany

1994

19940603 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)

19940603 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)

19940604 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(DePaul – Raye) (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)

19940604 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 (S. Cahn – J. Styne) / 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)

19940605 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)

19940605 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)

Review by Scott Yanow

The six-CD box set Keith Jarrett at the Blue Note fully documents three nights (six complete sets from June 3-5, 1994) by his trio with bassist Gary Peacock and drummer Jack DeJohnette. Never mind that this same group has already had ten separate releases since 1983; this box is still well worth getting. The repertoire emphasizes (but is not exclusively) standards, with such songs as "In Your Own Sweet Way," "Now's the Time," "Oleo," "Days of Wine and Roses," and "My Romance" given colorful and at times surprising explorations. Some of the selections are quite lengthy (including a 26-and-a-half-minute version of "Autumn Leaves") and Jarrett's occasional originals are quite welcome; his 28-and-a-half-minute "Desert Sun" reminds one of the pianist's fully improvised Solo Concerts of the 1970s. Throughout the three nights at the Blue Note, the interplay among the musicians is consistently outstanding. Those listeners concerned about Jarrett's tendency to "sing along" with his piano have little to fear for, other than occasional shouts and sighs, he wisely lets his piano do the talking.

19940624 Keith Jarrett Solo (BR)

June 24, 1994 Louise M. Davies Symphony Hall, San Francisco, CA,USA

1994 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."

19941100 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)

19941124 Keith Jarrett Solo (RO)

Keith Jarrett (p)
November 1994, Opernhaus Zürich, Zürich, Switzerland

Set list [partial]
1 Part I
2 Part II
3 Danny Boy (traditional)
4 Mona Lisa
5 Blues

19941212 Keith Jarrett Solo (RO)

Keith Jarrett (p)
Monday, December 12, 1994
Williams Center, Lafayette College, Easton, Pennsilvania, United States of America

Official recording, THE RAINBOW COLORED LOTUS / A BIG HAND FOR HANSHIN, Polydor, 2 CDs (with other artists)

1 Paint my heart red 6:17

19941217 Keith Jarrett Solo (PA)

Keith Jarrett (p)
Williams Center,Lafayette College,Easton,Pennsilvania,Usa
1 Mon Coeur Est Rouge (Keith Jarrett) (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

19950100 Keith Jarrett Solo

Keith Jarrett (p) (???)
January 1995, Italy

19950210 Keith Jarrett Solo (PA)

Keith Jarrett (p)
February 10th 1995, Musikverein, Vienna, Austria

1. Part II (30:55)
2. Danny Boy (Traditional) (4:47)
3. Blues (4:33)

19950213 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)

Probably not without a sense of irony to the setting of this recording, Part 1 climaxes into a sheer citation of the famous aria Nessun Dorma from the opera Turandot by Italian composer Giacomo Puccini.



19950312 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 (Traditional) (04:53)
Encore: Mon Coeur Est Rouge (Keith Jarrett) (04:44)

Keith Jarrett: piano solo

Also circulating as an April 1995 concert.

1995 0400 0500 Keith Jarrett Solo (BR)

Keith Jarrett (p)
Symphony Center, Chicago, IL, USA,

19950624 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 24th 1995, Salle Pleyel, Paris, France

1. I Love You (Cole Porter) (14:31)
2. Imagination (J. Burke – J. van Heusen) (12:23)
3. Speak low (Nash-Weill) (10:49)
4. Improvisation (9:59)
5. Come Rain Or Come Shine (H. Arlen – J. Mercer)(12:20)
6. Tonk (Ray Bryant) (9:16)
7. Autumn Leaves (J.Prevert – J. Cosma – J. Mercer)/Extension (22:37)
8. When I Fall In Love (V. Young – E. Heyman)(8:32)
9. The Cure (Keith Jarrett)(8:55)
10. Straight, No Chaser (Monk) (6:48)

19950626 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* (Porter) *(11:33)*
3. *Two Degrees East, Three Degrees West(John Lewis) (9:32)*
4. *I'm A Fool To Want You (Wolf – Herron - Sinatra)(24:11)*
5. *Applause (0:12)*
6. *. I Thought About You (Van Heusen -Mercer) (14:50)*
7. *Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(9:16)*
8. *Things Ain't What They Used To Be (Duke Ellington) (8:18)*
9. *It's Easy To Remember (Rodgers-Hart)(6:24)*

19950628 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 (D. Brubeck)14:08
3. Basin Street Blues (Spencer Williams) 8:38
4. All The Things You Are (J. Kern – O. Hammerstein) 14:04
5. [Speech] 0:41
6. Ballad of the Sad Young Man(wolf-landesman) 6:43

Disc II

1. [Bass tuning] 0:23
2. I Love You (Cole Porter) 12:20
3. Two Degrees East, Three Degrees West (Lewis) 10:16
4. "Never Let Me Go (R. Evans – J. Livingston)8:50
5. Partners" (Charlie Parker, Keith Jarrett) 7:34
6. The Cure (Keith Jarrett)[beginning missing] 10:57
7. [Applause] 0:20
8. Encore I: When I Fall In Love (V. Young – E. Heyman)5:25
9. [Applause] 0:19
10. Encore II: St. Thomas (Trad.)5:24

19950701 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 Masquerade Is Over(Wrubel –Magidson) (a) (0:09)*
3. *The Masquerade Is Over (b) (0:41)*
4. *The Masquerade Is Over (c) (11:45) [beginning missing]*
5. *Two Degrees East, Three Degrees West(John Lewis) (13:30)*
6. *Free piece (16:04)*
7. *Free piece (1:36) [beginning missing]*
8. *Butch And Butch (O. Nelson) (9:13)*
9. *Come Rain Or Come Shine (H. Arlen – J. Mercer)(10:35) [beginning missing]*
10. *In Walked Bud (Monk)(6:35)*
11. *God Bless' The Child (A. Herzog – B. Holiday)(15:05)*
12. *Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(8:13)*
13. *When I Fall In Love (V. Young – E. Heyman)(8:31)*
14. *Straight no chaser (Thelonius Monk)(8:11)*

19950705 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 (B. Kaper – N. Washington)13:28
3. Ballad of the Sad Young Man(wolf-landesman) 09:08
4. Tangerine (Schertzinger – Mercer) 07:12
5. I Am a Fool toWant You (Wolf – Herron - Sinatra)20:31

Disc II

1. Come Rain Or Come Shine (H. Arlen – J. Mercer)13:29
2. Oleo (Sonny Rollins)09:15
3. Smoke Gets in Your Eyes (Kern – Harbach) 09:18
4. The Old Country (Nat Adderley, Curtis Lewis) 08:54
5. Butch And Butch (O. Nelson) 08:22
6. [Audience noise 00:08]
7. The Cure (Keith Jarrett)11:24
8. [Applause 00:08]
9. When I Fall In Love (V. Young – E. Heyman)07:20

19951007 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 7th 1995, Carnegie Hall, New York, NY

19951014 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 14th 1995, Masonic Auditorium, San Francisco, CA

19951015 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 15th 1995, Wiltern Theater, Los Angeles, CA

19951018 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 18th 1995, Meany Hall, Seattle, WA

19951025 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 25th 1995, Gusman Performing Arts Center, Miami, FL

19951027 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 27th 1995, Kennedy Center, Washington, DC

19951029 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 29th 1995, Jordan Hall, Boston, MA

1996

19960320-0405 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.

19960320 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Public Hall, Shibuya, Japan
Disc one
d1t01 Night And Day (Cole Porter) [0:14:03.15]
d1t02 Days Of Wine And Roses [0:08:58.20]
d1t03 You Don't Know What Love Is(DePaul – Raye) [0:11:51.47]
d1t04 Now's The Time (Charlie Parker) [0:08:55.35]
d1t05 My Funny Valentine (R. Rodgers – L. Hart)[0:09:57.33]
d1t05 It Could Happen To You (Van Heusen -Burke) [0:12:01.72]
d1t07 Ballad Of The Sad Young Men (Wolf –Landesman) [0:05:44.03]
Total time: 1:11:32.00

Disc two
d2t01 All The Things You Are (J. Kern – O. Hammerstein) [0:12:25.50]
d2t02 Nardis (Miles Davis)[0:07:52.12]
d2t03 La Valse Bleue (R. Wilbur) [0:03:54.70]
d2t04 . I Thought About You (Van Heusen -Mercer) [0:08:59.45]
d2t05 Woody'n You (Dizzy Gillespie) [0:13:00.63]
d2t06 Blame it on my youth (O. Levant – E. Heyman) [0:08:13.12]
Total time: 0:54:26.27

19960322 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Sunpalace Hall, Fukuoka, Japan

19960325 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Festival Hall, Osaka, Japan

19960326 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kaikan Hall 1, Kyoto, Japan

19960328 Keith Jarrett Trio

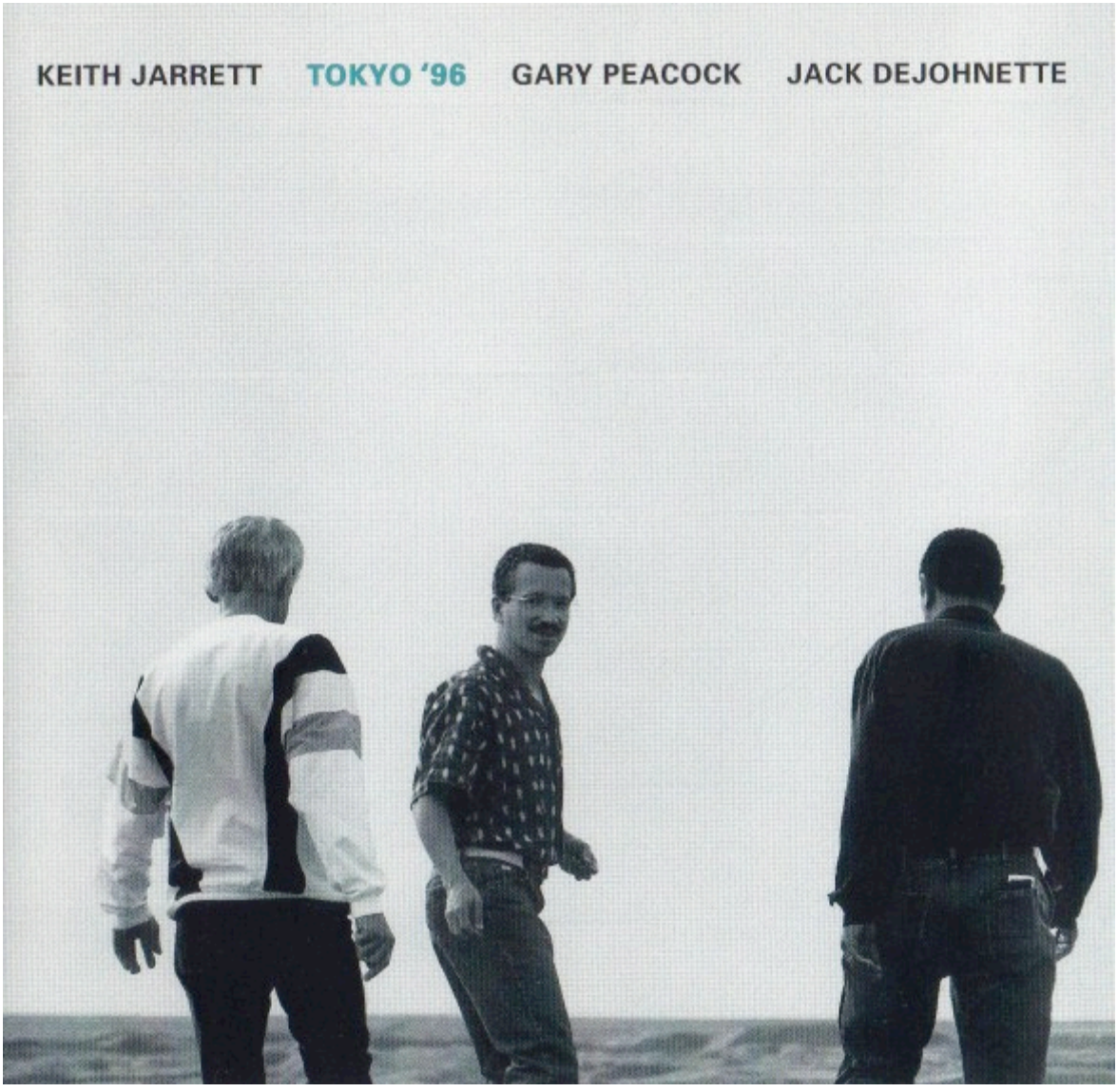
Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Arts Center, Aichi, Japan

19960330 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)



Keith Jarrett piano
Gary Peacock double-bass
Jack DeJohnette drums
Recorded March 20, 1996 at Orchard Hall, Tokyo
Engineer: Toshio Yamanaka
Produced by Manfred Eicher
Keith Jarrett's trend-setting standards trio returns to Japan in celebration of its 15th year in this commanding live recording, which from bare pianistic threads spins an up-tempo version of "It Could Happen To You" to kick things off just right. With DeJohnette's brushes flying and Peacock likewise enamored, free and easy exchanges abound. At this point we're already hooked, so that "Never Let Me Go" becomes a mantra to guide us through the rest. There's so much tenderness from Jarrett here, it's a wonder he can emote with so little vocal breach. This, along with Peacock's soulful slides, makes for one of the most heartwarming tracks in the trio's output. Peacock's early lepidopteran solo in "Summer Night" traces Jarrett's masterful story arc word for word and shifts into high gear for "John's Abbey" in a chain of powerful music-making. The trio's sparkling rendition of "Billie's Bounce" is a splash of cold water on the face. Jarrett's right hand slaloms through the left's gentle punctuations before a concluding solo from DeJohnette puts the icing on this positively exuberant cake. It's one of a few standout moments from the drummer, who relays hand percussion and hi-hat in "I'll Remember April (DePaul – Raye - Johnston)" and leads the trio into an organic fadeout. All of which makes the relatively brief "Mona Lisa" a magical moment. Painting with a dark and bar-lit hue, its grandeur is obscured, embraced, inhaled.
Two tracks find Jarrett drawing improvised pieces from the energies at hand. "Last Night When We Were Young" blends into "Caribbean Sky," while "My Funny Valentine" morphs into "Song." In each there is a hip nostalgia, Jarrett's sweeping gestures the perfect foil for every tectonic shift the rhythm section brings topside. Like a mountain shadow looming in the twilight, the latter offers especial solace, standing as a vestige of times we have yet to know. DeJohnette's quiet rumblings are a distant thunder, even as Peacock's restless song offers the promise of a new day.
Were it not for the due process this trio brings to every verdict, it might be easy to let these live recordings blend into one another. Yet these are cases without perpetrators, whose crimes are absolved the moment they are committed. Like a virus that adapts to vaccinations, their creativity spreads with an all-consuming will to be felt. Only here, rather than pain and decay, there is affirmation, resurrection, and spirit. We encounter this most vividly in "Autumn Leaves," which in addition to being one of the trio's signatures finds delicate balance here through Jarrett's anticipatory style. Jarrett makes block chords blossom with melody, just as he deepens the single note. In the wake of such marvel, perhaps only *this* rhythm section can sustain the flame with the skill that Peacock and DeJohnette possess in spades. DeJohnette's brushes in particular keep up with every roll, while Peacock's excitations somehow ring contemplatively.
Jarrett and his band mates carry a tune without ever letting us forget that they wouldn't be here without that tune to begin with. Whether through bold, linear lines or atmospheric touches, the trio puts melody over matter, because in the end melody is all that matters.

19960330 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 (Van Heusen -Burke)
2	Never Let Me Go
3	Billie's Bounce (Charlie Parker)
4	Summer Night (A. Dubin – H. Warren)
5	I'll Remember April (DePaul – Raye - Johnston)
6	Mona Lisa (J. Livingston – R. Evans)
7	Autumn Leaves (J.Prevert – J. Cosma – J. Mercer)
8	Last Night When We Were Young *(Arlen – Harburg)*
9	John's Abbey (Powell)
10	My Funny Valentine(Rodgers - Hart)
11	All The Things You Are (J. Kern – O. Hammerstein)
12	Tonk (Ray Bryant)

1-12: Keith Jarrett Trio Concert 1996 (VideoArts Music (J))

19960401 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 (Porter) (Cole Porter)(10:52)*
3. *Stormy Weather (Arlen –Koelher) (10:06)*
4. *Who Cares(Gershwin) (8:47)*
5. *. I Thought About You (Van Heusen -Mercer) (13:30)*
6. *Applause and bass tuning (1:27)*
7. *Andante From Tschaikowsky's Fifth Symphony (8:50)*
8. *Now's The Time (Charlie Parker) (11:49)*
9. *Track 9 (12:01)*
10. *Nardis(Miles Davis) (11:43)*
11. *John's Abbey (Bud Powell)(5:10)*
12. *When I Fall In Love (V. Young – E. Heyman)(5:54)*

19960402 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Bunkamura Orchard Hall, Tokyo, Japan

19960404 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Arts Theater, Saitama, Japan

19960405 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Kanagawa Kenmin Hall, Yokohama, Japan

19960500 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)

19960627 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

19960706 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 (Cole Porter) (13:40)*
2. *Come Rain Or Come Shine (H. Arlen – J. Mercer)(9:47)*
3. *I'll Remember April (DePaul – Raye - Johnston) (25:22)*
4. *The Masquerade Is Over(Wrubel – Magidson) (13:28)*
5. *I Fall In Love To Easily(Cahn – Styne) (8:08)*
6. *John's Abbey (Bud Powell)(4:45)*
7. *Tonk (Ray Bryant) (7:18)*
8. *I Thought About You (Van Heusen -Mercer) (11:28)*
9. *Straight no chaser (Thelonius Monk)(5:32)*
10. *When I Fall In Love (V. Young – E. Heyman)(5:54)*

19960708 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(Ellington) (8.30)
4. I'll Remember April (DePaul – Raye - Johnston) (13.13)
5. The Old Country (Nat Adderley, Curtis Lewis) (10.46)
6. When I Fall In Love (V. Young – E. Heyman)(7.55)

19960710 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(Maria Grever) (12:53)*
2. *How Long Has This Been Going On?(Gershwin) (12:48)*
3. *John's Abbey (Bud Powell)(5:32)*
4. *Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(10:39)*
5. *(12:24)*

19960712 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(Maria Grever) (10:04)
2. Falling In Love Again (10:20)
3. Late Lament (Paul Desmond)(11:40)
4. John´s Abbey (Bud Powell) (5:45)
5. Bye Bye Blackbird (R. Henderson) (14:44), end missing
6. All Of You (Porter) (Cole Porter)(15:09)
7. Title (7:45)
8. I didn't know what time it was(Rodgers -Hart) (12:44)
9. When I Fall In Love (V. Young – E. Heyman)(6:06)
10. Straight, No Chaser (Monk) (10:37) (end missing)

19960715 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Cemil Topuzlu Open Air Theater, Istanbul, Turkey
(International Istanbul Jazz Festival)

19960719 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* (Charlie Parker) *(10:03)*
2. *Falling In Love Again (7:44)*
3. *I Didn't Know What Time It Was* (Rodgers -Hart) *(17:39)*
4. *Night And Day (Cole Porter) (15:00) [presenter's voice over applause from 14:53 to the end of the track]*
5. *I'll Remember April (DePaul – Raye - Johnston) (19:46)*
6. *Who Cares? (7:01) [beginning missing]*
7. *Bye Bye Blackbird (R. Henderson) (8:17) [beginning missing]*

19960820 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"."

19960830 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 (J. Kern – O. Hammerstein) (14:22)*
7. *Piano tuning (1:15)*
8. *Track 8 (3:42) [end missing]*

19961021 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. Mon Coeur est Rouge (Keith Jarrett) 5:49
5. Danny Boy (traditional) 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 (H. Arlen – E.Y. Harburg) 4:18

19961023 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 (Traditional) (06:11)

Disc II

5. Encore II (08:53)
6. Encore III: Over The Rainbow (H. Arlen – E.Y. Harburg) (07:17)
7. Encore IV (09:44)
8. Encore V: Mon Coeur est Rouge (Keith Jarrett) (03:51)* (cut)

19961025 Keith Jarrett Solo

Keith Jarrett (p)
Teatro Comunale, Ferrara, Italy

19961028 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 (Traditional) 5:15
Encore Mon Coeur est Rouge (Keith Jarrett) 6:19

Encore : Over The Rainbow (H. Arlen – E.Y. Harburg) /Blues 7:10 (end Missing)

19961030 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 (Traditional)	04:29
5. Blues	05:22
6. Over The Rainbow (H. Arlen – E.Y. Harburg)	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)

Review by Richard S. Ginell [-]

This is a strangely moving and disturbing document in the long discography of Keith Jarrett: a solo piano album recorded in his rural New Jersey home studio in late 1997 at a time when he was reportedly suffering from chronic fatigue syndrome. In stark contrast to his other solo albums, this one consists of short, simple, straightforward interpretations of ballads, songs in the public domain, and one very pretty original ("Meditation"), all taken at funereal tempi with hardly any virtuoso flourishes. Scattered amidst the assortment of standards like "Someone to Watch Over Me," "I Got It Bad and That Ain't Good," and "I Loves You Porgy" are nostalgic throwbacks like the hoary old "My Wild Irish Rose" (he plays the tune absolutely straight) and even the Mario Lanza hit "Be My Love." Sad as it is to say under the circumstances, these performances lack color, contrast and life; and while you pull for Jarrett to summon the energy to make music again, the results are touching for awhile but soon pall. Also in contrast to Manfred Eicher's usual sonic standard at ECM, the sound is dull and lacking in luster, though some listeners might find that it gives the album a certain homey charm.

1999

19990225 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 (Charlie Parker)(9:28)*
2. *Whisper Not (Golson)(7:27)*
3. *Only The Lonely(S. Cahn – J. Van Heusen) (5:40)*
4. *Bouncin' With Bud (8:32)*
5. *Sandu (Clifford Brown) (6:29)*
6. *What Is This Thing Called Love (Porter)(10:33)*
7. *Doxy (Rollins) (8:05)*
8. *When I Fall In Love (V. Young – E. Heyman)(5:57)*
9. *Sweet And Lovely(Arnheim , Daniels , Tobias). (10:43)*
10. *Speech (0:57)*
11. *Moment's notice (Coltrane) (5:24)*
12. *Poinciana (Bernier - Simon) (9:13)*

19990228 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 (Cole Porter) (12:27)
3. Between The Devil And The Deep Blue Sea (11:19)
4. Only The Lonely(S. Cahn – J. Van Heusen) (06:09)
5. Hallucinations (Bud Powell) (09:06)
6. What Is This Thing Called Love (Porter)(09:52)
7. Scrapple From The Apple (Charlie Parker)(09:00)

Disc II

1. Half Nelson (Miles Davis)(08:27)
2. Whisper Not (Golson)(09:04)
3. When I Fall In Love (V. Young – E. Heyman)(07:04)
4. Billie's Bounce (Charlie Parker) (10:46)
5. Encore: Poinciana (Bernier - Simon) (09:17)
6. Encore: My Funny Valentine (R. Rodgers – L. Hart)(10:24)

19990626 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 (Noel Coward) (10:35)*
3. *Chelsea Bridge (8:03)*
4. *Budo(powell) (7:42)*
5. *Only The Lonely(S. Cahn – J. Van Heusen) (5:52)*
6. *One For Majid (Pete La Roca Sims)(10:53)*
7. *Doxy (Rollins) (10:16)*
8. *Poor Butterfly (5:19)*
9. *What Is This Thing Called Love (Porter)(11:29)*
10. *Prelude To A Kiss (I. Mills – D. Ellington) (9:57)*
11. *Between The Devil And The Deep Blue Sea (9:53)*
12. *Come Sunday (Ellington)(7:29)*
13. *All My Tomorrows (S. Cahn – J. van Heusen) (6:21)*

19990628 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 28th 1999, Arena, Verona, Italy

1. *Half Nelson (Miles Davis)(6:43)*
2. *Here's That Rainy Day (Van Heusen - Burke)(8:18)*
3. *Budo(Powell) (6:49) [a few seconds missing at the beginning]*
4. *I'll See You Again (Noel Coward) (7:59) [a few seconds missing at the beginning]*
5. *Prelude To A Kiss (I. Mills – D. Ellington) (4:26)*
6. *Come Sunday (Ellington)(5:17)*
7. *Scrapple From The Apple (Charlie Parker)(7:14)*
8. *What Is This Thing Called Love (Porter)(8:15) [a few seconds missing at the beginning]*
9. *Only The Lonely(S. Cahn – J. Van Heusen) (5:27)*
10. *One For Majid (Pete La Roca Sims)(6:08)*
11. *Chelsea Bridge(Strayhorn)(9:13)*
12. *Bouncing With Bud (AKA Bebop in Pastel) (Powell-Fuller)(6:01) [a few seconds missing at the beginning]*
13. *All My Tomorrows (S. Cahn – J. van Heusen) (5:05)*
14. *Poinciana (Bernier - Simon) (8:04) [a few seconds missing at the beginning]*
15. *Straight no chaser (Thelonius Monk)(4:01)*

19990701 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 (Noel Coward)
3 - (7:20) Because Of You (Clarkson)
4 - (6:11) Only The Lonely(S. Cahn – J. Van Heusen)
5 - (7:54) Sandu (Clifford Brown)
6 - (9:44) Come Sunday (Ellington)
7 - (8:46) Between The Devil And The Deep Blue Sky
8 - (11:30) Here's That Rainy Day (Van Heusen - Burke)
9 - (6:10) Hallucinations (Bud Powell)
10 - (5:13) Prelude To A Kiss (I. Mills – D. Ellington)
11 - (9:27) Doxy (Rollins)
12 - (6:32) All My Tomorrows (S. Cahn – J. van Heusen)

Total: 97:02

19990705 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 Midnight (Monk -Williams - Hanighen)	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 (V. Young – E. Heyman)	8.06

1-14: Keith Jarrett - Whisper Not (ECM (G) 1724/25)

Review by Richard S. Ginell [-]

For Keith Jarrett, this extremely satisfying concert with the Standards Trio on two CDs is a personal landmark, the first for-the-record sign that he had recovered from the chronic fatigue syndrome that laid him low for three years in the late 1990s. Indeed, by the time this Paris gig took place, he had come all the way back -- his technical facilities intact (a handful of smeared notes aside), his inventiveness bubbling over. Old cohorts Gary Peacock (bass) and Jack DeJohnette (drums) are back, too, regenerating their propulsive, swinging, collective E.S.P. at will. Not too much has changed from the pre-illness days, though the focus is very much on classic bebop now -- with Bud Powell getting a good deal of attention with an outstanding "Bouncing With Bud" and a terrific "Hallucinations" that has an atypically funny false ending. Jarrett's bebop runs on "Groovin' High" are astonishing, "Wrap Your Troubles in Dreams" is appealingly jaunty and carefree, and ballads like "'Round Midnight" and "Prelude to a Kiss" revert to the melodic simplicity that was cultivated during Jarrett's down time. Even though the Standards Trio has been one of the most prolifically recorded groups of its era, only the final encore, "When I Fall in Love," had been recorded before by this group. So even those who think they have enough material by this group will be rightly tempted to invest in this document of Jarrett's resurrection.

February 2001 / By Ted Panken

Whisper Not ★★★★½

ECM 1724/25

No improviser brings emotion to the surface more tellingly than Keith Jarrett, and on *The Melody At Night With You*, his acclaimed 1999 solo recital, the master pianist, who has suffered in recent years from chronic fatigue syndrome, palpably conveyed the depths of spiritual angst and desolation that illness imparts. *Whisper Not*, recorded at the Palais de Congrés in Paris in July 1999, finds Jarrett in a considerably lighter mood.

Joined by bassist Gary Peacock and trapset master Jack DeJohnette, his intensely interactive working trio now entering its third decade, the pianist makes a Steinway dance buoyantly through 14 canonical tunes, conjuring free-as-the-wind melodies with effortless grace. The animating imperative here is the syntax of bebop, and Jarrett is particularly inspired on such classics of the idiom as “Hallucinations” (Bud Powell), “Groovin’ High” (Dizzy Gillespie) and “Conception” (George Shearing). He gets to the essence of Billy Strayhorn’s “Chelsea Bridge,” Duke Ellington’s “Prelude To A Kiss” and Thelonious Monk’s “’Round Midnight”; and gives an insouciant nod to stride piano ancestors on “Wrap Your Troubles In Dreams.”

Perhaps the highlight is an homage to Ahmad Jamal on a highly personalized version of “Poinciana,” propelled by DeJohnette’s interpretation of the iconic beat that Vernell Fournier stated on the original.

Unencumbered by iconic interpretations of the now vernacularized repertoire, Jarrett, Peacock and DeJohnette impart to their statements the improvising-from-point-zero approach that is their trademark; they avoid cliché while retaining idiomatic nuances of phrasing and swing that define the form and make it live. All in all, a stimulating paean to the rejuvenating powers of improvisation by one of the supreme communicators in jazz.

19990927 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 (Ira Gershwin / Kurt Weill) (08:56)
7. Encore II: Ol' Man River (Kern – Hammerstein II) (10:51)
8. Encore III: Danny Boy (Traditional) (04:56)

Audience recording

19990929 Keith Jarrett Solo

Keith Jarrett (p)
September 29th 1999, Tokyo, Japan

19991119 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 (Van Heusen - Burke)(8:46)*
3. *Scrapple From The Apple (Charlie Parker)(7:31)*
4. *Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(14:41)*
5. *Shaw 'Nuff (Gillespie - Parker) (5:11)*
6. *Come Sunday (Ellington)(11:11)*
7. *Chelsea Bridge (8:27)*
8. *I'm Getting Sentimental Over You(Bassman – Washington) (8:48)*
9. *Prelude To A Kiss (I. Mills – D. Ellington) (5:31)*
10. *One For Majid (Pete La Roca Sims)(7:05*

19991121 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 21st 1999, Roy Thompson Hall, Toronto, ON, Canada

1. *Conception (Shearing)(8:57)*
2. *Whisper Not (Golson)(9:23)*
3. *Prelude To A Kiss (I. Mills – D. Ellington) (9:47)*
4. *Four Brothers (Giuffre) (7:08*)

2000

20000506 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 (Clifford Brown) (8:38)*
4. *Here's That Rainy Day (Van Heusen - Burke)(10:16)*
5. *Four Brothers (Giuffre) (7:55)*
6. *I'll See You Again (Noel Coward)(7:53)*
7. *Round midnight (Monk -Williams - Hanighen)(11:21)*
8. *Applause (1:14)*
9. *Night And Day (Cole Porter)(14:19)*
10. *Stars fell on Alabama (Perkins-Parish) (10:17)*
11. *One For Majid (Pete La Roca Sims)(8:04)*
12. *So Tender (Love Should Be) (Keith jarrett)(8:18)*
13. *Only The Lonely(S. Cahn – J. Van Heusen) (8:22)*
14. *Woody'n You (Dizzy Gillespie) (6:20)*
15. *Applause (0:23)*
16. *Track 16 (9:00)*
17. *When I Fall In Love (V. Young – E. Heyman)(7:00)*

20000715 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(Bassman – Washington) (14:53)*
2. *'Round midnight (Monk -Williams - Hanighen)(12:40)*
3. *Four Brothers (Giuffre) (7:03)*
4. *Here's That Rainy Day (7:56) [a few seconds missing at the beginning]*
5. *John's Abbey (Bud Powell)(6:09)*
6. *But not for me (G. & I. Gershwin) (11:02)*
7. *Straight no chaser (Thelonius Monk)(0:23) [excerpt]*
8. *Straight no chaser (Thelonius Monk)(3:09) [end only]*
9. *Poinciana (Bernier - Simon) (8:31)*
10. *When I Fall In Love (V. Young – E. Heyman)(8:22)*

20000717 Keith Jarrett Trio (BR) (DI) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 17th 2000, 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 (J. Kern – O. Hammerstein) (8:28)*
5. *Between The Devil And The Deep Blue Sea (9:00)*
6. *Stars fell on Alabama (Perkins-Parish) (8:19)*
7. *Free piece (21:10)*
8. *Doxy (Rollins) (7:23)*
9. *When I Fall In Love (V. Young – E. Heyman)(5:17)*
10. *Claude Nobs speech (1:39)*

20000719 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Pinede Gould Antibes,Juan les Pins,France

20000723 Keith Jarrett Trio (BR)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Spain,San Sebastian, jazz festival

20000726-28 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 (Dennis - Brent) (9:15) [fade out/in during applause at 9:19]*
5. *Doxy (Rollins) (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 (V. Young – E. Heyman)(6:43)*
8. *Applause (0:48)*

July 28th 2000, Royal Festival Hall, London, UK

1. *Audience noise (0:13)*
2. *So Tender (Love Should Be) (Keith jarrett)(12:09) [fade out/in during applause at 12:05]*
3. *Coral (8:01)*
4. *Moment's notice (Coltrane) (5:52)*
5. *Speech (1:43)*
6. *Track 6 (11:10)*
7. *On Green Dolphin Street (B. Kaper – N. Washington)(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 (V. Young – E. Heyman)(6:57)*

20000726 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 (Dennis - Brent)	(9:15)
03. Doxy (Rollins)	(7:01)
04. Untitled	(5:56)
05. When I Fall In Love (V. Young – E. Heyman)	(6:41)

july 28th (83:48)	
01. So Tender (Love Should Be) (Keith jarrett)	(12:06)
02. coral	(7:47)
03. Moment's notice (Coltrane)	(5:44)
04 KJ speaking	(1.43)
05. Angel Eyes (Dennis - Brent)	(11:05)
06. On Green Dolphin Street (B. Kaper – N. Washington)	(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)

January 2002 / By James Hale

Keith Jarrett/Gary Peacock/Jack DeJohnette *Inside Out*

★★★★★

ECM 1780

After 18 years together and 13 recordings, several of them multiple-disc sets, it might seem difficult to pinpoint a career highlight, but for Keith Jarrett's Standards Trio, this could be it. Recorded at London's Royal Festival Hall over two nights in July 2000, *Inside Out* captures the trio departing from its regular format to improvise freely without the framework of the American popular songbook or bop standards for all but seven minutes. The result is spell-inducing, covering the gamut from minimalist elegance of "When I Fall In Love" to the blazing clatter of "Riot."

Harkening back to the years when he walked the improvisational tightrope alone, Jarrett relies heavily on short rhythmic and melodic motifs as building blocks, and his partners respond in kind. The opening "From The Body" is a perfect model of how the trio shapes a dynamic 23 minutes of music from the smallest gestures. Jarrett begins by toying with a probing melodic fragment, like a boxer moving in and out, feigning and jabbing. As Peacock and DeJohnette listen and respond, Jarrett mixes things up even more, his attack at turns urgent and languorous. The drummer and bassist step in for brief solos, then Jarrett returns in a much more retrospective mood. But Peacock has an alternate plan. Slowly, he insinuates a hypnotic, tautly plucked riff, enticing Jarrett to respond as DeJohnette shifts to mallets for a dark-hued backdrop. After about four minutes of this, Peacock assumes control reintroducing his initial riff to Jarrett's audible pleasure. This is masterful give and take, and it happens time and again.

The only exception is "Riot," a seven-minute slice of a 30-minute improvisation, which opens intensely and never lets up. DeJohnette sizzles and snaps, reminiscent of the insistent percussion that dominated Miles Davis' raucous *On The Corner*.

As Jarrett points out in his liner notes, the blues is the lingua franca of these improvisations, nowhere more so than on the title track, which sounds like one of the pianist's early '70s solo excursions with rhythmic accompaniment.

If last year's bop-drenched live set *Whisper Not* signaled that Jarrett was back at full force, *Inside Out* gives notice that the band has stepped it up another notch. At this point in its existence, the name the Standards Trio has ceased to signify the band's repertoire; rather, it stands for the level they set for other improvisers.

20000920 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 20th 2000, Symphony Hall, Boston, MA

20000923 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 23rd 2000, Hill Auditorium, Ann Arbor, MA

200001116 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 16th 2000, Royce Hall, UCLA, Los Angeles, CA

200001118 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 18th 2000, San Francisco Jazz Festival, Paramount Theater, Oakland, CA

200001125 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 25th 2000, New Jersey Performing Arts Center, Newark, NJ

200001205 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
December 5th 2000, Gran Rex Theatre, Buenos Aires, Argentina

200001207 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
December 7th 2000, Gran Rex Theatre, Buenos Aires, Argentina

2001

20010310 Keith Jarrett Trio (BR) (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 10th 2001, McCarter Theater, Princeton, NJ

1. *Solar(Chuck Wayne) (22:49)*
2. *Track 2 (8:21)*
3. *I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (9:21)*
4. *One For Majid (Pete La Roca Sims)(7:31)*
5. *The Bitter End (9:02)*
6. *Track 6 (28:28) [end missing]*

20010423 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 23rd 2001, Orchard Hall, Tokyo, Japan

(Always Let me Go ?)

20010424 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)

20010424 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 24th 2001, Orchard Hall, Tokyo, Japan

20010426 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 (J.Kozma – J.Mercer – J.Prevert)(10:02)*
3. *I Love You (Cole Porter) (8:29)*
4. *Track 4 (8:17)*
5. *Track 5 (11:16)*
6. *Scrapple From The Apple (Charlie Parker)(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 (Arlen – Harburg) (12:32)*
3. *Track 3 (7:09)*
4. *Track 4 (6:23)*
5. *Track 5 (17:55)*
6. *Ballad Of The Sad Young Men (Wolf – Landesman)(11:40)*
7. *Sandu (Clifford Brown) (6:29)*

20010428 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 28th 2001, Aichi Geijyutu Gekijyo, Nagoya, Japan

20010430 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 (Keith Jarrett) (14:56)*
2. *Relay(Keith Jarrett) (14:14)*
3. *When I Fall In Love (V. Young – E. Heyman)(8:56)*
4. *Sandu (Clifford Brown) (8:11)*

1-8: Keith Jarrett - Yesterdays (ECM (G) 2060)

Review by Thom Jurek [-]

Yesterdays is the third title ECM has released by Keith Jarrett, Gary Peacock, and Jack DeJohnette (dubbed "the standards trio"). The first two -- The Out-of-Towners released in 2004 and My Foolish Heart issued in 2007 -- were actually recorded later than this live date recorded in Tokyo in April of 2001. This also marks a first in the pianist's career: the George Gershwin tune "You Took Advantage of Me" appeared on My Foolish Heart in a very different arrangement, making this the first time Jarrett has ever employed a single track on two consecutive albums. On My Foolish Heart Jarrett used a full-on ragtime intro to the tune. Here, he employs a denser harmonic construction based on its changes and melodic frame. When the band enters, the pop and swing in the tune become pronounced, standing in the same universe as ragtime (which is more than likely the reason Jarrett employed it before) but also much more sophisticated and harmonically complex. Other standouts on this fine set include the bop burners "Scrapple from the Apple" and "Shaw'nuff," the glorious ballads "Smoke Gets in Your Eyes" and "You've Changed," and a deeply moving rendition of "Stella by Starlight." What is most remarkable about this band is its sense of balance between eloquence, interplay, improvisational communication, and swing. This group is not only a solid link to the tradition Jarrett, Peacock, and DeJohnette all came up with, but it is a solid teaching pointer as to how to employ standards for the music in the future.



20010400 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)

December 2002 / By Thomas Conrad

Keith Jarrett/Gary Peacock/Jack DeJohnette *Always Let Me Go*

★★★★★

ECM 1800/01

Listening to improvised music is no a passive act; it's a creative process. This principle is especially true of the totally improvised work of Keith Jarrett, such as his 30-year series of solo concerts and his two most recent trio recordings, *Inside Out* and *Always Let Me Go*. Jarrett's inventive impulses are of a kind that allow us to follow. He places us on the leading edge of the moment in which choices are made, inviting our participation in decisions taken from infinite options.

For example, his new double CD, *Always Let Me Go*, opens with 32 minutes called "Hearts In Space," a wildly asymmetrical, spontaneous suite. It starts with exploratory gestures from all three players as they grasp for connections and beginnings. It is not until 8 1/2 minutes in that three separate but equal strands of intelligence arrive at edges of a single coalescing pattern, suggested by Jarrett's insistent circular figure, but Peacock takes over at 11:30 and alters it. Jarrett and Peacock dance in a loose, rarefied call-and-response, sometimes touching Jarrett's circular theme. Then around 15:30, DeJohnette pushes to the forefront and rains new accents that cause Jarrett to veer and find a poignant ballad in this complex progress. By the 23rd minute, the velocity has subtly escalated and soon we are sweeping forward in an effortless momentum that might stream forever but Jarrett allows it to disassemble into the disparate energies with which the piece began and the song subsides back to silence.

Music this free requires faith and inspiration from the listener, and it also makes value judgments even more than customarily subjective. *Inside Out* (ECM, recorded in concert in London in July 2000) was the first totally improvised album in many years by Jarrett's standards trio. A single CD, it didn't contain space for complete performances, and its huge evolving trio structures are sometimes aborted by fades.

But on *Always Let Me Go*, recorded mostly live in Tokyo in April 2001, and one of Jarrett's major achievements on record, we're able to hear pieces like "Hearts In Space" and the 34 1/2 minute "Waves" round into form as whole long arcs. The fact that this wholeness is always in jeopardy—that it abides by no rules but its own, and that we feel like we discover it in the same moment as the trio—is what makes it exciting and fulfilling.

Always Let Me Go sustains a heightened sense of imaginative focus through its sudden shifts, peaks and valleys, the exquisitely realized songs within songs that the trio comes upon—a crystalline 3 1/2 minute miniature emergence from silence of "Tributaries," the melodic grace of "Waves"—and the dramatic swings of its dynamic scope. In its 20th year, this trio keeps growing in its ability to challenge the creativity of its listeners.

20010626 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 (B. Kaper – N. Washington)(9:33)*
4. *I'm Getting Sentimental Over You(Bassman – Washington) (10:34)*
5. *???I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy)??? (11:36)*
6. *???Yesterdays??? (9:23)*
7. *Applause (0:50)*
8. *Honeysuckle Rose (Razaf – Waller) (7:57)*
9. *What's New(Haggard – Burke) (7:11)*
10. *Lover(Rodgers- Hart) (8:42)*
11. *One For Majid (Pete La Roca Sims)(10:25)*
12. *Track 12 (6:55)*
13. *Speech about cameras (0:45)*
14. *Straight no chaser (Thelonius Monk)(10:45)*
15. *Track 15 (0:18)*
16. *Last Night When We Were Young (Arlen – Harburg) (11:07)*

20010716 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

20010718 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 (Cole Porter) (15:22)
3. Yesterdays (Kern – Harbach)(08:37)
4. *Out of Nowhere (Green – Heyman)* (10:19)
5. Little Man, You've Had a Busy Day (Wayne - Sigler - Hoffmann)(10:46)

Disc II

1. [Applause] (01:16)
2. Five Brothers (Gerry Mulligan)(11:48)
3. You've Changed (Fischer – Carey)(06:07)
4. The Song Is You (J. Kern – O. Hammerstein) (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 (H. Carmichael – J. Mercer)(09:59)

20010720 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 (Van Heusen - Burke) (10:50)*
3. *Track 3 (11:00)*
4. *There will never be another you (Warren – Gordon) (7:38)*
5. *Now's The Time (Charlie Parker) (7:25)*
6. *Track 6 (8:52)*
7. *Speech (0:44)*
8. *Out of Nowhere (Green – Heyman) (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)*

20010722 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)



My Foolish Heart may just be, between *Still Live* and *Somewhere*, the missing piece of the Keith Jarrett Trio's Triforce. Recorded live in Montreux in July of 2001, it shows the trio—both in general and this specific—in brightest light. The bounce of "Four" kicks things off with so much panache that anyone even thinking of laying fingers to keyboard might just want to crawl into a hovel and listen in awe. The tune is, of course, by Miles Davis and draws lines of history back to Jarrett's association with the Prince of Darkness, flipping that nickname into an exercise in luminescence. The feeling of togetherness practically shouts its decades of experience from the rooftops and calls any who will listen in ecstatic gathering. Peacock almost flies off the handle from all the excitation, but reins in his enthusiasm just enough to build his first solo of the night with architectural integrity. DeJohnette, too, revs the engine a few times without losing traction. This formula works wonders in subsequent takes on Sonny Rollins's "Oleo" and two Fats Waller tunes ("Ain't Misbehavin'" and "Honeysuckle Rose"), imbuing the stage, respectively, with flow, flourish, and ragtime charm. At once progressive and nostalgic, these fast-fingered excursions attract wonder like magnets. The emotive genius of Jarrett's sidemen is extraordinary throughout. "The Song Is You" is another instance of revelry that unpacks entire fields' worth of implications in single sweeps, in which DeJohnette's skills blossom most blissfully.
"You Took Advantage Of Me," a Rogers and Hart show tune, finds a holistic place in the Jarrett set list and obscures none of the whimsy of its absent lyrics. From the florid we move to the tough love of Thelonious Monk's "Straight, No Chaser," which pours a stiff drink indeed. Jarrett spins like a top, inspiring gorgeous circling from DeJohnette and a pin-cushioned solo from Peacock. It sits comfortably alongside "Five Brothers," an earlier Gerry Mulligan tune that oozes 1950s charisma: monochromatic, debonair, and veiled by cigarette smoke. The trio ends somberly with a quietly spirited "Guess

I'll Hang My Tears Out To Dry." More than any other portion of the concert, Jarrett's infallible respect for melody comes to the fore and paints for us a picture so realistic, it might as well be a photograph, a moment in time, a memory to cherish. Two encores further express the trio's balance of wind and water. "On Green Dolphin Street" whisks on by with such ebullience that it hardly leaves a trace of its passing, while "Only The Lonely(S. Cahn – J. Van Heusen)" tears the heart in two and mends it in just over six minutes. Yet nowhere is the telepathy of this trio so nakedly conveyed than in the title tune, which sways, full-figured and proud, with all the rustle of a willow tree. The combination of singing pianism and melodic rhythm support hides a perfect scar in its core. There's a song to be sung here, and its name is: YOU.

20010726 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(Stordhal - Weston - Cahn)(11:05)*
3. *Oleo (Sonny Rollins)(6:43)*
4. *Track 4 (10:51)*
5. *Free piece (12:02)*
6. *Little Man, You've Had A Busy Day (Wayne - Sigler - Hoffmann) (7:04) [beginning missing]*
7. *One For Majid (Pete La Roca Sims)(9:00)*
8. *Out Of Nowhere(Green – Heyman) (21:30)*
9. My Foolish Heart (N. Washington – V. Young) *(9:43)*
10. *Between The Devil And The Deep Blue Sea (10:40) [beginning missing]*
11. *Yesterdays (Kern – Harbach)(14:12)*
12. *On Green Dolphin Street (B. Kaper – N. Washington)(8:29)*
13. *It's All In The Game (6:48)*
14. *Straight no chaser (Thelonius Monk)(9:08)*

20010728 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 (Gaskill – McHugh) (12:00)
2. You've Changed (Fischer – Carey)(8:05)
3. I Love You (Porter) (10:00)
4. The Out-of-Towners (19:47)
2 Once Upon A Time (Lee Adams, Charles Strouse) (6:00)
2 Oleo (Sonny Rollins)(7:29)
7. Five Brothers (Gerry Mulligan)(10:31)
8. Guess I'll Hang My Tears Out To Dry(J. Styne – S. Cahn) (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 (Wayne - Sigler - Hoffmann) (1:49,) Cut at 0:42
13. It´s All In The Game (6:47)

01 Once Upon A Time (Lee Adams, Charles Strouse) (5:58)
02 Oleo (Sonny Rollins)(7:02)
03 Guess I'll Hang My Tears Out To Dry (J. Styne – S. Cahn) (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 (Wayne - Sigler - Hoffmann) (1:49,) Cut at 0:42

Recorded in Munich, ECM's hometown, in 2001, "The Out-of-Towners " finds jazz's most consistently creative piano trio at the peak of its game. Keith Jarrett, Gary Peacock, and Jack DeJohnette captivate the audience at the Munich State Opera.
Balancing standards and jazz tunes with Keith Jarrett originals, the trio keeps the music in tight focus. There is spirited blues-based group improvisation in the title track, and shared joy as the musicians roar into "Five Brothers", the old Gerry Mulligan favourite, or negotiate the blissful, enraptured melody of Cole Porter's "I Love You (Cole Porter)." At the album's conclusion, Keith Jarrett returns to the stage alone – a rare moment in the trio's recordings - to play a heart dilating rendition of the ballad "It's All In The Game." -- so tender that it could easily have fit onto his "The Melody At Night With You" solo disc.



20010801 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 (Porter) (Cole Porter)(10:30)
02- Five Brothers (Gerry Mulligan)(08:00)
03- Little Man You've Had A Busy Day (Wayne - Sigler - Hoffmann) (08.11)
04- *Out of Nowhere (Green – Heyman)* (14:55) (A few seconds missing at the beginning)
05- Guess I'm Gonna Hang My Tears Out To Dry (J. Styne – S. Cahn) (11:30)

set II

06- Scrapple From The Apple (Charlie Parker)(07:19)
07- One For Majid (Pete La Roca Sims)(09:32)
08- I'm Going To Laugh You Right Out Of My Life (08;46)
09- You've Changed (Fischer – Carey)(07:23)
tt 86:13

20010803 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
August 3rd 2001, Marciac Jazz Festival, Marciac, France

20011028 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 28th 2001, Royce Hall, Los Angeles, CA

20011030 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 30th 2001, Orpheum Theater, Vancouver, BC, Canada

20011101 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 (B. Kaper – N. Washington)(13:27)*
3. My Foolish Heart (N. Washington – V. Young) *(9:30)*
4. *Out of Nowhere (Green – Heyman) (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 (Giuffre) (7:02)*
9. *Little Man, You've Had A Busy Day (Wayne - Sigler - Hoffmann) (9:43)*
10. *Straight no chaser (Thelonius Monk)(13:38)*
11. *Sandu (Clifford Brown) (8:23)*
12. *I'll Guess I'll Hang My Tears Out To Dry* (J. Styne – S. Cahn) *(7:32)*

20011104 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 4th 2001, War Memorial Opera House, San Francisco, CA

20011107 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 7th 2001, Orchestra Hall, Minneapolis, MN

20011109 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 9th 2001, Orchestra Hall, Chicago, IL

2002

20020227 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 (Porter) (Cole Porter)(11:47)*
2. *Come Rain Or Come Shine (H. Arlen – J. Mercer)/ Basin Street Blues (Spencer Williams) (8:25)*
3. *The Song Is You (J. Kern – O. Hammerstein) (10:43)*
4. *You've Changed (Fischer – Carey)(8:35)*
5. *One For Majid (Pete La Roca Sims)(4:56)*
6. *Audience noise (0:14)*
7. *I'll See You Again (Noel Coward) (7:01)*
8. *Hallucinations (Bud Powell) (7:06)*
9. *Here's That Rainy Day (10:02)*
10. *Bye Bye Blackbird (R. Henderson) (9:13)*
11. *Out of Nowhere (Green – Heyman) (10:47) [abrupt start]*
12. *Guess I'll Hang My Tears Out to Dry* (J. Styne – S. Cahn) *(9:31)*

20020301 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 (Pete La Roca Sims)(6:38)
6. Unidentified standard (10:20)

20020308 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(Chuck Wayne) (13:52)
03. Bye Bye Blackbird (R. Henderson) (9:29)
04. You've Changed (Fischer – Carey)(9:34)
05. *Out of Nowhere (Green – Heyman)* (19:28)

Set 2:
01. intro/crowd (1:01)
02. The Way You Look Tonight (D. Fields – J. Kern)(10:24)
03. Yesterdays (Kern – Harbach)(8:22)
04. One For Majid (Pete La Roca Sims)(8:58)
05. Guess I'm Gonna Hang My Tears Out To Dry (J. Styne – S. Cahn) (13:51)
06. Five Brothers (Gerry Mulligan)(7:41)
07. I'm Going Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (9:03) TT 111:49

20020626 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 (Giuffre) (6:11)*
2. *Summertime(Gershwin-DuBoseGershwin) (10:15)*
3. *Smoke Gets In Your Eyes(Kern – Harbach) (10:33)*
4. *Last Night When We Were Young (Arlen – Harburg) (8:08)*
5. *Now's The Time (Charlie Parker) (13:19)*
6. *Speech (0:15)*
7. *Paradox(Jarrett) (10:02)*
8. *When I Fall In Love (V. Young – E. Heyman)(9:56)*

20020708 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 (D. Brubeck)(13:42)*
3. *Now's The Time (Charlie Parker) (7:37)*
4. *My Funny Valentine (R. Rodgers – L. Hart)(11:44)*
5. *Track 5 (8:59)*
6. *Summertime(Gershwin-DuBoseGershwin) (8:28)*
7. *Budo (7:51)*
8. *Bass tuning (0:07)*
9. *Stella By Starlight (N. Washington – V. Young)(11:29)*
10. *Track 10 (8:39)*
11. *Out of Nowhere (Green – Heyman) (14:54)*
12. *"Use your ears, you don't need pictures..." (0:55)*
13. *Straight no chaser (Thelonius Monk)(6:31)*
14. *When I Fall In Love (V. Young – E. Heyman)(5:36)*

20020710 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 (B. Kaper – N. Washington)(19.19)
2. Track 2 (7.33)
3. Solar(Chuck Wayne) (12.13)
4. Track 4 (7.04)
5. Paradox (Jarrett) (9.15)
6. Track 6 (9.25)
7. Track 7 (6.36 + 2.10)
8. Track 8 (8.29)
9. Summertime(Gershwin-DuBoseGershwin) (7.59)
10. Track 10 (9.35)
11. When I Fall In Love (V. Young – E. Heyman)(5.44)

20020712 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 (Cole Porter) [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 (Perkins-Parish) [6:30]

20020716 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)

Celebrating 20 years of his trio's life as a working band, Keith Jarrett issues a sparkling and trimphant performance from last year's rains-wept Antibes Festival, in which standards are re-investigated from a new perspective. Buoyant, exhilarating performances from all three players, "swinging in the rain", as Jarrett says in his liner notes.



Review by Thom Jurek [-]

For a trio that has been together this long (over 20 years), Keith Jarrett, Gary Peacock, and Jack DeJohnette still play with the enthusiasm of a group of people discovering each other for the first time. That's no cliché. One listen to "If I Were a Bell," the opening track on this live set, reveals how footloose, free, and excited these three can be when they encounter one another on the stand. Certainly, the near symbiotic relationship they have built over time makes the freewheeling feeling come easy. But that's a bit misleading in a sense, because if the listener pays the slightest bit of attention to how the rhythm section works with Jarrett, it becomes obvious just how much listening is going on in this conversation. Jarrett's timbral and dynamic palettes can change on a dime, and Peacock and DeJohnette never miss. The other wonderfully breezy thing about this set is that all of the tunes are from the jazz canon except for the title track, which closes the album and is a Jarrett original. From Frank Loesser's "If I Were a Bell," the band literally charges into Oliver Nelson's "Butch & Butch" at a furious tempo. DeJohnette pushes Jarrett on the tempo, and Peacock walks through the middle, balancing out not only time but harmonic equations in Jarrett's extrapolations on the melody. Nonetheless, despite the sprints -- "Scrapple From the Apple" by Charlie Parker is another down the line -- they never cease to literally amaze on the ballads. Here, "My Funny Valentine," "Autumn Leaves," and the just under mid-tempo "Someday My Prince Will Come" are given such impeccable lyrical treatment it's almost breathless. One of the most exciting tracks here, especially since it begins the last third of the program, is the inclusion of John Lewis' "Two Degrees East, Three Degrees West." The gorgeous stride Jarrett plays, which is all his, stands in amazing contrast to the original light-fingered version played by the composer. Jarrett invokes Fats Waller and early Ramsey Lewis in the blues feel while keeping his own sense of tempered attack through the shimmering shades of blue and green in the minor keys. This is one tough track in feel and emotion. The rhythm section doesn't just walk it either; they slip under and around Jarrett to fill out the edges, making this a beautiful dialogue piece. Up for It is a dynamite set, as refreshing, spirited, and innovative as any Jarrett has ever released, but full of good vibes too.

20020718 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 (cy coleman, joseph allen mccarthy)- 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 (Van Heusen - Burke)	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

20020721 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 (Perkins-Parish) (11:11)*
6. *Applause (0:53)*
7. *Improvisation on a Ornette Coleman theme? (9:11)*
8. *Free piece (11:45)*
9. *Only The Lonely(S. Cahn – J. Van Heusen) (15:13)*
10. *Half Nelson (Miles Davis)(7:58)*
11. *"Less lights..." (7:11)*
12. *Summer Nights (A. Dubin – H. Warren)(7:22)*

20021027 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)

20021030 Keith Jarrett Solo

Keith Jarrett (p)
October 30th 2002, Metropolitan Festival Hall, Tokyo, Japan

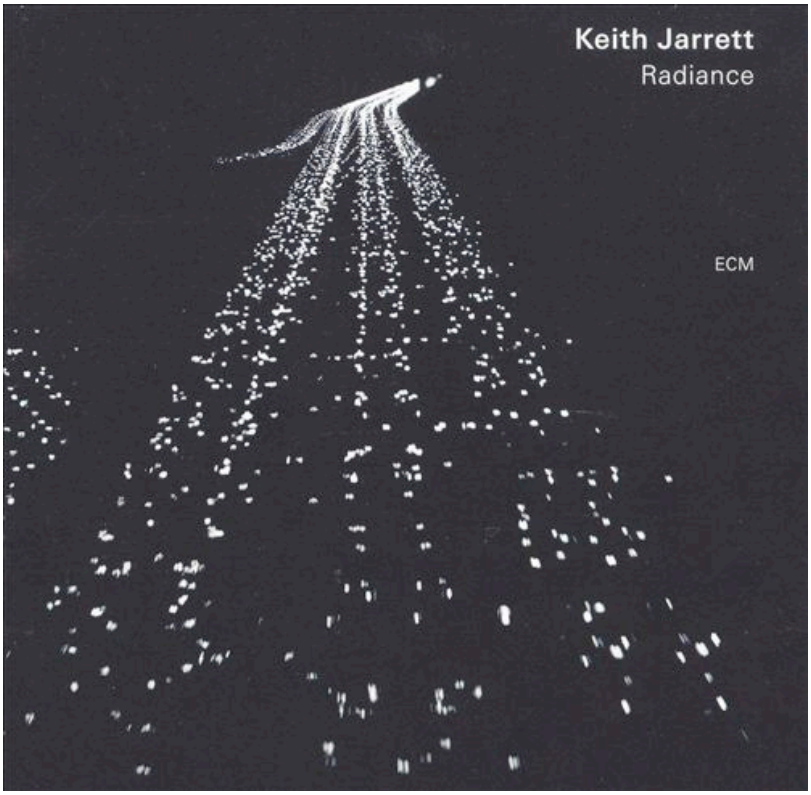
1	Part 14 (Keith Jarrett)	14.04
2	Part 15 (Keith Jarrett)	9.57
3	Part 16 (Keith Jarrett)	3.08
4	Part 17 (Keith Jarrett)	13.34

1-4: Keith Jarrett - Radiance (ECM (G) 1960)

Radiance Part XVI is Tokyo Part 2d?

Review by Thom Jurek [-]

Keith Jarrett returned to performing and recording solo concerts in 1995 with La Scala (released in 1997) after recovering from an illness. That fine recording followed his manner of working that he had begun on Köln Concert in 1975: That is, completely improvised concerts from beginning to end that had melodic and "motivic" centers. The double-disc set that is Radiance, recorded in Japan in 2002, is a new fork in the road. The work has no conceptual center. Jarrett says he wanted to let some of the music "happen" to him while he sat at the piano, deep in thought. He states: "I wanted my hands (particularly the left hand) to tell me things." And happen it does. Each piece, after the first one, comes out of the work that immediately precedes it. There are 13 linked pieces that mark the Osaka concert spread over the first disc, and one-third of disc two. The effect is startling at first because Jarrett is constantly working with what comes, whether dissonant or assonant; he uses the small essences, quick phrases, and themes that come out of each piece to dig further, to extend wider his discovery. Whispers of many musics enter, from classical and jazz to pop to Latin to folk. Nothing feels like a direct quote, but all of it gels together as elemental. Each piece is an aspect of a transformational construction. Most of the music very is exciting; it walks, then runs on edges before turning and stopping, then dances, crawls and rolls, ever-somewhere just past the reach of what preceded it. Some of Radiance is quiet and lyrical (part three, for instance), because it has been suggested by the intensity of the chaotic and forceful harmonic and rhythmic notions preceding it. Jarrett admits in his liner notes "The listener has to bear with me here. The whole thing is risky, but I've taken you places before and I'm not aiming to disappoint." This is born out in the way the audience responds. Some sections get no applause because of the quick, shape-shifting manner in which Jarrett seemingly careens from one place to the next. But intent listening reveals the sometimes very subtle links between themes, spaces, and harmonic and rhythmic invention. Two-thirds of disc two come from a concert in Tokyo conducted in much the same way, though he includes the first two pieces -- a cut from the second-half of the concert and the final track -- as the performance's closer. These do not distract from the Osaka gig. In fact they contain a beautiful, if momentarily disjointed flow. This is Jarrett the artist taking chances, lots of them. His process is immediate, poignant, and utterly engaging throughout and marks a new phase in his solo recordings that will spur great interest in any open-minded listener interested in improvisational music. There is a DVD of the Tokyo performance being prepared by ECM for release.



20021030 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 (Traditional)	6.51
4	Old Man River(Kern – Hammerstein II)	7.43
4	Don't Worry 'Bout Me (Bloom – Koehler)	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 (Traditional) (5:50)
10. Applause (2:08)
11. Old Man River(Kern – Hammerstein II) (6:49)

20021031 Keith Jarrett Solo (DI) (+++)

Keith Jarrett (p)
October 31st 2002, Geijyutu Gekijyou, Tokyo, Japan

Disc one

d1t01 applause	00:22
d1t02	17:01
d1t03 Every Time We Say Goodbye (Porter)	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 (H. Arlen – J. Mercer)	06:50
d2t03 Isn't It Romantic (Rodgers-Hart)	06:31
d2t04 Bewitched, Bothered And Bewildered (Rodgers – Hart)	06:10
d2t05 With A Song In My Heart (Rodgers-Hart)	04:52
d2t06 Angel Eyes (Dennis - Brent)	11:11
d2t07 As Time Goes By (Herman Hupfeld)	08:18
d2t08 Time on My Hands (Youmans - Adamson - Gordon)	09:40
d2t09 Never Never Land (Styne -Comden - Green)	04:55
d2t08 improvisation	08:15
d2t09 If I Should Lose You (R. Rainger – L. Robin)	04:35
Total time:	1:11:39

2003

20030411 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 (Nat Adderley, Curtis Lewis)	08:13
3. All The Things You Are (J. Kern – O. Hammerstein)	09:56
4. When I Fall In Love (E. Heyman-V. Young)	08:42
5. Sandu (Clifford Brown)	06:05
6. Encore: Guess I'll Hang My Tears Out To Dry (J. Styne – S. Cahn)	06:07
	TT 41:03

20030427 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 (Arlen - Capote) (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 as well be spring (Rodgers – Hammerstein II) (11.00)
8. Track 8 (5.35)
1. Track 9 (7.14)
2. You go to my head (J Fred Coots - H Gillespie) (8.19)
3. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (14.00)
4. Out of Nowhere (Green – Heyman) (13.56)
5. When I Fall In Love (V. Young – E. Heyman)(10.40)
6. Track 14 (6.15)

20030430 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 (G. & I. Gershwin) (13.57)
2. Track 2 (5.58)
3. Moment's notice (Coltrane) (5.24)
4. Last night when we Were Young (Arlen – Harburg) (8.31)
5. Sleeping Bee (Arlen - Capote) (7.41)
6. Track 6 (6.41)
7. Solar(Chuck Wayne) (12.48)
8. Now's The Time (Charlie Parker) (10.49)
9. Track 9 (14.48)
10. Out of Nowhere (Green – Heyman) (12.10)
11. When I Fall In Love (E. Heyman-V. Young)

20030503 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 (Gershwin)(9:33)*
2. *A Sleeping Bee (Arlen - Capote) (8:40)*
3. *Once Upon A Time (Lee Adams, Charles Strouse) (9:18)*
4. *Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(11:32)*
5. *Now's The Time (Charlie Parker) (6:40)*
6. *Four(Miles Davis) (10:38)*
7. *Track 7 (9:35)*
8. *One For Majid (Pete La Roca Sims)(8:02)*
9. *Track 9 (11:26)*
10. *Out of Nowhere (Green – Heyman) (9:54)*
11. *When I Fall In Love (V. Young – E. Heyman)(8:13)*

20030505 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 (J Fred Coots - H Gillespie) (3.00) [beginning missing]
2. It might as well be spring (13.50)
3. On Green Dolphin Street (B. Kaper – N. Washington)(9.32)
4. Doxy (Rollins) (5.20)
5. Track 5 (11.09)
6. Moment's notice (Coltrane) (5.01)
7. Someday My Prince Will Come (Churchill-Morey)(8.30)
8. Track 8 (8.44)
9. Things Ain't What They Used To Be (Duke Ellington) (7.28)
10. Track 10 (…)

20030507 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 (Cole Porter) (15:21)*
4. *Speech (0:25)*
5. *A Sleeping Bee (Arlen - Capote) (7:59)*
6. *Only The Lonely(S. Cahn – J. Van Heusen) (11:23)*
7. *Because Of You(Clarkson) (6:34)*
8. *One For Majid (Pete La Roca Sims)(7:31)*
9. *Applause (1:22)*
10. *Django (john Lewis) (10:05)*
11. *Solar(Chuck Wayne) (11:28)*
12. *You go to my head (J Fred Coots - H Gillespie) (8:18)*
13. *Once Upon A Time (Lee Adams, Charles Strouse) (11:15)*
14. *All The Things You Are (J. Kern – O. Hammerstein) (12:12)*
15. *When I Fall In Love (V. Young – E. Heyman)(10:53)*

20030509 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 (Porter) (Cole Porter)(10:31)*
4. *Here's That Rainy Day (11:01)*
5. *I'm A Fool To Want You (Wolf – Herron - Sinatra)(10:27)*
6. *Once Upon A Time (Lee Adams, Charles Strouse) (a) (5:29)*
7. *Interruption / fire alarm (2:22) [cut at 2:08]*
8. *Applause (0:22)*
9. *Once Upon A Time (Lee Adams, Charles Strouse) (b) (1:46)*
10. *Four (Miles Davis) (6:24)*
11. *Stars fell on Alabama (Perkins-Parish) (7:40)*
12. *Applause (0:59)*
13. *Django (john Lewis) (10:41)*
14. *Straight no chaser (Thelonius Monk)(11:15)*
15. *When I Fall In Love (V. Young – E. Heyman)(8:36)*
16. *Out of Nowhere (Green – Heyman) (14:16)*

20030711 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 (Monk -Williams - Hanighen)(10.50)
2. The Way You Look Tonight (D. Fields – J. Kern)(9.28)
3. . I Thought About You (Van Heusen -Mercer) (10.48)
4. So Tender (Love Should Be) (Keith jarrett)(7.57)
5. The Meaning Of The Blues (B. Troup – L. Worth) (17.36)
6. KJ speaking (2.00)
7. All The Things You Are (J. Kern – O. Hammerstein) (10.02)
1. Chandra (Jaki Byard) (8.33)
2. Late Lament (Paul Desmond)(6.14)
3. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (7.14)
4. Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(11.30)

20030713 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 (Porter) (Cole Porter)(9.43)
2. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (11.15)
3. I didn't know what time it was (Rodgers -Hart) (9.50)
4. Here's that shiny day (Van Heusen – Burke)(12.18)
5. Sunshine Song (Keith Jarrett)(10.01)
6. Track 6 (8.03)
1. Yesterdays (Kern – Harbach)(9.26)
2. So Tender (Love Should Be) (Keith jarrett)(10.41)
3. When I Fall In Love (V. Young – E. Heyman)(7.38)
4. God Bless' The Child (A. Herzog – B. Holiday)(6.25)

20030717 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 (B. Kaper – N. Washington), 9.40
2. I didn't know what time it was (Rodgers -Hart) (9.00)
3. I Thought About You (Van Heusen -Mercer) (12.13)
4. Track 4 (5.47)
5. I'll See You Again (Noel Coward) (4.06)
6. God Bless' The Child (A. Herzog – B. Holiday)(9.56)
7.Sunshine Song (Keith Jarrett)(10.35)
8. Chandra (Jaki Byard) (6.40)
9. Yesterdays (Kern – Harbach)(13.37)
10. So Tender (Love Should Be) (Keith jarrett)(7.59)
5. Two degrees east, three degrees west (Lewis) (6.55)
6. When I Fall In Love (V. Young – E. Heyman)(9.21)

20030720 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 (Van Heusen -Burke) (8.32)
2.I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (6.28)
3.St. Thomas, 6.58
1. I didn't know what time it was(Rodgers -Hart) (7.11)
2. . I Thought About You (Van Heusen -Mercer) (14.54)
3. Sunshine Song (Keith Jarrett)(8.48)
4. The Song Is You (J. Kern – O. Hammerstein) (8.08)
5. Summer Night (A. Dubin – H. Warren)(6.20)
6. Straight, No Chaser (Monk) (7.33)
7. God Bless The Child(Holiday - Herzog), 15.24
8. When I Fall In Love (V. Young – E. Heyman)(7.07)

20030722 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 (Porter)	9.21
2	I'm Gonna Laugh You Right Out of My Life(cy coleman, joseph allen mccarthy)	10.46
3	Hallucinations (Powell)	6.27
4	I Didn't Know What Time It Was(Rodgers -Hart)	6.35
5	You've Changed (Fischer – Carey)	7.36
6	God Bless The Child(Holiday - Herzog)	15.33
7	Straight, No Chaser (Monk)	12.03
8	Come Rain Or Come Shine (H. Arlen – J. Mercer	8.46
9	When I Fall In Love (E. Heyman-V. Young)	8.07
10	St. Thomas (Trad)	4.14

1-10: [2CD] Keith Jarrett – Live Parco Musica Auditorium Rome 2003

20030725 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 25th 2003, Teatro Municipale, Cagliari, Italy

20030727 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 (B. Kaper – N. Washington)
Yesterdays (Kern – Harbach)
When Will The Blues Leave (Ornette Coleman)
The Meaning Of The Blues (B. Troup – L. Worth)
Unknown

Set II

Sunshine Song (Keith Jarrett)
I'm Going to Laugh You Right Out of My Life (cy coleman, joseph allen mccarthy)
All The Things You Are (J. Kern – O. Hammerstein)
God Bless' The Child (A. Herzog – B. Holiday)
When I Fall In Love (V. Young – E. Heyman)[encore]
Bye, Bye Blackbird (Henderson) [encore]

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality:
Source

1. On Green Dolphin Street (B. Kaper – N. Washington)(10.56)
2. Yesterdays (Kern – Harbach)(13.15)
3. When the blues leaves (6.41)
4. The Meaning Of The Blues (B. Troup – L. Worth) (11.54)
5. Sunshine Song (Keith Jarrett)(8.52)
6. Track 6 (5.17)
7. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (8.59)
1. All The Things You Are (J. Kern – O. Hammerstein) (7.51)
2. God Bless' The Child (A. Herzog – B. Holiday)(13.40)
3. When I Fall In Love (V. Young – E. Heyman)(11.49)
4. Bye Bye Blackbird (R. Henderson) (6.44)

20030919 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 (H. Arlen – J. Mercer)(10.52)
3, Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(12.18)
4. One For Majid (Pete La Roca Sims)? (7.14)
5. Track 5 (9. 48)
6. On Green Dolphin Street (B. Kaper – N. Washington)(5.48)
7. KJ speaking (1.00)
8. The Cure (Keith Jarrett)(5.49)
1. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (10.42)
2. When will the blues leave (ornette Coleman) ? (8.40)
3. It Could Happen To You (Van Heusen -Burke) (13. 56)
4. Track 12 (4.39)
5. God Bless' The Child (A. Herzog – B. Holiday)(10.38)
6. When I Fall In Love (V. Young – E. Heyman)(1.07)

20030927 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 27th 2003, Symphony Hall, Boston, MA

20031109 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 9th 2003, Masonic Auditorium, San Francisco, CA

20031112 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 12th 2003, Disney Concert Hall, Los Angeles, CA

20031114 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
November 14th 2003, Benaroya Hall, Seattle, WA

2004

20040407 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (d)
April 7th 2004, Kimmel Center, Philadelphia

1	All Of You (Porter) (Porter)	10.22
2	Bye Bye Blackbird (R. Henderson)	10.16
3	Blues	11.08
4	Unknown	10.22
5	I Didn't Know What Time It Was(Rodgers -Hart)	13.09
6	Ballad Of The Sad Young Men (Wolf – Landesman)	14.06
7	Straight No Chaser (Monk)	7.44
8	Blues	6.08
9	When I Fall In Love (E. Heyman-V. Young)	7.33

[2 CD] Keith Jarrett – Standards Philadelphia 2004

20040425 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 (Cole Porter) (11.06)
2. Django (john Lewis) (8.34)
3. Track 3 (13.42)
4. One For Majid (Pete La Roca Sims)(5.42)
5. Tune Up (Miles Davis)(5.36)
6. Tennessee Waltz (Pee Wee King - Redd Stewart) ? (7.20)
7. I fall in love too easily(Cahn – Styne) (10.35)
8. So Tender (Love Should Be) (Keith jarrett)(8.29)
9. Ballad of the Sad Young Man(wolf-landesman) (5.48)
10. Round midnight (Monk -Williams - Hanighen)(7.31)
11. Straight no chaser (Thelonius Monk)(11.17)
12. When I Fall In Love (V. Young – E. Heyman)(12.31)

20040427 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 (B. Kaper – N. Washington)(9.16)
2. I Thought About You (Van Heusen -Mercer) (22.24)
3. All The Things You Are (J. Kern – O. Hammerstein) (11.23)
4. Now's The Time (Charlie Parker) (9.11)
5. Someday My Prince Will Come (Churchill-Morey)(6.11)
6. Bye Bye Blackbird (R. Henderson) (10.40)
7. Joy Spring (Clifford Brown) (8.10)
8. Track 8 (11.52)
9. John's Abbey (Bud Powell)(8.54)
10. When I Fall In Love (V. Young – E. Heyman)(7.49)

20040430 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 (AKA Bebop in Pastel) (Powell-Fuller)(6.48)
4. Django (john Lewis) (11.35)
5. I didn't know what time it was (Rodgers -Hart) (11.03)
6. I Thought About You (Van Heusen -Mercer) (16.04)
7. Blue Monk (Thelonius Monk) (10.52)
8. All The Things You Are (J. Kern – O. Hammerstein) (10.52)
9. When I Fall In Love (V. Young – E. Heyman)(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 (Gaskill – McHugh)
3. Late Lament (Paul Desmond)
4. Bouncing With Bud (AKA Bebop in Pastel) (Powell-Fuller)
5. Django (john Lewis)

Set II / Disc II

1. [Applause]
2. I Didn't Know What Time It Was (Rodgers -Hart)
3. I Thought About You (Van Heusen -Mercer)
4. Blue Monk (Thelonius Monk)
5. Encore I: All The Things You Are (J. Kern – O. Hammerstein)
6. Encore II: When I Fall In Love (V. Young – E. Heyman)

Keith Jarrett: piano
Gary Peacock: acoustic bass
Jack DeJohnette: drums

20040502 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 (N. Washington – V. Young)(9.26)
2. Tune Up (Miles Davis)(6.14)
3. Doxy (Rollins) (9.14)
4. Late Lament (Paul Desmond)(10.55)
5. Conception (Shearing) (6.41)
6. I fall in love too easily (S. Cahn – J. Styne) (14.48)
7. Woody'n You (Dizzy Gillespie) (8.08)
8. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (7.59)
9. The Old Country (Nat Adderley, Curtis Lewis) (10.04)
10. Poinciana (Bernier - Simon) (12.29)

20040505 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 (B. Kaper – N. Washington)(11.41)
2. Basin Street Blues (Spencer Williams) (8.24)
3. Old Folks (W. Robinson – D.L. Hill)(8.18)
4. One For Majid (Pete La Roca Sims)(8.22)
5. Only The Lonely(S. Cahn – J. Van Heusen) (8.53)
6. Shaw'nuff *(Gillespie - Parker)* (7.50)
7. Chandra (Jaki Byard) (6.52)
8. Someday My Prince Will Come (Churchill-Morey)(7.52)
9. I Thought About You (Van Heusen -Mercer) (8.59)
10. All The Things You Are (J. Kern – O. Hammerstein) (11.46)
11. When I Fall In Love (V. Young – E. Heyman)(16.46)

Audience recording (lineage unknown)
Quality B+

20040701 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 (Pee Wee King - Redd Stewart)	8:16
3. Green Dolphin Street (B. Kaper – N. Washington)	9:34
4. I Thought About You (Van Heusen -Mercer)	9:17
5. Autumn Leaves (J.Prevert – J. Cosma – J. Mercer)	11:08
6. You Won'tForget Me (K. Goell – F. Spielman)	14:36

CD2

1. Django (john Lewis)	11:48
2. Someone to Watch over me	8:36
3 All The Things You Are (J. Kern – O. Hammerstein)	7:03
4. Bye Bye Blackbird (R. Henderson)	8:18
5. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy)	6:54
6 Poinciana (Bernier - Simon)	8:15
7. When I Fall In Love (E. Heyman-V. Young)	9:51

20040707 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 (Porter) (Cole Porter)(16.25)
4. TennesseeWaltz (Pee Wee King - Redd Stewart) (7.23)
5. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart) (10.49)
6. Straight no chaser (Thelonius Monk)(5.29)
1. Django (john Lewis) (9.20)
2. Round midnight (Monk -Williams - Hanighen)(12.19)
3. John's Abbey (Bud Powell)(6. 36)
10. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (10.40)
1. God Bless' The Child (A. Herzog – B. Holiday)(14.25)
2. When I Fall In Love (V. Young – E. Heyman)(11.22)

20040711 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 (Pee Wee King, Chilton Price, Redd Stewart) (10.34)
2. Four (Davis) (7.28)
3. Summer Night (A. Dubin – H. Warren) (13.32)
4. One For Majid (Pete La Roca Sims)(7.08)
5. I Thought About You (Van Heusen -Mercer) (12.03)
6. Moment's notice (Coltrane) (6.27)
7. Doxy (Rollins) (8.14)
8. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (8.57)
9. John's Abbey (Bud Powell)(5.04)
10. Poinciana (Bernier - Simon) (9.57)
11. When I Fall In Love (V. Young – E. Heyman)(10.28)

20040713 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 (B. Kaper – N. Washington)(13.50)
2. Now's The Time (Charlie Parker) (7.17)
3, TennesseeWaltz (Pee Wee King - Redd Stewart) (8.18)
4. I am a fool toWant You (Wolf – Herron - Sinatra) (15.14)
5. Round midnight (Monk -Williams - Hanighen)(9. 48)
6. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart) (8.36)
7. Django (john Lewis) (9.44)
8. John's Abbey (Bud Powell)(6.42)
9.KJ speaking
10. Poinciana (Bernier - Simon) (8.07)
11.When I Fall In Love (V. Young – E. Heyman)(10.37)

20040716 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 (B. Kaper – N. Washington)(8.38)
2. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart) (10.52)
3, One For Majid (Pete La Roca Sims)(7.51)
4. Late Lament (Paul Desmond)(15.51)
5. Straight no chaser (Thelonius Monk)(6 53)
6. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (10.55)
3. Django (john Lewis) (10.20)
4. TennesseeWaltz (Pee Wee King - Redd Stewart) (6.59)
5. All The Things You Are (J. Kern – O. Hammerstein) (6.46)
6. Bye Bye Blackbird (R. Henderson) (8.35)
11. When I Fall In Love (V. Young – E. Heyman)10.02)

20040719 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 (Bud Powell) (7.06) [Beginning missing]
2. Summer Night (A. Dubin – H. Warren) (8.34)
3. All The Things You Are (J. Kern – O. Hammerstein) (8.42)
4. Tennessee waltz (8.59)
5. One for Majid (Pete La Roca Sims)
6. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (10.40)
7. KJ speaking
8. Straight no chaser (Thelonius Monk)(12.52)
9. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart) (6.41)
10. God Bless' The Child (A. Herzog – B. Holiday)(16.19)

Butch & Butch (Nelson)
Summer Night(A. Dubin – H. Warren)
All The Things You Are (J. Kern – O. Hammerstein)
You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart)
One For Majid (Pete La Roca Sims)
I'm Going To Laugh You Out Of My Life *(cy coleman, joseph allen mccarthy)*
Straight, No Chaser (Monk)
Tennessee Waltz (Pee Wee King - Redd Stewart)
God Bless The Child(Holiday - Herzog)

20041107 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 (Van Heusen- Burke)	8.47
10	Solo Rome 10 Time in My Hands (Youmans-Adamson –Gordon)	5.54

1-: [2 CD] Keith Jarrett Solo – Rome 2004

20041110 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(Youmans - Adamson - Gordon)	6.59
11	Barcelona – part 11 But Beautiful (Van Heusen- Burke)	7.02

1-11: [2CD] Keith Jarrett – Solo Barcelona 2004

20041114 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 (Van Heusen- Burke)	07:04
9 Time on My Hands (Youmans - Adamson - Gordon)	08:18
10 Track10	02:05

20041203 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 (Gillespie – Coots) (9:55)
3. All Of You (Porter) (Cole Porter)(8:44)
4. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart) (6:15)
5. Straight no chaser (Thelonius Monk)(9:39)
6. Django (john Lewis) (8:55)
7. I'm Going To Laugh You Right Out Of My Life(cy coleman, joseph allen mccarthy) (11:47)
8. Applause (0:39)
9. The Tennessee Waltz (Pee Wee King - Redd Stewart) (7:49)
10. Ballad Of The Sad Young Men (Wolf – Landesman) (8:21)
11. I'm A Fool To Want You (Wolf – Herron - Sinatra)(11:41)
12. Only The Lonely(S. Cahn – J. Van Heusen) (6:28)
13. Now's The Time (Charlie Parker) (9:26)
14. When I Fall In Love (V. Young – E. Heyman)(8:31)
15. Poinciana (Bernier - Simon) (8:29)

20041205 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
December 5th 2004, Roy Thomson Hall, Toronto, ON, Canada

2005

20050309 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 9th 2005, Zellerbach Hall, UC Berkeley, Berkeley, CA

20050312 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(Henderson – Brown) (11.58)
2. Django (john Lewis) (10.52)
3. Somewhere(Bernstein-Sondheim) (8.00)
4. The Way You Look Tonight (D. Fields – J. Kern)(7.31)
5. Here's that rainy day(Van Heusen – Burke) (9.10)
6.Straight no chaser (Thelonius Monk)(6 47)
7. Track 7 [Yesterdays?] (6.57)
8.You go to my head (J Fred Coots - H Gillespie) (8.20)
9.I am a fool toWant You (Wolf – Herron - Sinatra) (8.30)
10. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (10.39)
11.Hallucinations (Bud Powell) (5.16)
12. When I Fall In Love (V. Young – E. Heyman)(9.42)
13.God Bless' The Child (A. Herzog – B. Holiday)(11.46)

20050622 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 22nd 2005, Carnegie Hall, New York, NY

20050706 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 (N. Washington – V. Young)(11.45)
2. What Is This Thing Called Love (Porter)(13.52)
3, Here's that rainy day(Van Heusen – Burke) (13.00)
4. Hallucinations (Bud Powell) (7.13)
5. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (8.49)
6.Yesterdays (Kern – Harbach)(9 47)
7. Straight, No Chaser (Monk) (9.43)
8.Doxy (Rollins) (9.40)
9.I Thought About You (Van Heusen -Mercer) (9.50)
10. Round midnight (Monk -Williams - Hanighen)(5.59)
11. When I Fall In Love (V. Young – E. Heyman)(6.08)

20050709 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 (Clifford Brown)
3. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart) (9.53)
4. Hallucinations(Powell)
5. Blues
6. Yesterdays(Kern – Harbach)
7. Tennessee Waltz (Pee Wee King - Redd Stewart)
8. *I Thought About You (Van Heusen -Mercer)*

Jarrett K. Trio
Media: 2 CD-R
Duration:
Sound quality: VG
Source: audience recording

1. Joy Spring (Clifford Brown) (10.05)
2. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart) (9.53)
3. Hallucinations (Bud Powell) (6.08)
4. Blues (8.47)
5. Yesterdays (Kern – Harbach)(12.24)
6.Tennessee Waltz (Pee Wee King - Redd Stewart) (7 07)
7. Solar(Chuck Wayne) (17.07)
8.I Thought About You (Van Heusen -Mercer) (11.10)
9.KJ speaking (1.15)

20050712 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 (Porter) (Cole Porter)(10.45)
2. Once Upon A Time (Lee Adams, Charles Strouse) (8.04)
3. Django (john Lewis) (11.12)
4. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (9.49)
5.Sandu (Clifford Brown) (5.56)
6. I'm A Fool To Want You (Wolf – Herron - Sinatra)(16.54)
7.You've Changed (Fischer – Carey)(9.10)
8. Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(8.48)
9.KJ talking (0.36)
10. When I Fall In Love (V. Young – E. Heyman)(7.02)

20050715 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(Chuck Wayne) (11.20)
2. I Thought About You (Van Heusen -Mercer) (9.47)
3. Tonight (Bernstein – Sondheim) (5.46)
4.Round midnight (Monk -Williams - Hanighen)(10.41)
5.Tennesse Waltz (Pee Wee King - Redd Stewart) (6.45)
6. Life is a bowl of cherries(Henderson – Brown) (8.25)
7.Somewhere(Bernstein-Sondheim) (11.03)
8. Django (John Lewis) (9.27)
9. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart) (11.44
10. One For Majid (Pete La Roca Sims)(6.51)
11. When I Fall In Love (V. Young – E. Heyman)(8.02)

20050719 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(Chuck Wayne) (13.17)
2. I though about you (10.29)
3, The bitter end (8.59)
4. Sandu (Brown)(8.46)
5. Tennessee Waltz (Pee Wee King - Redd Stewart) (10.25)
6.Somewhere(Bernstein-Sondheim) (10.17)
7. Tonight (Bernstein – Sondheim) (10.50)
8.I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (9.39)
9. Doxy (Rollins) (5.04)
10.Poinciana (Bernier - Simon) (9.12)
11. When I Fall In Love (V. Young – E. Heyman)(9.02)

20050721 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 (G. & I. Gershwin)(9.13)
2. Somewhere(Bernstein-Sondheim) (10.32)
3. Hallucinations (Bud Powell) (6.38)
4. Blues (8.41)
5. The bitter end (7.10)
6.All The Things You Are (J. Kern – O. Hammerstein) (6 07)
7. Doxy (Rollins) (6.37)
8. I'm going to laugh you right out of my life(cy coleman, joseph allen mccarthy) (12.19)
9. I am a fool toWant You (Wolf – Herron - Sinatra)(10.47)
10. When I Fall In Love (V. Young – E. Heyman)(10.42)

20050724 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 (Lennon – McCartney)(6.05)
8. Track 8 (6.56)
9. Track 9 (5.26)
10. Track 10 (7.20)
11. My Song (Keith Jarrett)
12.Blues
13.But Beautiful (Van Heusen- Burke) (8.29)

20050904 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
September 4th 2005, Symphony Hall, Atlanta, GA

20050926 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(Keith Jarrett)	4.41
12	Paint My Heart Red (Keith Jarrett)	5.59
13	My Song (Keith Jarrett)	5.07
14	True Blues (Keith Jarrett)	4.16
15	Time on My Hands (Youmans - Adamson - Gordon)	6.07

1-15: Keith Jarrett – The Carnegie Hall Concert (ECM 1989)

Keith Jarrett: The Carnegie Hall Concert (2006)

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.

20051014 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)

20051017 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 (…)

20051020 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(Gershwin) (7:28)
13. Blues (5:50)
14. Unknown (6:20)

20051021 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 (V. Young – E. Heyman) (4:28)
14.	encore 3 (2:26)
15	Time on My Hands (Youmans - Adamson - Gordon)7:12)

2006

20060313 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)

20060319 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)

20060716 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 (Rainger – Robin)	07:59	
5. Encore 2 : Blossom (Jarrett)	06:44	
6. Encore 3 : solstice (Jarrett)	11:31	(from Belonging album)
		tt 56:51

20060719 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 (Trad)ndu (8.36) 6:43
11. Stella by starlight (Washington – Young) (7.59) 6:23
12. Blossom (Jarrett) or Belonging (?)(9.13)

TT 102:52

20060722 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 (Van Heusen -Mercer) (12.2o)
3, Tennessee Waltz (Pee Wee King - Redd Stewart) (5.10)
4. I am a fool toWant You (Wolf – Herron - Sinatra)(8.43)
5. Chandra (Jaki Byard) (9.12)
6.Last night when we Were Young (Arlen – Harburg) (14 24)
7. Track 7 (11.43)
8. Sandu (Brown) (8.53)
9.Somewhere(Bernstein-Sondheim) (8.52)
10. Poinciana (Bernier - Simon) (8.53)

20060725 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 (Churchill-Morey)(8.41)
2. Round midnight (Monk -Williams - Hanighen)(11.05)
3. Track 3 (9.58)
4. Last night when we Were Young (Arlen – Harburg) (11.03)
5. Hallucinations (Bud Powell) (8.02)
6.Track 6 (10 17)
7. Tennessee Waltz (Pee Wee King - Redd Stewart) (7.37)
8. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (9.37)
9.Four Brothers (Giuffre) (7.59)
4. Track 10 (10.36)
5. Yesterdays (Kern – Harbach)(9.07)
6. Poinciana (Bernier - Simon) (8.24)

20060728 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 (Gaskill – Pinnick – Tabor) (5.48)
2. Django (John Lewis) (10.02)
3. Track 3 (8.23)
4. Track 4 (9.43)
5. As Time Goes By (Herman Hupfeld)(13.23)
6.Track 6 (7.47)
7. Track 7 (10.00)
8. Somewhere(Bernstein-Sondheim) (12.11)
9.Straight, No Chaser (Monk) (9.52)
10. Someday My Prince Will Come (Churchill-Morey)(7.54)
11. Poinciana (Bernier - Simon) (8.24)

20060731 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(Bernstein-Sondheim) (13:50)
3. Is it really the same (Keith Jarrett)? (9:02)
4. Someday My Prince Will Come (Churchill-Morey)(7:23)
5. Unidentified standard (8:00)
6. All The Things You Are (J. Kern – O. Hammerstein) (8:47)
7. Yesterdays (Kern – Harbach)(12:02)
8. Solar(Chuck Wayne) (11:16)
9. I Thought About You (Van Heusen -Mercer) (12:30)
10. God Bless' The Child (A. Herzog – B. Holiday)(18:08)
11. When I Fall In Love (V. Young – E. Heyman)(9:11)

20061031 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 (Keith Jarrett) (6.32)
12. As Time Goes By (Herman Hupfeld)(8.02)
13. When I Fall In Love (E. Heyman-V. Young)

20061103 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 (rainger – Robin)	6.44
12	Encore 2 Country (Keith Jarrett)	4.02
13	Encore 3	4.48

[2CD] Keith Jarrett Solo – Paris 2006

20061106 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 (B. Kaper – N. Washington)(7.48)
2. Basin Street Blues (Spencer Williams) (6.12)
3. Last night when we were young*(Arlen – Harburg)* 3 (3.48)
4. Track 4 (10.13) [continues track 3, one piece]
5. I Thought About You (Van Heusen -Mercer) (8.23)
6. La vie en rose (Piaf – Gugliemi) (8.02)
7. Stars fall on Alabama (Perkins – Parish) (12.49)
8. Joy Spring (Clifford Brown) (8.38)
9. I am a fool to Want You (Wolf – Herron - Sinatra)(15.48)
10. Somewhere(Bernstein-Sondheim) (8.42)
11. Poinciana (Bernier - Simon) (7.34)
12. When I Fall In Love (V. Young – E. Heyman)(6.55)

20061109 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 (J Fred Coots - H Gillespie) (8.18)
2. Smoke Gets in Your Eyes (Kern – Harbach)(8.22)
3. Billies bounce(Charlie Parker) (7.34)
4. Track 4 (10.43)
5. Stella By Starlight (N. Washington – V. Young)(7.45)
6. Its love(Gaskill – Pinnick – Tabor) (6.11)
7. Track 7 (7.30)
8. Track 8 (7.36)
9. Someday My Prince Will Come (Churchill-Morey)(8.22)
10. I am a fool to Want You (Wolf – Herron - Sinatra)(10.31)
11. Basin Street Blues (Spencer Williams) (5.24)
12.Somewhere(Bernstein-Sondheim) (12.23)
13. Butch & butch (Nelson)(5.36)

20061112 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(Gaskill – Pinnick – Tabor) (8.24)
2. Track 2 (9.56)
3. Bye Bye Blackbird (R. Henderson) (10.03)
4. So Tender (Love Should Be) (Keith jarrett)(18.48)
5. Track 5 (5.13)
6.Track 6 (8.53)
7. I Thought About You (Van Heusen -Mercer) (11.39)
8. 'Round midnight (Monk -Williams - Hanighen)(11.46)
9. One For Majid (Pete La Roca Sims)(8.05)
10. When I Fall In Love (V. Young – E. Heyman)(5.32)

20061115 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 (Gaskill – Pinnick – Tabor) (8.48)
2. Somewhere(Bernstein-Sondheim) (9.08)
3. Track 3 (7.22)
4. Stars fall on Alabama(Perkins – Parish) (12.40)
5. One For Majid (Pete La Roca Sims)(5.52)
6.KJ speaks (0.47)
7. Track 7 (11.06)
8. Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(11.45)
9.Track 9 (8.15)
10. Solar(Chuck Wayne) (9.29)
11. Poinciana (8.04)
12. When I Fall In Love (V. Young – E. Heyman)(7.03)
13. God Bless' The Child (A. Herzog – B. Holiday)(11.52)

2007

20070217 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 (Porter)	07:17
6.	6. Encore 2: You Took Advantage Of Me (Rodgers – Hart)	07.33
7.	7. Encore 3: Easy Living (Rainger – Robin)	04:29
8.	8. Encore 4: Unknown	07:31
9.	9. Encore 5: When I Fall In Love (E. Heyman-V. Young)	06:29

TT 61:46

Audience recording (lineage unknown)

Quality B+

20070300 Keith Jarrett / Charlie Haden

Keith Jarrett (p) Charlie Haden (bass)
March 2007, Keith Jarrett's home studio, New Jersey

1	For All We Know (Coots – Lewis)	9.49
2	Where Can I Go Without You (Peggy Lee – Victor Young)	9.24
3	No Moon At All (Mann –Evans)	4.42
4	One Day I'll Fly Away (Jennings – Sample)	4.18
5	Intro - I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy)	12.11
6	Body And Soul (Green – Heyman – Sour – Eyton)	11.12
7	Goodbye(Gordon Jenkins)	8.03
8	Don´t Ever Leave Me (Hammerstein – Kern)	3.11

1-8: Keith Jarrett / Charlie Haden – Jasmine (ECM 2165)

Review by Thom Jurek [-]

The reason to mention the "particulars" of this document of informal sessions is because Keith Jarrett went to the trouble of doing so in his liner notes: they came about in the aftermath of he and Charlie Haden playing together during Ramblin' Boy, a documentary film about Haden. The duo, who hadn't played together in over 30 years, got along famously and decided to do some further recording in Jarrett's Cavelight home studio without an end result in mind. The tapes sat -- though were discussed often -- for three years before a decision was made to release some of them. Jasmine is a collection of love songs; most are standards played by two stellar improvisers. Picking out highlights on this eight-song, hour-long set is difficult because the dry warmth of these performances is multiplied by deeply intuitive listening and the near symbiotic, telepathic nature of the playing. The entire proceeding flows seamlessly. The depth of emotion in Peggy Lee's and Victor Young's "Where Can I Go Without You" opens the world of the bereft lover -- and Haden's solo seems to make her/him speak. Jarrett's intro to "I'm Gonna Laugh You Right Out of My Life," by Cy Coleman and Joseph McCarthy, reveals in its lyric just how woefully ironic this tune is. The loss and reverie steeped in false bravado are expressed in Jarrett's arpeggios and underscored by Haden's emphasis on single notes during the changes and a deep woody tone he gets in the combination of skeletal flourishes during Jarrett's solo. On the surface it might seem that the inclusion of Joe Sample's "One Day I'll Fly Away" is an odd inclusion; yet it acts on some level as the hinge piece for the set. Its simplicity and sparseness are offset by the profound lyricism Jarrett imbues it with. Haden asserts, quietly of course, that the complex emotions in the tune go beyond any language -- other than music's -- to express. After a devastatingly sad reading Gordon Jenkins' "Goodbye" with Jarrett at his most poignant and clean, a brief reading of Jerome Kern's and Oscar Hammerstein's "Don't Ever Leave Me" closes the set. The way it's played, this tune is not a plea, but a poetically uttered assertion *between* lovers. Jasmine is, ultimately, jazz distilled to its most essential; it not only expresses emotion and beauty, but discovers them in every moment of its performance.



20070430 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
April 30th 2007, Tokyo Bunka Kaikan, Tokyo, Japan

20070503 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 3rd 2007, Osaka Festival Hall, Osaka, Japan

20070506 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 6th 2007, Kanagawa Kenmin Hall, Yokohama, Japan

20070508 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 (B. Kaper – N. Washington)(14:09)
2. Doxy (Rollins) (6:29)
3. Slow Ballad (12:19)
4. Bouncing With Bud (AKA Bebop in Pastel) (Powell-Fuller)(7:37)
5. Basin Street Blues (Spencer Williams) (7:49)
6. It´s All Right With Me (Porter) (9:46)
7. It's a Raggy Waltz (Brubeck) (5:58)
8. I Should Care(Stordhal - Weston - Cahn)(13:37)
9. Ballad of the Sad Young Man(wolf-landesman) (7:24)
10. God Bless' The Child (A. Herzog – B. Holiday)(14:08)
11. When I Fall In Love (V. Young – E. Heyman)(11:15)

20070510 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
May 10th 2007, Tokyo Kosei Nenkin Kaikan, Tokyo, Japan

20070621 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
June 21st 2007, JVC Jazz Festival, Carnegie Hall, New York City, NY

20070629 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

20070701 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

20070707 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 (J Fred Coots - H Gillespie) (15.00)
2. I Thought About You (Van Heusen -Mercer) (17.15)
3. Round midnight (Monk -Williams - Hanighen)(11.13)
4. Straight, No Chaser (Monk) (11.22)
5.Track 5 (8.24)
6. Track 6 (9.31)
7.Track 7 (12.33)
8.Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(9.44)
9. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (12.02)
10. God Bless' The Child (A. Herzog – B. Holiday)(12.35)

1. You go to my head (J Fred Coots - H Gillespie) (14:40)
2. I Thought About You (Van Heusen -Mercer) (16:40)
3. 'Round About Midnight (10:58)
4. Straight, No Chaser (Monk) (10:24)
5. Little Man You've Had A Busy Day (Wayne - Sigler - Hoffmann) (8:18)
6. Is It Really The Same (Jarrett) (9:21)
7. Come Rain Or Come Shine (H. Arlen – J. Mercer)(12:11)
8. Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(9:31)
9. I'm Going to Laugh You Right Out of My Life*(cy coleman, joseph allen mccarthy)* (12:03)
10. God Bless' The Child (A. Herzog – B. Holiday)(14:14)
11. (mini-)speech (0:14)
12. When I Fall In Love (V. Young – E. Heyman)(10:49)

20070710 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 (B. Kaper – N. Washington)(9.48)
3. Last night when we Were Young (Arlen – Harburg) (8.29)
4. Track 4 (11.01)
5. One For Majid (Pete La Roca Sims)(7.52)
6. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (14.07)
7. Blue rondo a la turk (Brubeck)(6.36)
8. Django (John Lewis) (11.52)
9. Joy Spring (Clifford Brown) (10.20)

20070713 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 (J Fred Coots - H Gillespie) (11.38)
2. Track 2 (7.13)
3. Track 3 (8.02)
4. One For Majid (Pete La Roca Sims)(8.00)
5. Somewhere(Bernstein-Sondheim) (13.08)
6. Its love (Gaskill – Pinnick – Tabor) (12.07)
7. Track 7 (8.26)
8. Bye Bye Blackbird (R. Henderson) (9.58)
9. Last night when we Were Young (Arlen – Harburg) (16.15)
10. When I Fall In Love (V. Young – E. Heyman)(9.27)
11. God Bless' The Child (A. Herzog – B. Holiday)(13.02)

20070716 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 (Porter) (Cole Porter)(10:00)
3. Basin Street Blues (Spencer Williams) (8:13)
4. Late Lament (Paul Desmond)(9:29)
5. One For Majid (Pete La Roca Sims)(7:56)
6. Somewhere(Bernstein-Sondheim) (14:46)
7. Someday My Prince Will Come (Churchill-Morey)(6:34)
8. Lttle Man You've Had a Busy Day (Wayne - Sigler - Hoffmann) (10:31)
9. Straight, No Chaser (Monk) (7:21)
10. It's Really the Same (Jarrett) (8:25)
11. When I Fall In Love (V. Young – E. Heyman)(10:31)
12. Poinciana (Bernier - Simon) (7:39)

20070719 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 (B. Kaper – N. Washington)(10.48)
2. Now's The Time (Charlie Parker) (6.38)
3. Track 3 (5.42)
4. Track 4 (7.49)
5. Kj speaking (0.49)
6. I am a fool toWant You (Wolf – Herron - Sinatra)(13.57)
7. Track 7 (14.46)
8. Joy Spring (Clifford Brown) (8.58)
9. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (8.15)
10. One For Majid (Pete La Roca Sims)(9.20)
11. When I Fall In Love (V. Young – E. Heyman)(9.54)
12. God Bless' The Child (A. Herzog – B. Holiday)(16.02)
13. I Thought About You (Van Heusen -Mercer) (8.33)

20070722 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.
1. I am a fool toWant You (Wolf – Herron - Sinatra)(12.14)
2. Bye Bye Blackbird (R. Henderson) (12.58)
3. Track 3 (10.52)
4.One For Majid (Pete La Roca Sims)(8.35)
5.Django (John Lewis) (13.49)
6. Blue rondo a la Turk (Brubeck) (5.06)
7. Round midnight (Monk -Williams - Hanighen)(13.25)
8.Things Ain't What They Used To Be (Duke Ellington) (8.25)
9. When I Fall In Love (V. Young – E. Heyman)(10.24)
10. One for Majid (Pete La Roca Sims) (2.04)

20071014 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 (Trad) (8.40)
Blues (6.48)
Track 14 (10.41)
Track 15 (6.19)

20071018 Keith Jarrett Solo (DI) (FL+++)

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 (S.Edwards-D.Myer-E.Bretton) (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)

Media: 2 CD-R Sound quality: A-
Source: audience recording

First Set
00. Announcement (3:58)
01. Part 1 (9:37)
02. Part 2 (5:06)
03. Part 3 (5:32)
04. Part 4 (5:44)
05. Part 5 (3:36)
06. Part 6 (3:16)
07. Part 7 (6:01)
TT 53:55

Second set
08. Part 8 (10:58)
09. Part 9 (8:52)
10. Part 10 (5:07)
11. Part 11 (7:45)
12. Encore 1 (5:51)
12a. KJ speaking (0.30)
13. For Heaven's Sake (6:56 + applause) (9:04)
14. Blues (3:42)
14a. KJ speaking (0.35)
15. Unidentified standard (6:12)

TT 101:37

20071021 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 (Rainger – Robin) (8.29)
18. My Song (Keith Jarrett) (6.16)
19. Track 19 (4.36)

2008

20080202 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 *(Arlen – Harburg)*	18.30
2	Smoke Gets In Your Eyes*(Kern – Harbach)*	6.37
3	Sandu (Brown)	6.16
4	Someday My Prince Will Come(Churchill – Morey)	7.31
5	Solar(Chuck Wayne)	9.46
6	When I Fall In Love (E. Heyman-V. Young)	8.31

1-6: [CD] Keith Jarrett – New Jersey Performing Arts Center
Also played 7 God Bless The Child(Holiday - Herzog) 14:03

20080305 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 (A. Wrubel – H. Magidson)
2) The Meaning Of The Blues (B. Troup – L. Worth)
3) Sandu (Brown)
4) Someday My Prince Will Come (Churchill – Morey)
5) Straight, No Chaser (Monk)
Intermission
6) Is It Really The Same (Keith Jarrett)
7) You Belong To Me*(Pee Wee King, Chilton Price, Redd Stewart)*
8) Solar(Chuck Wayne)
9) The Old Country (Adderley – Lewis)
10) Smoke gets In Your Eyes *(Kern – Harbach)*
11) Bye Bye Blackbird (R. Henderson)
Encores
12) When Fall InLove (Heyman – Young)
13) Poinciana (Bernier - Simon)

20080308 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 (J Fred Coots - H Gillespie)
2) ?
3) Somewhere(Bernstein-Sondheim)
4) All The Things You Are (J. Kern – O. Hammerstein)
5) Tennessee Waltz (Pee Wee King - Redd Stewart)
Intermission
6) John's Abbey (Bud Powell)
7) Yesterdays (Kern – Harbach)
8) One for Majid (Pete La Roca Sims)
9) The Bitter End
Encores
10) I'm A Fool To Want You (Wolf – Herron - Sinatra)
11) When I Fall In Love (E. Heyman-V. Young)
12) God Bless The Child (Holiday - Herzog)

20080514 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)

20080517 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)

20080520 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 Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (6.44)
tt 53:27

20080523 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 (Trad) (7.54)
8. Easy living (Rainger – Robin) (6.34)

20080705 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 (B. Kaper – N. Washington)(9:56)
3. Speech (0:34)
4. Skylark (H. Carmichael – J. Mercer)(10:57)
5. Now´s The Time (Charlie Parker)(7:58)
6. I Thought About You (Van Heusen -Mercer) (7:14)
7. Solar(Chuck Wayne) (6:02)
8. Moment´s Notice (Coltrane) (5:07)
9. Django (John Lewis) (12:29)
10. Somewhere(Bernstein-Sondheim) (12:22)
11. Round Midnight (Monk -Williams - Hanighen) (10:09)
12. Piano solo (2:34)
13. Free improvisation (7:46)
14. Is it really the same (Keith Jarrett)? (8:04)
15. When I Fall In Love (V. Young – E. Heyman)(10:11)

20080708 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 (Bernstein – Sondheim) (9:06)
2. As Time Goes By (Herman Hupfeld)(17:08)
3. I'm A Fool To Want You (Wolf – Herron - Sinatra)(15:48)
4. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (10:23)
5. One For Majid (Pete La Roca Sims)(10:57)
6. Somewhere(Bernstein-Sondheim) (7:13)
7. Poinciana (Bernier - Simon) (7:06)
2. Speech (0:25)
3. When I Fall In Love (V. Young – E. Heyman)(5:59)

20080712 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)

20080715 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 (B. Kaper – N. Washington)
   3. Little Man You've Had A Busy Day (Wayne - Sigler - Hoffmann)
   4. Django (John Lewis)
   5. Straight No Chaser (Monk)
   6. Audience noise
   7. Summer Night (A. Dubin – H. Warren)
2.
   8. Is it really the same (Keith Jarrett)
   9. You Belong To Me *(Pee Wee King, Chilton Price, Redd Stewart)*
   10. One For Majid (Pete La Roca Sims)".
   11. Audience noise
   12. I Thought About You (Van Heusen -Mercer)
   13. Poinciana (Bernier - Simon)

20080718 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 (B. Kaper – N. Washington)(12:21)
2. I'm A Fool To Want You (Wolf – Herron - Sinatra)(0:58), false start
3. I'm A Fool To Want You (Wolf – Herron - Sinatra)(8:48)
4. I Thought About You (Van Heusen -Mercer) (12:55)
5. Butch And Butch (O. Nelson) (6:10)
6. Sandu (Brown) (5:45)
7. Somewhere(Bernstein-Sondheim) (18:00)
8. Round midnight (Monk -Williams - Hanighen)(9:20)
9. When Will The Blues Leave (Ornette Coleman) (6:04)
10. "I don't think there is another trio like this" (0:25)
11. When I Fall In Love (V. Young – E. Heyman)(6:45)
12 God Bless' The Child (A. Herzog – B. Holiday)(17

20080722 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 (Cole Porter)
2. Little man you've had a Busy Day (Wayne - Sigler - Hoffmann)
3. Round midnight (Monk -Williams - Hanighen)
4. One For Majid (Pete La Roca Sims)

2° set
1. Sunshine Song (Keith Jarrett)
2. The bitter end
3. Straight, No Chaser (Monk)
4. Is it really the same (Keith Jarrett)?
5. I Thought About You (Van Heusen -Mercer)

Encores
1. Solar(Chuck Wayne)
2. When I Fall In Love (V. Young – E. Heyman)

20080725 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 (Pete La Roca Sims)
4. Somewhere(Bernstein-Sondheim)
2° set
1. God Bless' The Child (A. Herzog – B. Holiday)
2. You Belong To Me (Pee Wee King, Chilton Price, Redd Stewart)
Encores
1. The Theme
2. When I Fall In Love (E. Heyman-V. Young) .

20080913 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 Jarrett Keith:"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 (Porter) (Porter)
Woody n you (Dizzie Gillespie)
Never let me go (Evans – Livingston)
One for Majid (Pete La Roca Sims)

Set 2:
Somewhere(Bernstein-Sondheim)
Bye Bye Blackbird (R. Henderson)
Straight no chaser (Monk)
You belong to me *(Pee Wee King, Chilton Price, Redd Stewart)*

Encores:
Is it really the same (Keith Jarrett)
Poinciana (Bernier - Simon)
When I Fall In Love (E. Heyman-V. Young)

20080919 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 (F. Loesser)"(1st track) is missing

1. Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(7:08), beg. missing
2. Little Man You've Had A Busy Day (Wayne - Sigler - Hoffmann) (11.06)
3. One For Majid (Pete La Roca Sims)(13:33)
4. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (8:06)
5. I'm A Fool To Want You (Wolf – Herron - Sinatra)(15:59)
6. Smoke Gets In Your Eyes *(Kern – Harbach)* (14:08)
7. Straight no chaser (Thelonius Monk)(7:13)
8. Django (John Lewis) (11:32)
9. Someday My Prince Will Come (Churchill-Morey)(6:55)
10. When I Fall In Love (V. Young – E. Heyman)(9:30)
11. God Bless' The Child (A. Herzog – B. Holiday)(12:55)

20081018 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 (J.Prevert – J. Cosma – J. Mercer) (fade-in) 7:08
2. Little Man You've Had A Busy Day (Wayne - Sigler - Hoffmann) 11:06
3. One For Majid (Pete La Roca Sims)13:22
4. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) 08:06

Set 2 / Disc 2 (78:16)
1. I'm A Fool To Want You (Wolf – Herron - Sinatra)15:59
2. Smoke Gets in Your Eyes (Kern – Harbach)14.08
3. Straight no chaser (Thelonius Monk)07:13
4. Django (John Lewis) 11:32
5. Someday My Prince Will Come (Churchill-Morey) 06:55
6. When I Fall In Love (V. Young – E. Heyman)09:30
7. God Bless' The Child (A. Herzog – B. Holiday)11:55

20081026 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
October 26th 2008, Symphony Hall, Boston, MA, USA

20081126 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)

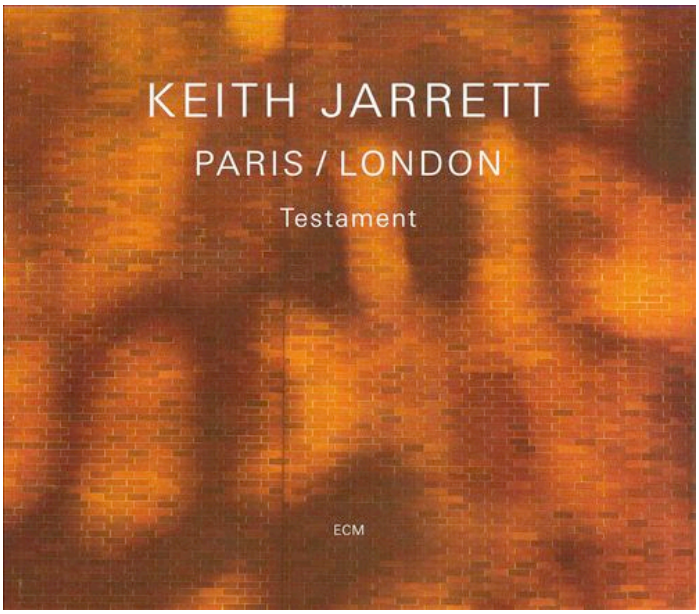
20081201 Keith Jarrett Solo

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 (Keith Jarrett) (5:57)
2. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (6:47)
3. Speech/Blues (5:08)
4. Time on My Hands (Youmans - Adamson - Gordon) (4:17)



2009

20090129 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 (H. Arlen – E.Y. Harburg)		5.59
5	Miss Otis Regrets (Porter)	4.41	
6	Carolina Shout (James P. Johnson)	3.03	
7	Jarrett talking	2.29	
8	Where Are You (McHugh – Adamson)	4.33	
9	Angel Eyes (Dennis - Brent)	4.50	
10	Blues	3.44	

1-19: [2CD] Keith Jarrett – Carnegie Hall January 2009

20090311 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 11th 2009, Royce Hall, UCLA, Los Angeles

20090314 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
March 14th 2009, Zellerbach Hall, UC Berkeley, Berkeley

20090518 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 (Traditional)	5.47	
5	Ballad	6.13	
6	Blues	2.55	
7	Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)		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 (Wolf – Herron - Sinatra)	06:00	with false start !! (KJ says 'Take 2')
3.	6 But Beautiful (Van Heusen- Burke)	06;35	
4.	7 Lonesome Old Town (Kisco – Tobias)	05:24	
5.	8 Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)	05:45	

20090708 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
July 8th 2009, Strasbourg ,France

Location: Strasbourg Jazz Festival - Palais de la Musique et des Congrès, Salle Erasme, Strasbourg, France

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)

20090711 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
KKl,Lucerne,Switzerland

SOMEWHERE

Deep Space / Solar(Chuck Wayne)	(15:07)
Stars fell on Alabama (Perkins-Parish)	(7:27)
Between The Devil And The Deep Blue Sea (Arlen – Koehler)	(10:02)
Somewhere(Bernstein-Sondheim) / Everywhere (Jarrett)	(19:37)
Tonight (Bernstein – Sondheim)	(6:49)
I Thought About You (Van Heusen -Mercer)	(6:29)

Missing tracks from Cd .

7 I've got a Crush on You (George Gershwin)
8. Django (John Lewis)



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(Chuck Wayne), 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 unexpectedly 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."

20090713 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Italia,Firenze,teatro comunale,Festival live on'

> – "The Old Country"(Adderley – Lewis) followed by a Coda
> – "I've got a Crush on You (George Gershwin)"
> – "Tonight (Bernstein – Sondheim)" (first encore)
> – "Don't Get Around Much Anymore" (second encore, played with great sense of blues)
> – "Once Upon A Time (Lee Adams, Charles Strouse) " (last encore, almost drove us to tears)
Other tunes played were "I Hear A Rhapsody", "Round Midnight", "I Am Going to Laugh You right Out Of My Life"; One For Majid"

20090716 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Italia,Mantova,Palazzo TE

20090718 Keith Jarrett trio (DI) +++

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

Juan Les Pins ,France,Pinede Gould ,Jazz a Juan Festival

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 (B. Kaper – N. Washington)
02-I'm A Fool To Want You (Wolf – Herron - Sinatra)(false start)
03-I'm A Fool To Want You (Wolf – Herron - Sinatra)
04-I Thought About You (Van Heusen -Mercer)
05-Butch And Butch (O. Nelson)

Set 2:

06-Sandu (Clifford Brown)
07-Somewhere(Bernstein-Sondheim)
08-Round midnight (Monk -Williams - Hanighen)
09-When Will The Blues Leave (Ornette Coleman) ? (encore #1)
10-"I don't think there is another trio like this"
11-When I Fall In Love (V. Young – E. Heyman)(encore #2)
12-God Bless' The Child (A. Herzog – B. Holiday)(encore #3)

Setlist courtesy of Gianluigi Bozzi

20090721 Keith Jarrett trio (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
BARCELONA,July21,2009

first set

1. The Masquerade Is Over (A. Wrubel – H. Magidson)10:45
2. Little man, you've had a busy day (Wayne – Sigler – Hoffmann) 11:42
3. When Will The Blues Leave (Ornette Coleman)? 05:05
4. I've got a Crush on You (George Gershwin)08:20
5. Once Upon A Time (Lee Adams, Charles Strouse) /short extension 11:22
TT 47:26
2nd set:

1. The Old Country (Nat Adderley, Curtis Lewis) 09:09
2. I Thought About You (Van Heusen -Mercer) 13:12
3. One For Majid (Pete La Roca Sims)07:36

1st encore: Someday My Prince Will Come (Churchill-Morey)05:28

2nd encore: Poinciana (Bernier - Simon) 06:59
TT 42:37

20090725 Keith Jarrett trio (+++)

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)

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 (Holiday - Herzog) - 8:13 (Arthur Herzog, Billie Holiday)
h. I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) - 4:59 (Cy Coleman, Joseph McCarthy)
i. One For Majid - 15:20 (Pete LaRoca Sims)
j. When you Wish Upon A Star (Harline – Washington)- 3:43

20090808 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)

20091009 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.

20091009 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(Kern – Hammerstein II) (9:15)
12. Speech (1:08)
13. I'm A Fool To Want You (Wolf – Herron - Sinatra)(5:11)
14. Blues (3:06)
15. Time on My Hands (Youmans - Adamson - Gordon) (6:03)

20091012 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 (Keith Jarrett) (7:07)
14. Sophisticated Lady (Ellington) (7:54)
15. Don't Ever Leave Me (J. Kern – O. Hammerstein)(4:40)
16. Blues (4:39)

20091016 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 (Wolf – Herron - Sinatra)(5:25)
15. Blossom (Jarrett) (7:47)
16. Speech about camera (4:29)
17. Blues (3:17)
18. Speech about camera again (1:06)
19. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (5:26)

20091116 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.

20091120 Keith Jarrett trio

Keith Jarrett (p) Gary Peacock (b) Jack DeJohnette (dr)
Prudential Hall, New Jersey Performing Arts Center, Newark, NJ, USA

2010

20100212 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")(Winkler - Rauch - Sigman) (6:24)
9a. Speech (00:38)
10. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (6:01)
11. Improvisation (5:23)
17. Speech (1:12)
Don´t Ever Leave Me (Hammerstein – Kern)"

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 (Winkler - Rauch - Sigman). 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 (H. Arlen – E.Y. Harburg). 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

20100315 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 (Hammerstein – Kern) (5:22)
16. Speech (2:13)
17. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (7:52)
18. Carolina Shout (James P. Johnson) (5:21)
19. Speech (1:01)
20. Someday My Prince Will Come (Churchill-Morey)(5:36)

20100319 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(Gershwin-DuBoseGershwin) (6:35)
8. Part 4 (6:37)
9. Part 5 (1:41)
10. Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (6:03)
11. Unidentified standard (6:03)
12. Don´t Ever Leave Me (Hammerstein – Kern) (5:24)
13. Unidentified STandard (6:17)
14. Blues (3:34)

20100617 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 (Van Heusen -Burke) (12:50)
2. My Funny Valentine (R. Rodgers – L. Hart)(10:50)
3. When Will The Blues Leave (Ornette Coleman) (7:00)
4. Answer Me, My Love (Winkler - Rauch - Sigman) (8:00)
5. Sandu (Clifford Brown) (5:40)

TT: 44:20

Set 2/Disc 2:
1. Someday My Prince Will Come (Churchill-Morey)(8:15)
2. Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)(8:35)
3. Ballad Of The Sad Young Men" (Fran Landesman, Thomas J. Wolf, Jr.)(8:40)
4. Last Night, When We Were Young (Arlen – Harburg) (6:35)

Encores:
5. Once Upon A Time" (Lee Adams, Charles Strouse) (9:25)
6. God Bless' The Child (A. Herzog – B. Holiday)(15:35)
7. I Thought About You (Van Heusen -Mercer) (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

20100630 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Four seasons Centre for the Perfoming arts, Toronto,ON, Canada

20100703 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Montreal , Canada

1. You go to my head (J Fred Coots - H Gillespie)
2.? Ballad ? (dejohnette's playing was extraordinary during this piece)
3.? Bop-blues ?
4. Too young to go Steady (H. Adamson – J. McHugh) + short extension
5. Autumn Leaves (J.Prevert – J. Cosma – J. Mercer)

Intermission

6. All The Things You Are (J. Kern – O. Hammerstein)
7. ? Ballad ?
8. When Will The Blues Leave (Ornette Coleman)
9. I've got a Crush on You (George Gershwin)??

20100709 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Baden- Baden , Germany

Set 1

1. I Got Rhythm (Gershwin)	09:00
2. Meaning Of The Blues (B. Troup – L. Worth)	08:01
3. Night And Day (Cole Porter) / Extension	14:19
4. Life Is Just A Bowl Of Cherries (Henderson – Brown)	06:46
5. The Bitter End	06:50

Set 2

1. Answer me my love - Mutterlein (Winkler - Rauch - Sigman)	07:23
2. When Will The Blues Leave (Ornette Coleman)?	09:45
3. Old Folks (W. Robinson – D.L. Hill)	09:08
4. Tonight (Bernstein – Sondheim) (from West Side Story)	05:23
5. Someday My Prince Will Come (Churchill-Morey)	07:48

The trio didn´t play encores because of many flashlights, just like in Montreal.

20100710 Keith Jarrett Trio (VA)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
July 10th 2010, Montreux Jazz Festival, Stravinski Hall, Montreux, Switzerland

1. In Your Own Sweet Way (D. Brubeck)(00:11:43)
2. Come Rain Or Come Shine (H. Arlen – J. Mercer)(00:08:06)
3. One For Majid (Pete La Roca Sims)(00:05:54)
4. Once Upon A Time (Lee Adams, Charles Strouse) (00:09:07)
5. I Didn't Know What Time It Was(Rodgers -Hart) (00:11:38)
6. Yesterdays (Kern – Harbach)(00:08:17)
7. When Will The Blues Leave (Ornette Coleman) (00:08:24)
8. Bye Bye Blackbird (R. Henderson) (00:07:12)
9. When I Fall In Love (V. Young – E. Heyman)(00:06:45)
10. God Bless' The Child (A. Herzog – B. Holiday)(00:10:35)

Total Time: 1:27:41

20100713 Keith Jarrett trio

Keith Jarrett (p)
Palazzo Mauro de Andre',Ravenna,Italy

20100716 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Lazzaretto,Bergamo,Italy

I've got rythm (Gershwin)
Basin Street Blues (Spencer Williams)
Summer Night(A. Dubin – H. Warren)
One for Majid (Pete La Roca Sims)
Solar(Chuck Wayne)
My ship **(Ira Gershwin / Kurt Weill)**

All Of You (Porter)
Django (john Lewis)
Answer Me, My Love (Winkler - Rauch - Sigman)
Straight, No Chaser (Monk)

encore
When I Fall In Love (E. Heyman-V. Young)

bergamo lazzaretto----16 luglio 2010---sito "recensioni live"--
1 I got rhythm (Gershwin)
2. Basin Street Blues (Spencer Williams)
3. Summer Night (A. Dubin – H. Warren)
4. Solar(Chuck Wayne)
5. one for Majid (Pete La Roca Sims)? - with a long coda
6. my ship (Ira Gershwin / Kurt Weill)
7. I'm a fool to want you (Wolf – Herron - Sinatra)
8. Django (john Lewis)
9. Answer me my love - Mutterlein (Winkler - Rauch - Sigman)
encore: When I Fall In Love (E. Heyman-V. Young)

20100718 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 (B. Troup – L. Worth) (9:35)
2. Now's The Time (Charlie Parker) (7:17)
3. I Thought About You (Van Heusen -Mercer) / I Loves You Porgy (10:32)
4. I Am a Fool ToWant You (Wolf – Herron - Sinatra)(10:57)
5. The Bitter End (7:01)

Set 2
1. When Will The Blues Leave (Ornette Coleman) (6:37)
2. Golden Earrings (Victor Young) (8:04)
3. Joy Spring (Clifford Brown) (8:39)
4. I've Got a Crush on You (George Gershwin)(5:00)

Encores
1. God Bless' The Child (A. Herzog – B. Holiday)(8:43)
2. When I Fall In Love (V. Young – E. Heyman)(7:08)

TT 90:00

20100721 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Juan les Pins , France

First Set

01 You go to my head (J Fred Coots - H Gillespie) 09:56
02 Keith's Blues 07:20
02 The Bitter End 08:02
03 It's really the same (Keith jarrett) 10:03
04 Once Upon A Time (Lee Adams, Charles Strouse) . 07:33
tt 42:58
Second Set

01 Night And Day (Cole Porter) 11:26
02 My ship (Ira Gershwin / Kurt Weill) 08:29
03 When Will The Blues Leave (Ornette Coleman) ? 06:58
04 Answer me my love (Winkler - Rauch - Sigman) 06:24
tt 43:18
Encores

05 The Blessing 06:11
06 When I Fall In Love (V. Young – E. Heyman)09:58
07 God Bless' The Child (A. Herzog – B. Holiday)12:15

TT 104:43

20100723 Keith Jarrett Trio (DI) (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Theatre de Fourviere, Lyon , France

01-Night And Day (Cole Porter) 12:14
02-Everything Happens to Me (??) 09:24
03-When Will The Blues Leave (Ornette Coleman) 07:41
04-Is it really the same (Keith Jarrett) 12:42
05-Smoke Gets in Your Eyes *(Kern – Harbach)* 07:13
06- The taper incident 02:09
07-Solar(Chuck Wayne) 11:50
08-I Thought About You (Van Heusen -Mercer) 09:40
09-St Thomas (Trad) 05:22
10-The Bitter end 06:07

No Intermission

20100923 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Bunkamura Orchard Hall, Tokyo, Japan

20100926 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Kobe Kokusai Kaikan (Kobe International House), Kobe, Japan

20100929 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Bunkamura Orchard Hall, Tokyo, Japan

20101001 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Kanagawa Kenmin Hall, Yokohama, Japan

20101003 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Bunkamura Orchard Hall, Tokyo, Japan

20101006 Keith Jarrett Trio (Br)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette
Main Auditorium, Sejong Center, Seoul, South Korea

2010 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

20110116 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(Gershwin-DuBoseGershwin)	05:46
16	Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)	06:29
TT 64:48	TT 106:54	

20110121 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 (Wolf – Herron - Sinatra)
02. Someday my prince will come (Churchill – Morey)
03. I Thought About You (Van Heusen -Mercer)
04. One for Majid (Pete La Roca Sims)
05. The bitter end

Intermission

06. So Tender (Love should Be) (Jarrett)
07. ???
08. Things Ain't What They Used To Be (Ellington)
09. Poinciana (Bernier - Simon)

Encores:

10. When I Fall In Love (E. Heyman-V. Young)
11. Once Upon A Time (Lee Adams, Charles Strouse)

20110406 Keith Jarrett solo (RO)

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.

1 Part I
2 Part II
3 Part III
4 Part IV
5 Part V
6 Part VI
7 Part VII
8 Part VIII
9 Part IX
10 Part X
11 Miss Otis regrets

20110409 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).

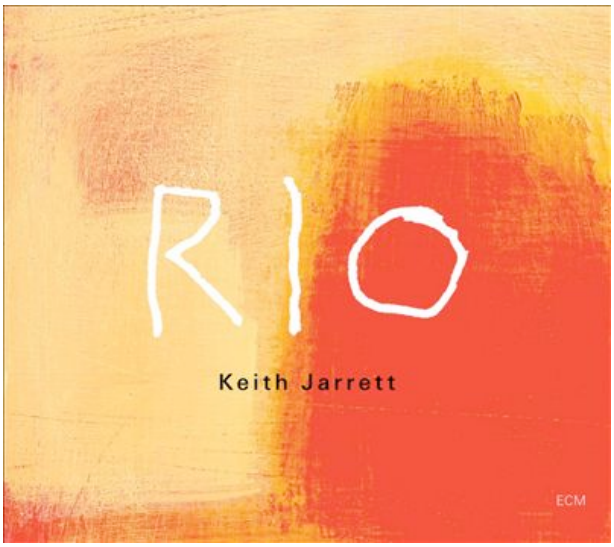
Set I
01 - Applause > Silence
02 - Improv I
03 - Improv II (suggested title Riotooria)
04 - Improv III
05 - Improv Iv
06 - Improv V
07 - Improv VI

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

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*.

20110412 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 (Kisco – Tobias) (5:04)
8	Blues (3:01)

20110528 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 (J. Kern – O. Hammerstein)(4:25)
14.	Carolina Shout (James P. Johnson) (3:41)
15.	Someday My Prince Will Come (Churchill-Morey)(5:10)

20110529 Keith Jarrett solo

Bunkamura Orchard Hall,Tokyo, Japan

20110602 Keith Jarrett solo (+++)
Main Auditorium, Sejong Center, Seoul, South Korea

1.	Part 1 (13,14)
2.	Part 2 (6:20)
3.	Part 3 (4:40)
4.	Part 4 (06:40)
4a	Speech (00:59)
5.	Part 5 (7:13)
6.	Part 6 (08:20)
Set 2	
7.	Part 7 (08:58)
8.	Part 8 (3:03)
9.	Part 9 (11:21)
10.	Part 10 (9:37)

Notes: encores

1.	Blues (3:40)
2.	I´m Through With Love(Livingston – Malneck – Kahn) (5:25)
3.	Miss Otis Regrets (Porter) (5:42)
4.	Don´t Ever Leave Me (Hammerstein – Kern) (5:10)
5	I loves you Porgy (Gershwin) (4:35)

20110707 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
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 (Bernstein – Sondheim) 10.46
02 Yesterdays (Kern – Harbach)11.04
03 Bye Bye Blackbird (R. Henderson) 8.20
04 The Song Is You (J. Kern – O. Hammerstein) 8.01
05 G blues (?) 7.14
06 : I Thought About You (Van Heusen -Mercer) 8.51

20110707 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,

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 (B. Kaper – N. Washington)
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 (Cole Porter)]
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 (cy coleman, joseph allen mccarthy)…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 (J. Kern – O. Hammerstein)
They continued where they left off and what we know them for. Their special 'Standard-Sound', the interaction and the feel!

3. Tennessee Waltz (Pee Wee King - Redd Stewart)
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(Chuck Wayne)
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 (E. Heyman-V. Young)
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 (B. Kaper – N. Washington)	(12:44)
3.	Night And Day (Cole Porter)	(10:58); interrupted/little sound check/continued
4.	The Bitter End	(7:06)
5.	When Will The Blues Leave (Ornette Coleman)	(7:02)
6.	Unidentified standard	(6:26)
7.	Blame it on my youth (O. Levant – E. Heyman)	(3:06); interrupted, speech
8.	G Blues + after though	(11:35)

tt 61:21

Second set

9.	Once Upon A Time (Lee Adams, Charles Strouse)	(10:07)
10.	All The Things You Are (J. Kern – O. Hammerstein)	(6:45)
11.	Tennessee Waltz (Pee Wee King - Redd Stewart)	(8:48)
12.	Solar(Chuck Wayne) / Extension	(24:26)

encores

13.	When I Fall In Love (V. Young – E. Heyman)	(08:19)
14.	One For Majid (Pete La Roca Sims)	(3:01)

tt 61:29

20110712 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Salle Pleyel ,Paris, France

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Jarrett K. trio
Paris , salle Pleyel,
July,12 2011
Sound quality: A
Source: audience recording
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1. Set I 1 The masquerade is Over (A. Wrubel – H. Magidson) (12:20)
2. Set I 2 Once upon a Time (Lee Adams, Charles Strouse) (09:44)
3. Set I 3 When Will The Blues Leave (Ornette Coleman) (07:20)
4. Set I 4 Is it really the same (Keith Jarrett) (08:07)
5. Set I 5 I Thought About You (Van Heusen -Mercer) (08:03)

6. Set II 1 Has Anybody Seen My Gal (09:21)
7. Set II 2 Answer Me, My Love (Winkler - Rauch - Sigman) (08.36)
8. Set II 3 One For Majid (Pete La Roca Sims)(07:10)
9 Set II 4 Yesterdays (Kern – Harbach)(11:03)
9. Encore 1 God Bless' The Child (A. Herzog – B. Holiday)(11.01)
10 encore When I Fall In Love (V. Young – E. Heyman)(09:18)

20110716 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
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 Saint 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 (E. Heyman-V. Young) .
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(Gershwin-DuBoseGershwin) 09:06
> I Fall In Love Too Easily (S. Cahn – J. Styne) 10:03
> Life is just a bowl of cherries (Henderson – Brown) 06:29
> Django (john Lewis) 07:15
> When Will The Blues Leave (Ornette Coleman) 05:45
> Things Ain't What They Used To Be (Ellington) 06:35

> Someday my prince will come (Churchill-Morey)
> In your own Sweet Way (Brubeck)
> Saint Thomas (Trad)
> Body and soul (Green – Heyman – Sauer – Eyton)
> God Bless The Child (Holiday - Herzog)
> When I Fall In Love (E. Heyman-V. Young)

20110718 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 [44.100 Khz/24 Bits]

Set I
01 - The Old Country (Nat Adderley, Curtis Lewis) [Beginning Missing; Fades In] 8'19"
02 – Five Brothers (Gerry Mulligan)7'40"
03 – Yesterdays (Kern – Harbach)8'26"
04 – Bye Bye Blackbird (R. Henderson) 9'39"
05 – The Bitter End 7'23"

Set II
06 – Bass Tuning > I'm A Fool To Want You (Wolf – Herron - Sinatra)12'21"
07 – I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) 8'42"
08 – Unknown Standard – Tonight (Bernstein – Sondheim) 6'23"
09 – I Thought About You (Van Heusen -Mercer) > Applause 10'55"

[Encores]
10 – K.J. Speaks > Sandu (Clifford Brown) > Applause 8'34"
11 – When I Fall In Love (V. Young – E. Heyman)> Final Applause 8'40"

Total Time: 97'07".

20110721 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
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 (Porter) (Porter)
Summertime(Gershwin-DuBoseGershwin)
Stars fell in alabama (Perki-Parish)
Blues?
I'gonna laugh you right out of my life *(cy coleman, joseph allen mccarthy)*

Life is just a bowl of cherries (Henderson – Brown)
Answer me my love - Mutterlein (Winkler - Rauch - Sigman)
Solar(Chuck Wayne)
When Will The Blues Leave (Ornette Coleman)
Things Ain't What They Used To Be (Ellington)
Once Upon A Time (Lee Adams, Charles Strouse)

20110723 Keith Jarrett Trio (DI)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Barcelona,Spain

Wonderful concert in a beautiful location.
First Set

- Basin Street Blues (Spencer Williams)	08:42
- Butch And Butch (O. Nelson)	06:56
- You don't know what love is (DePaul – Raye)	09:31
- I Fall In Love Too Easily (S. Cahn – J. Styne)	07:20
- Bye Bye Blackbird (R. Henderson)	09:17
-Body And Soul (Green – Heyman – Sauer – Eyton)	14:28

Second Set

- Straight no chaser (Thelonius Monk)	06:17
- Bop Be (Keith Jarrett)	04:47
- My Baby and me (Bobby Womack)	05:30
- Someday my prince will come (Churchill-Morey)	07:00
- Don't Ever Leave Me (J. Kern – O. Hammerstein)	05:15
- God Bless' The Child (A. Herzog – B. Holiday)	10:25
- When I Fall In Love (E. Heyman-V. Young) .	06:13

TT 101:38

20110727 Keith Jarrett Trio (di)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
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 tele-pathic 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 follo-wed 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 photo-graphs' 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 (Brubeck) 13:07
> 2. Basin Street Blues (Spencer Williams) 07:15
> 3. A Bitter End/ Coda 11:33
> 4. Sandu (Clifford Brown) 05:07
> 5. Answer me my love - Mutterlein (Winkler - Rauch - Sigman) 06:44
>
> Second Set
> 1. Bop-Be (K. Jarrett) 07:17
> 2. Yesterdays (Kern – Harbach) 12:57
> 3. When Will The Blues Leave (Ornette Coleman) 6:01
>
> Encores
> 1. God Bless The Child (Holiday - Herzog) 13:03
> 2. Once Upon A Time (Lee Adams, Charles Strouse) 06:06
> 3. One for Majid (Pete La Roca Sims) 05:39
> 4. When I Fall In Love (E. Heyman-V. Young) 05:42

20111021 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,

Chicago,IL

20111026 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,

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 (B. Kaper – N. Washington)
Things Ain't What They Used To Be
You Don't Know What Love Is(DePaul – Raye)
Answer me my love - Mutterlein (Winkler - Rauch - Sigman)
?(Blues)
Second Set:
Bye Bye Blackbird (R. Henderson)
My Funny Valentine(Rodgers - Hart)
Autumn Leaves (J.Prevert – J. Cosma – J. Mercer)
When I Fall In Love (E. Heyman-V. Young)
First Encore:
God Bless The Child (Holiday - Herzog)
Second Encore:
I Thought About You (Van Heusen -Mercer)

20111029 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
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 (Clifford Brown)" -- 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.

20111101 Keith Jarrett Trio

S. Mark Taper Foundation Auditorium, Benaroya Hall, Seattle, WA, USA

First Set

- The Masquerade Is Over (A. Wrubel – H. Magidson)	12:06
- I've got a Crush on You (George Gershwin)	06:57
- Fever (Eddie Cooley / Otis Blackwell)	06:54
- Body and Soul (Green – Heyman – Sauer – Eyton)	06:38
- Joy Spring (Clifford Brown)	07:42
- Answer me my love - Mutterlein (Winkler - Rauch - Sigman)	06:29

TT 46:51

Second Set -
7- Things Ain't What They Used To Be (Ellington)
8- Autum Leaves (Kosma – Prevert)
9- I Thought About You (Van Heusen -Mercer)
10- You Don't Know What Love Is (DePaul – Raye)

Encore 1 - track 3
11- Encore 1: When I Fall In Love (E. Heyman-V. Young)

Encore 2 - track 4
12- Encore 2: God Bless The Child (Holiday - Herzog)

2012

20120125 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 (Porter) (4:55)
16.	Encore 2 (4:39)
17.	Encore 3 (4:28)
18.	It´s a Lonesome Old Town (Kisco – Tobias) (5:28)

20120327 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!"

Debra Levine is a Los Angeles-based arts journalist blogging about dance, film, music and urban culture on ***arts•meme****.*

20120401 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 (Rainger – Robin)	04:49
20	Summertime(Gershwin-DuBoseGershwin)	04:05
21	I am through with love (Livingston – Malneck – Kahn)	03:56
22	KJ talks	02:06
23	improvised encore	02:01
24	Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg)	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

20120404 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(Gershwin-DuBoseGershwin) (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 (Hammerstein – Kern) (4:35)
18. Carolina Shout (James P. Johnson) (2:53)
19. Speech / Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (7:02)

20120506 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 (Kisco – Tobias) (06:09)
12a applause (02:17)
13. Carolina Shout (James P. Johnson) (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 (Kisco – Tobias)
13. Carolina Shout (James P. Johnson) .
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.

20120511 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 (Gillespie)? (05:00)
11	Part 11 (05:46)
12.	Blues (03:25)
13	Part 13 (05:38)
14	Summertime(Gershwin-DuBoseGershwin) (04:27)
14a	Laughs (00:13)
15	Encore 2 (05:15)
16	Carolina Shout (James P. Johnson) (3.31)
17	Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (8:28)

TT 58:18

20120708 Keith Jarrett Trio (+++ 1st set) (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

1. Introduction (5:08)
2. Stella By Starlight (N. Washington – V. Young)(11:50)
3. Sandu (Clifford Brown) (4:50)
4. I Fall In Love Too Easily (S. Cahn – J. Styne) (6:25)
5. Autumn Leaves (J.Prevert – J. Cosma – J. Mercer)/Extension (16:23) TT 46:35

Second Set

6. Introduction (0:54)
7. I´ve Got a Crush on You (George Gershwin)(7:46)
8. I´m a Fool toWant You (Wolf – Herron - Sinatra)(11:14)
9. I´m Gonna Laugh You right Out of My Life *(cy coleman, joseph allen mccarthy)* (8:57)
10. One For Majid (Pete La Roca Sims)(3:32)
11. Is it really the same (Keith Jarrett)? (6:42)
12. Unidentified standard (7:47)
13. Once Upon A Time (Lee Adams, Charles Strouse) (10:19)
14. God Bless' The Child (A. Herzog – B. Holiday)(9:22)
15. Speech Steven Cloud (0:12)

20120710 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,

Germany,Baden-Baden , FestpielHaus

First Set

1 Intro 01:57
2 Round midnight (Monk -Williams - Hanighen)10:57
3 Tonight (Bernstein – Sondheim) 09:27
4 Things Ain't What They Used To Be (Duke Ellington) 08:07
5 So Tender (Love Should Be) (Keith jarrett)09:00
6 I Thought About You (Van Heusen -Mercer) 12:48

Second set

7 Intro 00:49
8 Woody'n You (Dizzy Gillespie) 07:43
9 Bye Bye Blackbird (R. Henderson) 10:07
10 Ballad of the Sad Young Man(wolf-landesman) 6:10
11 I'm A Fool To Want You (Wolf – Herron - Sinatra)10:14
12 When I Fall In Love (V. Young – E. Heyman)05:15
13 Final applause 05:16
TT 97:58

20120713 Keith Jarrett Trio (+++) (VA)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Suisse , Zurich, Kongresshalle

SOURCE: Audience Recording SOUND QUALITY: A-/B+

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Set I
01 - I Hear A Rapsody (Baker – Fragos – Gasparre) 11.03
02 - Sandu (Clifford Brown) 6.02
03 - Ballad of the Sad Young Man(wolf-landesman)  5.24
04 - Things Ain't What They Used To Be (ellington)             6.54
05 - Joy Spring (Clifford Brown) 5.47

Set II
01 - Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)7.44
02 - Last Night When We Were Young (Arlen – Harburg) 8.51
03 - I've Got A Crush on You (George Gershwin)7.14
04 - Answer me my love - Mutterlein  (Winkler - Rauch - Sigman) 10.43

[Encores]
05 – Straight, No Chaser (Monk) 5.07
06 - When I Fall In Love (V. Young – E. Heyman)6.54
07 - G blues / Final Applause 5.48
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T.T: 90'36".

20120718 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
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 master-class 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.

First set
1. Impro
2. Yesterdays (Kern – Harbach)
3. Blues in G
4. Little Man You Had a Busy Day (Wayne - Sigler - Hoffmann)
5. One for Maijd (pete La Roca Sims)
6. The Bitter End

Second set:
1. Last Night When We Were Young (Arlen – Harburg),
2. I am Gonna Laugh You Right Out Of My Life(cy coleman, joseph allen mccarthy).
3. In Your Own Sweet Way (Brubeck).
4. Things Ain't What They Used To Be (Ellington)

Encores:
1. When I Fall In Love (E. Heyman-V. Young)

20120720 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".

20120720 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
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 sixteen, playing in a lounge in Boston.

Set 1
01- Applause (00:22)
02- Tonight (Bernstein – Sondheim) (10:34)
03- Tuning (00:02)
04- Somewhere(Bernstein-Sondheim) (16:15) *
05- I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy) (03:56)
06- Bop Be (Keith Jarrett) (03:30)
07- Is it really the same (Keith Jarrett)? (05:56) *

Set 2 & encore
08- Answer me my love - Mutterlein (Winkler - Rauch - Sigman) (05:47)
09- All Of You (Porter) (Cole Porter)(07:05)
10- I've Got A Crush on You (George Gershwin)(06:30) *
11- Summer Night (A. Dubin – H. Warren)(05:42)
12- Bye Bye Blackbird (R. Henderson) (07:56)
13- God Bless' The Child (A. Herzog – B. Holiday)(11:44) *
14- When I Fall In Love (V. Young – E. Heyman)(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.

20120723 Keith Jarrett Trio +++

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Teatro Carlo Felice, Genova, Italy

Set list:

Track01: All Of You (Porter) (Cole Porter)
Track02: Stars fell on Alabama (Perkins- Parish)
Track03: I'm A Fool To Want You (Wolf – Herron - Sinatra)
Track04: Two Sleepy People (Carmichael – Loesser)
Track05: One For Majid (Pete La Roca Sims)
Track06: Once Upon A Time (Lee Adams, Charles Strouse)
Track07: Tennessee Waltz (Pee Wee King - Redd Stewart)
Track08: All The Things You Are (J. Kern – O. Hammerstein)
Track09: Yesterdays (Kern – Harbach)
Track10: It's really the same (Keith jarrett)
Track11: When I Fall In Love (V. Young – E. Heyman)
Track12: Answer me my love - Mutterlein (Winkler - Rauch - Sigman)
Track13: Straight no chaser (Thelonius Monk)

Total time 98'13"

20120725 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
July 25 2012,
Auditorium Giovanni Agnelli, Torino, Italy

Total time 70.01

01 Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)
02 Stars fell on Alabama (Perkins- Parish)
03 Butch & butch (Oliver nelson)
04 The bitter end (?)
05 Straight no chaser (Thelonius Monk)
06 Its really the same (Keith jarrett)
07 Yesterdays (Kern – Harbach)
08 One For Majid (Pete La Roca Sims)
09 Once Upon A Time (Lee Adams, Charles Strouse)
10 When I Fall In Love (E. Heyman-V. Young)

20120727 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
"Teatro Petruzzelli", Bari, Italy.
Source: Private Audience Recording,
Quality: A--

SET I
Beginning Applause 0:35
On Green Dolphin Street (B. Kaper – N. Washington)11:50
You Took Advantage Of Me (Rodgers-Hart)7:10
Things Ain't What They Used To Be 6:50
Last Night When We Were Young (Arlen – Harburg) 10:25
Yesterdays (Kern – Harbach)8:25

SET II
Applause 0:30
The Bitter End 8:20
Is Its Really The Same (Keith Jarrett) 9:15
Once Upon A Time (Lee Adams, Charles Strouse) 6:00
Sandu (Clifford Brown) 5:45
Little Man, You've Had A Busy Day (Wayne - Sigler - Hoffmann)"6:50
I'm A Fool To Want You (Wolf – Herron - Sinatra)8:20
Applause 1:20

[Encores]
Short Intermission / Applause 0:25
When I Fall In Love (V. Young – E. Heyman)/ Applause 9:50
Straight, No Chaser (Monk) / Applause 7:55
I Thought About You (Van Heusen -Mercer) / Final Applause 6:20

20120729 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 (Porter) (Cole Porter)11'13"
02 – Summertime(Gershwin-DuBoseGershwin) 8'39"
03 – I Fall In Love Too Easily (S. Cahn – J. Styne) 8'06"
04 – Butch And Butch (O. Nelson) 6'10"
05 - Things Ain't What They Used To Be (Ellington) [Cut At End?] 7'08"

Set II
06 - Autumn Leaves (J.Kozma – J.Mercer – J.Prevert)8'52"
07 – Somewhere(Bernstein-Sondheim) 12'58"
08 – You Took Advantage Of Me (Rodgers-Hart)8'19"
09 - Last Night When We Were Young (Arlen – Harburg) [Starts Abruptly]
> Applause 11'14"

[Encores]
10 - When I Fall In Love (V. Young – E. Heyman)> Applause 9'41"
11 – G Blues > Applause 7'15"
12 – Applause > I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy)
[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.

20121024 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...

20121029 Keith Jarrett Solo (MU)

October 29, 2012: Sala São Paulo, São Paulo, Brazil

Sao Paulo, Sala Sao Paulo, Brazil, 29.10.2012

Keith Jarrett solo
Media: 1 CD-R
Sound quality: A-
Source: audience recording
Notes: only 2nd set and encores

1.	(5:20)
2.	(6:46)
3.	(6:06)
4.	(5:39)
5.	(8:46)
6.	Summertime(Gershwin) (6:01)
7.	Encore 2 (5:58)
8.	Encore 3 (3:48)
9.	Speech St. Cloud (0:34)
10.	Over the Rainbow(H. Arlen – E.Y. Harburg) (7:24)

20121201 Keith Jarrett Trio +++

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,

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 (J Fred Coots - H Gillespie) 12:50
Track 4- set 1 Santa Claus is Coming to Town(Coots –Gillespie)/
Ballad of the Sad Young Man(wolf-landesman) 12:47
Track 5- set 1 All The Things You Are (J. Kern – O. Hammerstein) 06:43
Track 6- set 1 The Bitter End 08:18
Track 7- set 1 Things Ain't What They Used To Be (Duke Ellington) 08:00
Track 8- Set 2 I'm A Fool To Want You (Wolf – Herron - Sinatra)11:47
Track 9- Set 2 I Thought About You (Van Heusen -Mercer) 08:10
Track 10- Set 2 I've Got a Crush on You (George Gershwin)06:05
Track 11- Set 2 Joy Spring (Clifford Brown) 05:10
Track 12- Set 2 Once Upon A Time (Lee Adams, Charles Strouse) 07:04
Track 13- Set 2 One For Majid (Pete La Roca Sims)08:55
Track 14- Encore 1- When I Fall In Love (V. Young – E. Heyman)08:19
Track 15- Encore 2- God Bless' The Child (A. Herzog – B. Holiday)16:53
Track 16- Encore 3-Straight no chaser (Thelonius Monk)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

20130221 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 (Trad) (5:42)
17. Speech (0:23)
18. Blues (3:03)
19. Speech (1:11)
20 Somewhere Over The Rainbow (H. Arlen – E.Y. Harburg) (6:56)

20130225 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(Gershwin-DuBoseGershwin) (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 (Porter) (5:20)
21. Blues (3:35)
22. Once Upon A Time (Lee Adams, Charles Strouse) (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.

20130506 Keith Jarrett Trio

Keith Jarrett,Gary Peacock, Jack DeJohnette
Bunkamura ,Tokyo (7pm)

First set:
Intro 00:59
You go to my head (J Fred Coots - H Gillespie) 13:15
Little Man, You've Had A Busy Day (Wayne - Sigler - Hoffmann) 06:19
Fever (Eddie Cooley / Otis Blackwell) [with improvisation initiated by Jack DeJohnette] 09:52
Yesterdays (Kern – Harbach) 11:34

Second set:
Intro 00:41
The Old Country (Nat Adderley, Curtis Lewis) [one of my personal favorites!] 07:35
It's A Raggy Waltz (Brubeck) 05:57
I'm A Fool To Want You (Wolf – Herron - Sinatra)[with a FANTASTIC drum solo] 17:06
I Fall In Love Too Easily (S. Cahn – J. Styne) 09:14
One For Majid (Pete La Roca Sims) 10:20

Encores:
When I Fall In Love (V. Young – E. Heyman) 7:41
St. Thomas (Trad.) 7:45
Things Ain't What They Used To Be (Duke Ellington) 8:21

20130509 Keith Jarrett Trio

Keith Jarrett,Gary Peacock, Jack DeJohnette
Bunkamura ,Tokyo (7pm)

First set:
All Of You (Porter) (Porter)
I've got a Crush on You (George Gershwin)
Golden Earrings (Victor Young)
Come Rain Or Come Shine (H. Arlen – J. Mercer)
Joy Spring (Clifford Brown)
I'm Gonna Laugh You Right Out Of My Life (cy coleman, joseph allen mccarthy)

Second set:
Butch And Butch (O. Nelson)
In Your Own Sweet Way (Brubeck)
The Bitter End

Encores:
Straight no chaser (Thelonius Monk)[the highlight of the evening]
When I Fall In Love(V.Young – E. Heyman)
God Bless The Child (Holiday - Herzog)

20130512 Keith Jarrett Trio

Keith Jarrett,Gary Peacock, Jack DeJohnette
Festival Hall ,Osaka (7pm)

First set:
All Of You (Porter) (Porter)
Django (john Lewis)
The Bitter End [interesting "bossa nova" version!]
The Old Country (Nat Adderley, Curtis Lewis) [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 (Monk)

Second set:
Last Night When We Were Young (Arlen – Harburg)
Conception (George Shearing)
I Thought About You (Van Heusen -Mercer)
One For Majid (Pete La Roca Sims)[borderline PERFECT version!]
I Fall In Love Too Easily (S. Cahn – J. Styne)

Encores:
Bye Bye Blackbird (R. Henderson) [nice surprise and in my view the highlight of the evening!]
Answer Me, My Love (Winkler - Rauch - Sigman) [stunningly beautiful!]
Things Ain't What They Used To Be (Duke Ellington) [ultra groovy version!]

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!

20130515 Keith Jarrett Trio

Keith Jarrett,Gary Peacock, Jack DeJohnette
Bunkamura ,Tokyo (7pm)

First set:
Intro :45
On Green Dolphin Street (B. Kaper – N. Washington)08:53
Lament (J.J. Johnson) 09:04
Sandu (Clifford Brown) 07:37
Too Young To Go Steady (H. Adamson – J. McHugh) 07:33
Meaning Of The Blues (B. Troup – L. Worth) [slow and "dark" version – nice improvisation at the end] 13:27

Second set:
Intro :33
The Masquerade Is Over (A. Wrubel – H. Magidson)10:40
I Thought About You (Van Heusen -Mercer) [GP was brilliant!] 14:01
God Bless' The Child (A. Herzog – B. Holiday) 12:48

Encores:
When I Fall In Love (V. Young – E. Heyman) 08:57
Straight, No Chaser (Monk) 08:32
Things Ain't What They Used To Be) (Duke Ellington) 08:43
Answer Me, My Love (Winkler - Rauch - Sigman) 05:52

20130519 Keith Jarrett Trio

Keith Jarrett,Gary Peacock, Jack DeJohnette
the Sejong Center in Seoul on May 19, 2013

1st set

The Masquerade Is Over (A. Wrubel – H. Magidson) 9:18
Golden Earrings (Victor Young) 08:53
Old Folks (W. Robinson – D.L. Hill) 08:42
Woody'n You (Dizzy Gillespie) 06:07
I Didn't Know What Time It Was (Rodgers -Hart) 12:22

2nd set

Broadway Blues (Ornette Coleman) 11:41
Ballad Of The Sad Young Men (Wolf – Landesman) 12:20
Sleeping Bee (Arlen - Capote) 8:14
Lament (J.J. Johnson) 7:09
One For Majid (Pete La Roca Sims) 10:11

Encores
When I Fall In Love (V. Young – E. Heyman) 7:53
Things Ain't What They Used To Be (Duke Ellington) 9:55
Once Upon A Time (Lee Adams, Charles Strouse) 7:42
Straight no chaser (Thelonius Monk)(Monk) 6:15

EUROPEAN SUMMER TRIO TOUR

20130701 Keith Jarrett Trio (+++)

Keith Jarrett,Gary Peacock, Jack DeJohnette
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 (Porter) (Cole Porter) 11:22
02 Too Young To Go Steady (H. Adamson – J. 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 - Mutterlein (Winkler - Rauch - Sigman) 06:50
13 God Bless The Child (Billie Holiday / Arthur Herzog, Jr.) 09:28

20130704 Keith Jarrett Trio (DI)

Keith Jarrett,Gary Peacock, Jack DeJohnette
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 (Washington –Young)	11:54
2)Woody'n You (Dizzy Gillespie)	05:34
3) I Thought About You (Van Heusen -Mercer)	11:33
4) It is really the same (Keith Jarrett)	10:25
5) Little Man you had a busy day? (Wayne - Sigler - Hoffmann)	06:44

Intermission

Second set

1) Sioux City Sue New (Jarrett)	06:48
2) Yesterdays (Kern – Harbach)	08:45
3) All The Things You Are (J. Kern – O. Hammerstein) (Great intro)	07:15
4) Fever (Eddie Cooley / Otis Blackwell) (great Vamp)	08:01
5) I Fall In Love Too Easily (S. Cahn – J. Styne)	08:47
6) Tonk (Ray Bryant)	04:34

encores

1) I've got a Crush on You (George Gershwin)	05:53
2) When I Fall In Love (E. Heyman-V. Young)	05:55
3) Straight no chaser (Thelonius Monk)(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 (B. Kaper – N. Washington)	11:42
3)Yesterdays (Kern – Harbach)	08:28
4) When Will The Blues Leave (Ornette Coleman)	05:52
4) Track04	08:07
5) Blues	10:42
6) In Your Own Sweet Way (Brubeck)	11:40
7) Bye Bye Blackbird (R. Henderson)	10:06
8) Things aint't What They used to Be (Ellington)	08:59
9) Answer me My Love Mutterlein (Winkler - Rauch - Sigman)	05:05
10) One for Majid (Pete la Roca Sims)	10:38

20130709 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 (J Fred Coots - H Gillespie)	10:19
2) Little Man You Have Had A Busy Day (Wayne - Sigler - Hoffmann)	06:34
3) Is It Really The Same? (Keith Jarrett)	06:50
4) It Never Entered My Mind (R. Rodgers – L. Hart)	09:14
5) Hallucinations	06:05
6) I Thought About You (Van Heusen -Mercer)	09:35
7) Things Ain't What They Used To Be(M. Ellington-Persons) (Duke Ellington)	09:17
8) Answer me my love - Mutterlein (Winkler - Rauch - Sigman)	06:12

Encores

9) When Will The Blues Leave (Ornette Coleman)	04:26
10) When I Fall In Love (E. Heyman-V. Young)	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.

20130712 Keith Jarrett Trio (DI)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
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 (Applau-se 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 (B. Kaper – N. Washington) 12:55
02 I've got a Crush on You (George Gershwin) 6:03
03 It Never Entered My Mind (R. Rodgers – L. Hart) 9:09
04 Is it really the same (Keith Jarrett)? 10:47
05 When I Fall In Love (E. Heyman-V. Young) 7:43

Second Set

06 All The Things You Are (J. Kern – O. Hammerstein) 6:35
07 Things Ain't What They Used To Be 8:51
08 Ballad of the Sad Young Man(wolf-landesman) 7:26
09 One For Majid (Pete La Roca Sims) 5:14
10 Summer Night (A. Dubin – H. Warren) 6:52

Encores

11 Answer me my love - Mutterlein (Winkler - Rauch - Sigman) 4:22
12 When Will The Blues Leave (Ornette Coleman) 6:40

20130716 Keith Jarrett Trio (+++)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Venezia, Gran Teatro La Fenice,
Campo San Fantin 1965
"Venezia Jazz Festival"

Tuesday July 16th, 2013

FIRST SET
01 You go to my head (J Fred Coots - H Gillespie) 11:23
02 Lament (J.J. Johnson) 09:45
03 G blues 06:33
04 Ballad of the Sad Young Man(wolf-landesman) 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 (B. Kaper – N. Washington) 09:22
07 It Never Entered My Mind (R. Rodgers – L. Hart) 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 (Lee Adams, Charles Strouse) 06:22

TT 104:22

20130719 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 (J Fred Coots - H Gillespie) 08:34
03 Is it really the same (Keith Jarrett) 08:59
04 It Never Entered My Mind (R. Rodgers – L. Hart) 07:59
05 Hallucinations (Bud Powell) 06:42
06 Lament (J.J. Johnson) 09:19
07 When Will The Blues Leave (Ornette Coleman) 06:14

Second Set

08 Talk 00:36
09 I've Got A Crush on You (George Gershwin) 07:52
10 I'm A Fool To Want You (Wolf – Herron - Sinatra) 12:09

Encore

11 When I Fall In Love (V. Young – E. Heyman) 12:04

Per la quinta volta in nove anni, Keith Jarrett calca il palco delle **Nuits de Fourvière** e lo fa accompagnato da Gary Peacock e Jack DeJohnette. Il magico trio festeggia quest'anno i trent'anni di attività e l'appuntamento lionese sembra essere entrato appieno nelle abitudini delle loro tournée.
La presenza del trio si deve soprattutto alla decisa volontà del direttore del festival, Dominique Delorme che, fin dalla sua nomina, nel 2002, ha intrapreso un cammino per offrire al pubblico del festival un cartellone ricco e con grandi nomi della musica internazionale.
L'appuntamento era di quelli da non perdere. Keith Jarrett, Gary Peacock e Jack DeJohnette in concerto tra le rovine romane dell'antica Lugdunum. Sotto un tempo minaccioso, il trio ha suonato per un'ora e mezza, ripercorrendo la storia del jazz, ma con l'inconfondibile timbro che solamente questi musicisti sanno infondere.
Gli spettatori non sono sicuramente rimasti delusi. I tre hanno suonato, non molto, ma sicuramente a un altissimo livello. Keith Jarrett è apparso, come al solito, irrequieto, agitandosi sulla panchetta, talvolta alzandosi come portato dalla musica. Qualche movimento del bacino, i piedi che segnano il tempo, la voce che marca alcuni momenti topici. Non sono mancati i consueti richiami a non fare fotografie ma questa volta, forse meno integerrimo rispetto alle sue abitudini, Jarrett assume fino in fondo la propria celeberrima idiosincrasia contro i flash dei vari apparecchi di riproduzione, ammettendo che forse, un giorno, perfino sulla sua tomba comparirà questa ingiunzione: "*No photographs*".
Ma nonostante queste richieste, il pubblico lionese si dimostra disciplinato e silenzioso. Pochi colpi di tosse, silenzio quasi assoluto e qualche uccello che si arrischia in canti serali. La musica del trio può esprimersi al meglio e il clima è ideale allo sviluppo delle melodie sonore che prendono corpo all'interno dell'antica costruzione teatrale. Maestri della forma libera, i tre musicisti decostruiscono le melodie degli stardard del jazz per proporre poi delle loro creazioni. Un concerto che vede la presenza di Keith Jarrett non è un semplice concerto, ma un vero e proprio evento, non racchiudibile, non riproducibile (ecco qui palesarsi la paradossalità degli album live), sempre nuovo, anche rispetto a se stesso. **The Köln concert**, **La Scala**, **Inside Out**, **Always Let Me Go** e molti altri lavori testimoniano di questa germinazione continua, di questa continua e sempre nuova creazione che non vuole essere identificata.
Il fascino delle melodie alle quali Jarrett dà vita è tale che perfino Peacock e DeJohnette, ogni tanto, si fermano a ascoltarlo, come rapiti dalla sua arte. Come durante l'esibizione in solo della dolcissima ballata **It Never entered my mind**. In questi istanti si ha l'impressione che tutto tenda alla sospensione: il tempo (quello cronologico e quello meteorologico), il respiro, il resto del mondo. La musica di Jarrett ha il pregio di sostenere e di mantenere

tutto quello che la circonda. Nulla può accadere perché ci si trova in una stasi all'interno del tempo – tema classico tema classico in Jarrett, come testimonia l'amore che prova per lo standard classico **Time after time**. Jarrett accarezza il piano, rallentando progressivamente il *continuum* temporale per installare una sacca di resistenza che non permette all'avvenire di avvenire. Un paradosso, forse, ma

che ha una dimostrazione effettiva proprio durante il concerto. Il tempo, quello meteorologico, fortemente incerto, non vede alcun tipo di peggioramento e quando la musica si interrompe e gli occhi degli spettatori si alzano al cielo, quest'ultimo si dimostra essere altro rispetto a quello minacciante d'inizio concerto. La sospensione si dimostra essere totalmente percettiva, quasi magica. Qualche uccello si azzarda a inserire il proprio canto serale tra le melodie sospese di Jarrett, il quale pare accettare questa interruzione naturale, lasciandole un piccolo spazio per poi tornare a essere Keith Jarrett e a portare il pubblico dove vuole lui. **Lament**, il brano che segue, è una dimostrazione di questa volontà.

Un secondo set di pezzi più ridotto ma segnato da un maggior brio accompagna gli spettatori nel buio della notte.

Il trio ritorna sul palco per un solo bis, suonando **When I fall in love** con trasporto e precisione. Il concerto può concludersi, il pubblico vorrebbe ascoltare ancora qualcosa, ma la perfezione non necessità di appendici. Ciò che era da dire è stato detto. E nella maniera forse migliore: quella musicale.

20130721 Keith Jarrett Trio (DI)

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Trio concert at the Vittoriale degli Italiani in Gardone Riviera on July 21, 2013

Set 1

How deep is the ocean (Berlin)	11:06
Butch And Butch (O. Nelson)	7:59
Ballad of the Sad Young Man(wolf-landesman)	6:58
Is it really the same (Keith Jarrett)	9:00

Set 2

It's a lonesome Old Town (Kisco – Tobias)	6:33
Things ain't what they used to be (Ellington)	5:48
Answer me my love - Mutterlein (Winkler - Rauch - Sigman)	7:28
If I Were A Bell (F. Loesser)	8:43
I'm a fool to want you (Wolf – Herron - Sinatra)	12:07

Encores

When I Fall In Love (V. Young – E. Heyman)(1. encore)	8:22
Straight, No Chaser (Monk) (2. encore)	2:11

24 Bordeaux – Auditorium Cancelled

20130928 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
UCLA Royce Hall in Los Angeles on September 28, 2013

20131001 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Seattle, Earshot Festival, S. Mark Taper Foundation Auditorium

tt 108, B+, AUD

CD1 40.02
01 I'm a fool to want you (Wolf – Herron - Sinatra) 14.10
02 appl 0.26
03 Blame it on my youth (O. Levant – E. Heyman) 10.33
04 appl 0.37
05 Hallucinations (Bud Powell) 6.45
06 appl 0.31
07 Fever (Eddie Cooley / Otis Blackwell) 8.03
08 appl 0.33

CD2 68.01
01 appl 0.13
02 I've got a Crush on You (George Gershwin) 7.48
03 appl 0.23
04 In Your Own Sweet Way (D. Brubeck) 10.31
05 appl 0.31
06 You've Changed (Fischer – Carey) 8.42
07 appl 0.42
08 One For Majid (Pete La Roca Sims) 6.33
09 appl 1.21
10 Answer me my love - Mutterlein (Winkler - Rauch - Sigman) 8.05
11 appl 0.23
12 When Will The Blues Leave (Ornette Coleman) 3.55
13 appl 0.23
14 God Bless The Child (Holiday - Herzog) 9.43
15 appl 0.56
16 When I Fall In Love (E. Heyman-V. Young) 6.08
17 appl 0.11

20131004 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.

20131211 Keith Jarrett Trio

Keith Jarrett (p) Gary Peacock, Jack DeJohnette,
Carnegie Hall

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 (Gillespie – Coots)
Answer Me, My Love (Winkler - Rauch - Sigman),
Autumn Leaves (J.Prevert – J. Cosma – J. Mercer).
I Loves You Porgy. (Could it have been *Little Girl Blue* instead?)
One for Majid (Pete La Roca Sims).

Fever (Eddie Cooley / Otis Blackwell) .
The Ballad of the Sad Young Men. (Wolf – Landesman)
Someday My Prince Will Come, (Churchill-Morey)

God Bless The Child (Holiday - Herzog)
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 (Eddie Cooley / Otis Blackwell)
Come Sunday (Ellington)(was this a standard?)
There is Power in Dark Beauty *(not a real title)*
Somewhere Over The Rainbow

1.	Speech (4:59)
2.	Part 1 (10:33)
3.	Part 2 (4:05)
4.	Part 3 (5:42)
5.	Part 4 (1:45)
6.	Speech (1:36)
7.	Part 5 (5:27)
8.	Part 6 (4:51)
9.	Speech (1:32)
10.	Part 7 (6:24)
11.	Part 8 (7:26)
12.	Part 9 (6:01)
13.	Part 10 (4:43)
14.	Part 11 (7:08)
15.	Part 12 (4:12)
16.	Speech (2:43)
17.	Part 13 (1:12), interr.
18.	Part 13 (2:12), cont.
19.	Part 14 (7:21)
20.	Fever (Eddie Cooley / Otis Blackwell) (4:35)
21.	Come Sunday (Ellington)(5:10)
22.	Encore 3 (5:16)
23.	Somewhere Over the Rainbow (H. Arlen – E.Y. Harburg) (6:13)

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

Osaka, Fesival Hall, 3.5.2014

Keith Jarrett solo
Media: 2 CD-R
Sound quality: A-/A
Source : audience recording
Notes: concert stopped because of too many coughs

1.	Part 1 (14:02), interrupted
2.	Part 2 (7:39), two times interrupted
3.	Part 3 (4:58)
4.	Part 4 (11:20)
5.	Part 5 (1:40), interrupted
6.	Part 6 (5:52)
7.	Part 7 (6:22)
8.	Part 8 , interrupted, speech (3:39)
9.	Jarrett jokes, Part 9 (5:56)
10.	Part 10 (6:30)
11.	Part 11 (5:03)
12.	Part 12 (6:44)
13.	Part 13 (3:52), interrupted

20140506 Keith Jarrett Solo (DI)

Keith Jarrett (p)
Bunkamura – Orchard Hall | Tokyo

Sound quality: G stereo
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(Gershwin-DuBoseGershwin) 5:06
11. Improvisation 5:09
12. Improvisation 7:29
13. Improvisation 6:34

TT 98:50

20140509 Keith Jarrett Solo (DI)

Keith Jarrett (p)
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

20140625 Keith Jarrett Solo (MU)
Keith Jarrett (p)
Toronto, Roy Thomson Hall, Canada, 25.6.2014
Sound quality: A
Source: audience recording

1.	Part 1 (12:36)
2.	Part 2 (7:29)
3.	Part 3 (3:45)
4.	Part 4 (6:36)
5.	Part 5 (4:44)
6.	Part 6 (4:34)
7.	Part 7 (4:17)
8.	Part 8 (8:23)
9.	Part 9 (5:07)
10.	Part 10 (4:16)
11.	Speech (1:52)
12.	Encore 1 (4:28)
13.	Encore 2 (6:47)

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.

20140628 Keith Jarrett Solo
Keith Jarrett (p)
Montreal, Maison Symphonique, Canada, 28.6.2014

Sound quality: A
Source: audience recording

1.	Part 1 (4:19)
2.	Speech (0:31)
3.	Part 2 (7:57)
4.	Speech (0:23)
5.	Part 3 (4:47)
6.	Part 4 (6:00)
7.	Part 5 (6:54)
8.	Part 6 (5:33)
9.	Part 7 (6:57)
10.	Part 8 (3:53)
11.	Part 9 (4:47)
12.	Part 10 (5:10)
13.	Part 11 (7:02)
14.	Part 12 (5:08)
15.	Encore 1 (5.59)
16.	Speech (0:22)
17.	Encore 2 (6:44)
18.	Encore 3 (4:29)

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?

20140704 Keith Jarrett Solo (DI)

Keith Jarrett (p)
Paris, Salle Pleyel, France, 4.7.2014

Keith Jarrett solo
Media: 2 CD-R
Sound quality: A
Source: audience recording
Notes: concert stopped because of too many coughs; my recording

1.	Part 1 (10:36)
2.	Part 2 (6:46)
3.	Part 3 (6:07)
4.	Part 4, interrupted / speech / Part 5, interrupted / speech (3:44)
5.	Part 5 (7:24)
6.	Part 6 (6:12)
7.	Speech (1:44)
8.	Part 7 (5:25)
9.	Part 8 (10:08)
10.	Part 9 (8:20)
11.	Part 10 (8:13)
12.	Part 11 (7:30)
13.	Part 12, interrupted / speech / audience noise / applause (3:25)
14.	Speech / rhythm hand clapping (8:14)

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.

20140708 Keith Jarrett Solo (+++)

Keith Jarrett (p)
Fenice, Teatro La Fenice, Italy, 2014 july 08th

Keith Jarrett solo

1.	Part 1 (13:48)	
2.	Part 2 (7:03)	
3.	Part 3 (5:59)	
4.	Part 4 (7:37)	
5.	Part 5 (4:03)	
6.	Part 6 (4:27)	
7.	Part 7 (7:50)	TT 50:52

Set 2

8.	Part 8 (5:41)
9.	Part 9 (8:56)
10.	Part 9, cont. (2:35)
11.	Speech (0:19)
12.	Part 10 (11:05)
13.	Part 11 (9:39)
14.	Too Young to Go Steady (8:32)
15.	Blues (6:45)
16.	Answer Me My love (5:42)

20140711 Keith Jarrett Solo (mu)

Keith Jarrett (p)
Rome, Auditorium Parco della Musica, Italy, 11.7.2014

Keith Jarrett solo
Media: 2 CD-R
Sound quality: A
Source: audience recording
Notes: my recording

1.	Speech (2:24)	
2.	Part 1 (8:05)	
3.	Part 2 (9:05)	
4.	Speech St. Cloud (1:07)	
5.	Part 3 (7:14)	
6.	Part 4, interrupted (0:58)	
7.	Part 5 (5:31)	
8.	Part 6 (6:32)	
9.	Part 7 (5:54)	
10.	Part 8 (7:51)	
11.	Part 9 (3:59)	
12.	Part 10 (5:40)	
13.	Part 11 (8:54)	
14.	Part 12 (5:42)	
15.	Part 13 (5:45)	
16.	Speech (1:05)	
17.	Too Young to Go Steady (H. Adamson – J. McHugh)	(6:38)
18.	Speech (0:26)	
19.	Blues (5:41)	
20.	I´m Gonna Laugh You Right Out of My Life *(cy coleman, joseph allen mccarthy)*	(7:10)

20141019 Keith Jarrett Trio

Keith Jarrett, Gary Peacock, Jack DeJohnette
Chicago | Symphony Center | 19 October 2014

1st Set
-Green Dolphin St.-beautiful rubato intro and exit KJ solo
-Django (Lewis) -beautiful blues rhythm variance by Gary throughout
- I'm Going to Laugh You Right Out of My Life *(cy coleman, joseph allen mccarthy)*
-They went right into the head of 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 (Rodgers -Hart)- Latin style
-Lament (J.J. Johnson)

2nd Set
Tennesse Waltz (Pee Wee King - Redd Stewart)
Fever (Eddie Cooley / Otis Blackwell) - totally rhythmic exploration between all three
Joy Spring(Clifford Brown)
I Fall In Love Too Easily (S. Cahn – J. Styne)
My Funny Valentine(Rodgers - Hart)

Encores
Is it really the same (Keith Jarrett)
Answer me my love - Mutterlein (Winkler - Rauch - Sigman)

20141130 Keith Jarrett Trio

Keith Jarrett, Gary Peacock, Jack DeJohnette
November 30, 2014 (8 PM) New Jersey Performing Arts Center, Newark, NJ, USA

2015

20150103 Keith Jarrett Solo (DI)
Keith Jarrett (p)
Carnegie Hall
New York City, NY.
March 3, 2015 sound cleaned 44100/16 bit version

First set

01. Instrumental I	(13:12)
02. Instrumental II	(6:21)
03. Instrumental III	(4:38)
04. Instrumental IV (tristano -like)	(5:05)
05. Instrumental V	(5:33)
06. Instrumental VI	(5:28)
07. Blues	(2:49)
08. Instrumental VIII	(4:12)

TT 47:23

In his improvised solo piano concerts, Keith Jarrett has made it a custom to save a familiar song or two for the encores — a gleaming prize at the finish line. But of his three encores at Carnegie Hall on Tuesday night, just one fit that bill: "I'm a Fool to Want You," an abject cry of romantic despondence introduced by Frank Sinatra in 1951.

Mr. Jarrett gave the song a deliberate and empathetic reading, milking the moments of lingering irresolution in the melody, with an air of absolute sincerity. It was an elegant capstone to an often exquisite performance. Still, it was hard to shake the notion that this song had been intended as some kind of joke. The implicit contract between artist and audience has been a complicated subject in Mr. Jarrett's career — especially as it pertains to his heroic solo performances, the most famous of which, "The Köln Concert," was released on the ECM label 40 years ago. Because he creates the music in the moment, at the mercy of his muse, Mr. Jarrett maintains a notoriously low threshold for disruption. Occasionally, needled by coughing or other offenses among the crowd, he darkens, and the concert curdles.

That didn't happen here. But Mr. Jarrett kept alluding to the subject, making it a thematic framework for the evening. He was a few minutes into his second piece, a rhythmic vamp with faint gospel implications, when someone coughed sharply. His hands left the keyboard at once. "Thank you, for that," he said. Then he grinned. "Some people know exactly when to cough," he offered, encouragingly. Plenty of time left. No harm, no foul.

Mr. Jarrett turns 70 in May. To mark the occasion, ECM has scheduled two releases: a classical album and an album of solo inventions. His fan base, from both camps, tends to accept that the intensity of feeling in his playing is worth whatever limits he chooses to impose. "I want to thank All Of You (Porter) for following my work," he said near the concert's midpoint. "Here's the big deal that nobody seems to realize: I could not do it without you."

This audience, responsive and discerning, rained extra approval on every moment deserving of it. That included one ballad with the noble architecture of a Gershwin song and another that seemed to arrive fully formed, with a twinkling motif and a delicate logic of harmonic development. The prickly but flowing piece just before intermission and the gem of rapturous romanticism just after it were also standouts. So was one exercise that morphed from boppish chromaticism to a derivation of boogie-woogie.

Mr. Jarrett's pianism, precise and aglow, was irreproachable even on the less engaging pieces. What they lacked was the structure and emotional clarity that seems to issue forth, in a cloud of mystery, from this pianist at his best.

And as he implied, the role that an audience plays in this alchemy isn't exactly passive. It can't be an accident that his encores, emerging from a frothy ocean of adulation, always manage to reach some higher gear. "Time and time again I said I'd leave you," goes one tortured line in Sinatra's song. "Pity me, I need you," goes another.

Who knows whether Mr. Jarrett was thinking about those lyrics as he finessed the tune. But he seemed to hold something in check when, after his bluesy third encore, he spoke his parting words: "So maybe you'll be the first audience where I don't say a word to the person who's taking photos." See you next time.

More information can be found in an article by JazzEcho, where it is mentioned that both albums should be released on May 8, 2015. The first one, entitled "Creation", includes nine pieces from solo concerts recorded in 2014 in Tokyo, Toronto, Paris, and Rome. The second one, entitled "Samuel Barber/Béla Bartók", includes compositions by Barber and Bartók, recorded in 1984-85 with the German Radio Philharmonic Orchestra Saarbrücken Kaiserslautern (directed by Dennis Russell Davies) and with the New Japan Philharmonic (directed by Kazuyoshi Akiyama).
Thanks to Helmut and Christoph for the links.

Interview from 2009


Jarrett

MILANO — Keith Jarrett il bambino prodigio che disse no a Nadia Boulanger, una delle più grandi insegnanti di musica del Novecento, che lo voleva come allievo. Keith Jarrett il pianista che da un quarantennio gira il mondo improvvisando tra jazz, classica e blues, agitandosi, canticchiando la musica che sente nascere nella sua testa, litigando con il pubblico (celebri gli insulti lanciati dal palco di Umbria Jazz 2007, immortalati su YouTube, che provocarono boicottaggi di molti fan). Keith Jarrett che pretende di avere delle stufe sul palco se l'aria condizionata è troppo potente. Keith Jarrett l'americano di Allentown, Pennsylvania, 64 anni domani, che lunedì 18 maggio sarà per la prima volta al Teatro San Carlo di Napoli, data unica, in quello che è già uno degli eventi musicali dell'anno, ha fama di personaggio difficile, schivo, poco o nulla «mediatico».

Ma Jarrett ha parlato a lungo con il Corriere al telefono dalla sua casa-fattoria di Union, New Jersey, per spiegare che il pubblico scambia la sua concentrazione per arroganza, che ascoltare i più grandi pianisti classici non lo stimola, che Herbie Hancock non capisce il pianoforte, e molto altro. Jarrett parla come suona: non per frasi o paragrafi ma per lunghi movimenti, e non ama essere interrotto. Ecco dunque, senza interruzioni, quello che ha detto al Corriere. «I pianisti classici non hanno uno sfogo per tutta quella musica che hanno dentro. E allora cercano di mettere qualcosa di personale dentro Mozart, o Beethoven, uno sforzo terribile. Io suono Bach o Händel alla lettera, la 'mia visione' non esiste. Ma quando improvviso sono completamente libero. I più grandi pianisti del mondo tengono la loro immaginazione al guinzaglio perché hanno sempre davanti quello spartito. Allora io dico: liberateli. Il mio amico Vladimir Ashkenazy mi ha raccontato che suo padre suonava il piano nei cinema ai tempi del muto: improvvisava sempre. 'Io non sarei capace', mi ha detto. Dovrebbe ritirarsi per mesi e entrare in una forma mentis completamente diversa. Ecco perché i grandi pianisti rischiano la schizo-

frenia. Lo stress produce un modo di suonare meccanico, la fedeltà è una trappola: io cerco di non essere fedele nemmeno a me stesso — il cervello è ingannatore, le dita gli dicono cose che, da solo, non immaginerebbe mai».

«**Dicono che maltratto il pubblico ma non hann**o capito che tocca a loro chiudere il cerchio disegnato da me: ho bisogno del pubblico al punto che in sala d'incisione mi manca. Suono la musica che nasce nella mia testa e se c'è troppo rumore, non parliamo dei flash dei videofonini, non riesco più a sentirla, quella musica. Il mio pubblico ideale è 'succoso'. Ha ragione Emmanuel Ax, altro grande pianista classico, quando dice che il pubblico della classica è troppo silenzioso. Sono più ordinati, ma non migliori del pubblico jazz. Non ho un pubblico ideale, ma in Giappone c'è rispetto e partecipazione sincera. Tre mesi fa a New York, alla Carnegie Hall, silenzio totale nei pianissimo, fruscii e colpi di tosse e altri 'segni di vita' quando le dinamiche diventavano più intense, era come respirare all'unisono. Alla Scala nel '95 fu un'altra bella serata: spero che a Napoli, nel teatro dove da Rossini in poi sono passati tutti i più grandi, potremo vivere tutti insieme un'altra notte da ricordare. Arriverò almeno tre giorni prima, come faccio sempre, perché non ho bisogno di provare ma di camminare per le strade, ascoltare i rumori. La musica di una città è nella sua aria: basta saperla ascoltare. Ecco perché la globalizzazione è così terribile: un solo mondo, una sola lingua? Una noia inimmaginabile. Un'altra cosa incredibilmente vacua sono gli anniversari dei compositori, una fissazione della musica classica».

«**Non si può capire Bach senza una conoscenza profonda** del clavicembalo, ma l'evoluzione è nemica della padronanza tecnica. Il pianoforte non è cambiato dal diciannovesimo secolo a oggi, e questo è un bene. Herbie Hancock pensa che l'elettronica aiuti la musica, ma il suo pianoforte elettrico non sarà mai paragonabile a uno Steinway, mai. Sostenere che il pianoforte è obsoleto è la negazione della mia visione della musica. Suonare è un atto estremo, voglio trascendere le possibilità fisiche del mio piano, voglio che suoni come una voce umana, come una chitarra, come un uccellino. Per questo amo tanto la musica del vostro Ferruccio Busoni e soprattutto il secondo concerto per pianoforte di Béla Bartók: perché chiedono al piano più di quanto possa fisicamente dare, quando finisci sei sudato come una bestia. Tento sempre di andare oltre. Le note mi arrivano come un vapore sottile, come vapore acqueo. E io cerco di coglierne la forma prima che svaniscano nell'aria».

Matteo Persivale
07 maggio 2009



“Creation” cover

1. Pt. I, Toronto – Roy Thomson Hall, June 25, 2014 (8:16) Part 8
2. Pt. II, Tokyo – Kioi Hall, May 9, 2014 (7:40) Part 04
3. Pt. III, Paris – Salle Pleyel, July 4, 2014 (6:58)
4. Pt. IV, Rome – Auditorium Parco Della Musica, July 11, 2014 (7:32) Part 08
5. Pt. V, Tokyo – Kioi Hall, May 9, 2014 (7:12) Part 08
6. Pt. VI, Tokyo – Orchard Hall, May 6, 2014 (9:24) Part 09
7. Pt. VII, Rome – Auditorium Parco Della Musica, July 11, 2014 (8:17) Part 11
8. Pt. VIII, Rome – Auditorium Parco Della Musica, July 11, 2014 (8:35) Part 02
9. Pt. IX, Tokyo – Orchard Hall, April 30, 2014 (8:30) part 11 encore



“Samuel Barber/Béla Bartók” cover

1. Samuel Barber – Piano Concerto op. 38 – 1. Allegro Appassionato
2. Samuel Barber – Piano Concerto op. 38 – 2. Canzone. Moderato
3. Samuel Barber – Piano Concerto op. 38 – 3. Allegro Molto
4. Béla Bartók – Piano Concerto No. 3 – 1. Allegretto
5. Béla Bartók – Piano Concerto No. 3 – 2. Adagio Religioso
6. Béla Bartók – Piano Concerto No. 3 – 3. Allegro Vivace
7. Nothing But The Truth (Tokyo Encore / Live At Kan-I Hoken Hall, Tokyo / 1985)

Thanks to David for the links!

20150508-18 Keith Jarrett Solo
Keith Jarrett (p)

Lucern and Napoli

The concerts were fantastic.

In Naples, Jarrett was playing with some real fire. Many of the regular concert-goers swore Naples was the best Jarrett concert they have ever seen. Without a second listen, I wouldn't make such a claim, but the music was really great. I wont give a breakdown of the show because it was a bit ago. Photography was a big problem, but Jarrett didn't let it ruin the show. Instead he played 4 improvised encores. There was a funny moment when Jarrett left the stage in the middle of the second set and everyone in the audience was worried. Steve Cloud came out and announced "Keith had to use the washroom". Then the audience laughed in relief.

Lucerne was an odd show that featured some really great music as well. There was one absolutely fantastic "out" piece that was just killer in the first set (the second of two "out" pieces). In the second set there were some problems with coughing that were oddly specific. All three "coughs" that disturbed Jarrett and concert goers alike came during the soft concluding moments of very beautiful pieces. Jarrett let the first one go, but had to comment on the second. What was really odd about those coughs was that at no other point in the concert was there coughing---only those 3 extremely loud coughs (two sounded like they came from the same person). Jarrett didn't make a big deal out of it, he just seemed more disappointed than anything because those pieces were really excellent and now they are probably ruined. I honestly wonder if they were intentional? As in, to get yourself on a record you cough loudly? or to try and provoke Jarrett? Because the coughs were so loud, rudely loud, and percussive, not muffled, no sound of illness.

In any event, the concert was really excellent musically, and the 3rd encore was a beautiful solo rendition of "When I Fall in Love."

-John

Napoli 2015
Monday, May 18, 2015
Teatro di San Carlo, Naples, Italy
Luzern 2015
Friday, May 22, 2015
Konzertsaal, Kultur- und Kongresszentrum Luzern, Lucerne, Switzerland

November Mini tour

The dates for the November “mini-tour” in Europe are the following:

- November 13, 2015 (8 PM): Henry Le Boeuf Hall, Palais des Beaux-Arts, Brussels, Belgium
- November 17, 2015 (8 PM): National Concert Hall, Dublin, Ireland
- November 20, 2015 (8 PM): Royal Festival Hall, London, UK
- November 23, 2015 (8 PM): Opera di Firenze, Florence, Italy

20151113 Keith Jarrett Solo (DI)
Keith Jarrett (p)
November 13rd, 2015; Palais des Beaux Arts (Bozar); Bruxelles

Audience recording; Quality A-
Rode iXY; settings 44.1 kHz / 16-bit > iPhone 4 > AVS Audio Editor (Automatic Correction, Split) > AVS Audio Converter to Flac > Tixati V1.99

Set 1
1. 21:44
2. 5:58
3. 3:48
4. 4:21
5. 1:56

Set 2
1.9:31
2.6:35
3.6:08
4.5:32
5.2:57
6.8:02
Encore 1. 3:58
Encore 2. Time on My Hands (Youmans - Adamson - Gordon)5:25

Even before he had played a single note, Keith Jarrett threatened to quit his job. The virtuoso pianist, allergic to coughs and cameras, had noticed a flash light when he walked on the stage of a packed Bozar in Brussels. Fortunately, it stayed with that threat and Jarrett got behind his Steinway to play a catchy piece full of fascinating twists and lyrical fragments, which impressed the audience immediately.

In the first set Jarrett alternated quite avant-garde pieces with intimate passages and two bluesy pieces with typical Jarrett-vamps.

The second set had a similar structure, with Jarrett who appeared suddenly in a good mood. But when he once more started a delicious vamp-piece, he surprised the audience by stopping abruptly. Not because someone had coughed in the room, but because he had a sudden urge to experiment a bit. "I do that at home too, but without an audience," said Jarrett, who was surpirsingly talkative in Brussels. "But you have paid for it. I hope you don't mind this isn't a jazz concert?"

Apparently not, because the audience thanked Jarrett with a few standing ovations. Only in the encores Jarrett played some real jazz, with two pieces of wich my guess is that the first one was a Jarrett-composition, and the second a standard (Stars in your Eyes???). But after two encores it was over. Apparently Jarrett had seen something or someone in the audience that irritated him again and he left the stage angrily. That way a gripping concert ended with a false note after all. Peter

20151117 Keith Jarrett Solo
Keith Jarrett (p)
November 17th, 2015; National Concert Hall, Dublin, Ireland

After the promoter gave us the warnings up front, Jarrett appeared on stage and kicked off with a jarring complex piece that I assumed would be over after five minutes as per recent concerts, but it developed into a long piece with many changes of direction and beauty. It was great to watch him find his way through it and eventually return to the original theme. Good start. Then a fun blues, a ballad and loads more tracks made up on the spot with melody and atmosphere.

Jarrett was in a good mood and talked a lot. Kept saying he had been playing 67 years and there were only 88 keys, like he was running out of ideas. But he kept coming up with gems and I think this was a very strong show. I found every track very engaging and I think this should see a release. Here's hoping. There was lots of beauty and melody, almost like Creation.

Lots of bows, several encores, someone took a photo and he asked them to leave!

Early in the show Jarrett had said his hands were cold and someone suggested he play Summertime. When he came out for encores he duly obliged with an outstanding bluesy version.

Jim Carroll

The Irish Times

You think of the thousands of times Keith Jarrett has sat at the piano, paused for a moment with his fingers over the keys and then started to improvise. Every time is different, every route is different, every piece is a different once-in-a-lifetime moment. Once played, once experienced, never repeated.

At 70 years of age, Jarrett is still ambling onto stages and making audiences wow with what he produces. During last night's performance at Dublin's National Concert Hall, an event where Jarrett was gabby in the extreme by his own exacting standards when it comes to concert hall etiquette, he tells a yarn about someone leaving one of his shows wondering where those chords come from. They come from here, says Jarrett pointing to the grand piano onstage. It's all in there, though it's worth noting the importance of the instinct and experience within his own head when it comes to coaxing those sounds from the instrument.

During another of those chatty interludes, he muses about the possibilities which might be available if the piano had an extra set of keys but that, he knows, is probably for someone else to explore. He'll make do with what he has and what he does with what's available to him is often extraordinary. There are pieces which swing with elan and a jagged sort of funk and pieces which are so dramatic, slow-burning and evocative that you can make out the outline of entire universes in the spaces between the notes.

When he swings high with his improvisations, the abundance of colour and vigour to the piece has the ability to transform the blues or boogie-woogie behind the notes. When he opts for the bittersweet and romantic flavours, the tones and timbres turn broody and contemplative, as if Jarrett himself is realising the good times are running out and there are only so many more times when this experience, a room full of people paying rapt attention to the precisions of a master musician, will occur. On these occasions, he doesn't rise from the piano stool to take note of dimensions and surroundings or make off-the-cuff comments which the on-stage microphones may or may not pick up and the audience will always laugh at. On these occasions, he lets the music sketch the lines under and around what he has to say. In one of those moments, about 20 or 25 minutes into the concert, the work is captivating in the extreme, a piece which twinkles and sparkles with harmonic beauty without the musician exaggerating or over-egging its inherent, wondrous appeal.

As the programme progresses, you note that you're listening with deeper intent. Any initial end-of-the-working-day tiredness or distraction about undone tasks disappears and you're pulled closer to the music. Anyone who has listened over the years to Jarrett's work created in the moment like "The Köln Concert" knows that deep listening rewards you in unexpected ways every time out. Jarrett also talks about the importance of listening tonight – he talked a heck of a lot – especially in terms of musicians and other music. The more you listen, he suggests, the more you will realise the power of what you hear

20151120 Keith Jarrett Solo

Keith Jarrett (p)

November20th, 2015; Royal Festival Hall, London

Set list:

1. Unknown 20:10
2. Blues 4:53
3. atonal improvisation 4:48
4. Kj speaks 2:26
5. Ballad 6:46
6. Ostinato Piece 6:12
7. Ballad 7:42

Second Set

8. Ostinato piece 13:42
9. Unknown 6:49
10. Unknown 9:19
11. Unknown 8:37
12. Encore I atonal 4:24
13. Encore II Ballad 8:25
14. Danny Boy (Trad.) 6:10
15. Blues 5:07 tt 115:38

Recorded on Roland R 09 HR and converted to Flac in Magix ACL.

Hello,

For those who are interested, and were not in attendance, I thought I would attempt to write about the Keith Jarrett concert that occurred yesterday. I'm writing from the perspective of someone who plays piano, so apologies to anyone who doesn't grasp my meaning in certain places.

This is also partly for my own benefit, as I wrote down some scrappy notes between sets and would not wish to forget what they meant!

1st Set

(1) For those of us who have listened to several of Jarrett's concerts from the past decade, we have come to expect him to open with a 'palate cleanser'. Last time he was in London, I brought some of my family who are unfamiliar with jazz, and they looked distinctly worried after his furious atonal introduction.

Perhaps Jarrett was aware he was playing to a more diverse crowd yesterday, having chosen a date in the middle of the London Jazz Festival. Announced the date only a few months ago, I believe Jarrett was not featured in the festival program. Nevertheless, the audience seemed to include many younger people than usual. And, from what I overheard, many had no idea about Jarrett or the extraordinary music he creates.

The first piece then was far more muted than was expected. It began slow and chromatic. Based on a chromatic phrase that he played around with and multiplied into 3 parts. Reminded me much of Bach's Prelude 20 from WTC 2 (A minor BWV 889). Lots of hand overlapping. And, much like other Bach preludes, the phrases seemed to emerge from the top of the instruments range, and fall off at the bottom, only to be replace –like Shepherd's tones– by a new phrase from above.

But then, out of nowhere, it developed into a tonal ostinato with a pedal in the middle of the piano and chords from below. There was a lot of IVm–I stuff that Jarrett always manages to make sound authentic, where others would sound hackneyed.

Then the tonality dropped away back to the chromatic chaos.

When he finished, Jarrett mysteriously asked, "did I manage to get all the planets in?" hinting that he had some thematic intentions during the piece. Or, perhaps, it had some resemblance to Holst that I did not hear.

(2) A blues that departed quite strongly from a 12 bar format. The right hand was firmly based in the blues, while the left hand harmony wandered into Americana, with the occasional bridge section. Toward the end, he even pulled out a bIII–II–bII–I turnaround, which was unexpected.

(3) What we might have expected from the first piece. A quick swirling atonal improvisation.

(4) A ballad. Difficult to describe the beauty of it. Characteristic rubato and beautiful phrasing.

(5) An ostinato piece based around a Jewish scale tonality (phrygian dominant). The right hand motives varied greatly. There were some familiar staccato phrases, but also some sustained chords which seemed to be trying to break the pulse of the left hand.

There was also some chat in the 1st set. He got up to tell a story about how someone once left his concert and told the staff it was because they found the harmony confusing. Jarrett admitted he was only telling this story so he could take a breather (perhaps a sign of his age). He was in a good mood, nodding with approval at people coughing between tunes. "I'll wait," he said a few times.

It was encouraging to hear him say, "this is a really great piano!" I've never heard him compliment a piano before.
(6) A ballad based on a strong low bass note followed by quaver 6ths in the LH hand – much like a romantic piece of Chopin. Often octave notes in the melody. There was even a I-vi-iv-V progression here, and I remember being amazed at how Jarrett is able to find some gems in quarry many consider to have been emptied long ago.

2nd Set

(1) A piece that, on the surface, could have come from the Jarrett of the 70s. An ostinato piece where the left hand mostly peddled on octaves, while the right hand explored the aeolian mode. The tonality turned melodic minor half way through.

He then talked a little about having had a bad back, an thinking about cancelling today. Although felling somewhat sorry for Jarrett, I couldn't help being excited by this new – the last time I recall him complaining about a bad back was the 1975 Koln concert! He seemed very pleased with the piece he had just played, and sounded glad he didn't cancel. "Music heals me," he said.

He also spoke a little about how no-one does what he does. How he is anxious a newcomer might one day try it. Although, as an afterthought, he said that a newcomer wouldn't be able to play like him because it would take 67 years of practice! It would be easy to brand this as arrogance, except none of it was false. Boasting perhaps, but not arrogant.

(2) A piece which began with ascending 10ths in the left hand, moving tonally from the root to the fourth. It then developed into a 4 part improvisation that seemed to stretch the tonality to breaking point before recapitulating the 10th motive at the end.

[Perhaps I have forgotten one here?]

(3) An americana piece that seemed to deconstruct many familiar phrases from popular song. Uncharacteristically, it seemed to start without a pulse – or that he was playing with the pulse so much it became hidden. He then twisted through a great many harmonic tropes from popular song, but constantly interrupted one idea with another. For instance, he frequently interrupted a Vsus cadence that sounded much like how it would be placed in "I Wish That I Knew What It Means To Be Free" and other such songs.

I think this is when the encores began. There was one idiot who took a photo, and this upset Jarrett quite a lot. He took to the mic and swore at the person. He commented on his mortality, and that perhaps the person who took the photo didn't speak English! He said. "it's not me you've got in the camera, man!"

(4) This was followed by a very angry atonal piece. I imagine Jarrett had the photographer in mind the entire time.

(5) Very muted ballad (I think...)

(6) When he returned for another encore, he seemed in a great mood and absurdly remarked, "but i've just played my entire repertoire!" I laughed very loudly at this. A man who has spent 50 years playing purely improvised concerts pretends he only has 60 minutes of material!

Some people interpreted this remark as an opportunity to shout requests. I was worried Jarrett would be annoyed by this, but he was very generous about it. A drunk woman shouted, "play Somewhere Over The Rainbow!" which he laughed at. Then someone else suggested Danny Boy, and he complied!

It was very muted, and he seemed to be deliberately muting the phrases normally considered the climatic sections of the tune ("you raise me up..."). The audience were motionless; silent. I've never heard him play so quietly before.

(7) To finish, we heard an astounding blues. Departed quite considerably from his favourite left hand motif (as heard as the Encore of the Paris CD). I couldn't quite hear what was going on, but it sounded he was peddling with his left thumb while moving up from 1st, 3rd, 5th, and b7th as the bass note. Blistering stuff.

As he gave his final bow, he gestured to the piano, as soloist might acknowledge his accompanist.

A great night!

Thanks,

James Sheils

BY Tim Cumming from The artsdesk.com

How, exactly, are you supposed to review a Keith Jarrett concert – solo, completely improvised, just one man and his Steinway, audience on all sides, ushers walking up and down the aisles bearing signs forbidding any record of the evening's music?

“Someone asked me, ‘How do you know what to play?’” he said to us between one of the half dozen improvisations of the first half of his first-ever concert for the EFG London Jazz Festival. Long pause. Good question. He looked down at his instrument. “This is a really good piano.” In the second half, he had more: “Here's how I do this.” Long pause. “First, no one else does.” Great applause. “Second, to do it like this you have to have had 67 years of playing piano.”

And it shows. His music making was inspired, concentrated, mesmerising, and in between the man himself displayed some of the famous ill will towards surreptitious snappers. You kind of want it to happen – a bit like seeing Pete Townshend smash his guitar. Midway through the second half, there was a walk-off, then a diatribe against that "fucking camera", followed by a very fast, angrily cascading piece of just a few minutes' length, then a dip – a full immersion – into the mid-century American balladlands, touches of the Silver Screen wafting through its crescendos and pools of calm.

The first half of six pieces opened with a walking rhythm, and the subtle dissonances of mid 20th century classical music. That combination of rolling pace and broken phrasing embodied, for me, the static in the air of the headline events of the past week or so. Concentrated sound. Plenty of glissando of the right hand, and the sudden emergence of one repeatedly struck note that suddenly refastened all the music around it, and you hear how the shape has changed, and the fabric hangs quite differently, and is of a new colour.

Themes and forms slipped in and out of focus, and you got the feeling this music is just hanging in the air, ready to be pressed into service and given body. Rivulets of the blues, of Satie, and Beethoven, and Shostakovich, of the Great American Songbook slipped in and out of the flow. In a blues of impressive filigree and girth, Jarrett half rose from his stool, peering over the grand as if looking to musicians not present, but felt, unseen figures for his rich and focused improvisations. A beautiful lyrical piece that closed the first half conjured up a bejewelled Belle Epoche, his piano shapeshifting this grand hall from 21st-century auditorium to some privileged Mitteleuropean intimacy.

Sometimes, he leant very close to his instrument, head cocked, as if it's a keyhole he's putting his ear to, taking musical dictation from unseen spirits, letting them fill his hands with music new and miraculous. On the other hand, he could just be looking for the light of that fucking camera.

John Fordham The Guardian

Some things about Friday's solo performance by Keith Jarrett, the American jazz pianist, were familiar. His Royal Festival Hall concert as part of this year's EFG London jazz festival had sold out within hours, and before the start of the show ushers ran anxiously about waving "no photography" placards, since the star is legendarily tetchy about the distractions of cameras and even the audience's coughs.

But just as familiar, and much more uplifting, was the concert's rich and unpredictable journey, steered by the pianist's voluminous musical memory and spontaneous reflexes.

He plays more pensively now, and with fewer catchy song-like thoughts at 70 than he had when he made the terrifying art of all-improvised solo piano performance his own with his bestselling The Köln Concert 40 years ago.

But he has always balanced punctilious respect for traditions (whether those of Bach and Mozart, or Miles Davis) with the conviction that improvisation has been at the heart of every kind of creative music-making down the centuries and still is.

Jarrett began on Friday with a weave of zigzagging lines seamlessly crossing between his hands, and turned the pert theme that eventually bloomed into a skipping dance. He played a dark, stalking blues, two sumptuous ballads, a foot-stamping train-rhythm swinger and – in the second half – a jagged folk-dance hook over a left-hand trill like a drone, a delectable slow rumination brimming with precise, Bach-like turns, and an enthralling improvisation spun from hints of gospel music.

Go away and take as many pictures as necessary to kill that fucking camera

He spotted a camera in the adoring crowd before the encores began, left, came back, shouted "go away and take as many pictures as necessary to kill that fucking camera" and then, as if stung, roared off into a maelstrom of thundering counterpoint. The maestro's tantrums can be catastrophic but this one was short. Smiling, and reacting to a clamour of requests, he played Danny Boy surprisingly straight, as if the song's yearning melody was just fine left as it is.

Play like you think it's going to be the last time. That's the only way to play.
– Keith Jarrett

Precisely one week after the atrocities began in Paris we were in the Royal Festival Hall watching Keith Jarrett give one of his most intense and impassioned solo performances. Hunched over the Steinway, his face at times just inches from the keys, the man in the single spotlight and all of us gathered together to hear him play represented everything that the killers seek to destroy – a shared pleasure in music and the freedom to mingle at peace on a Friday night with other human beings from anywhere in the world, of all faiths or none.

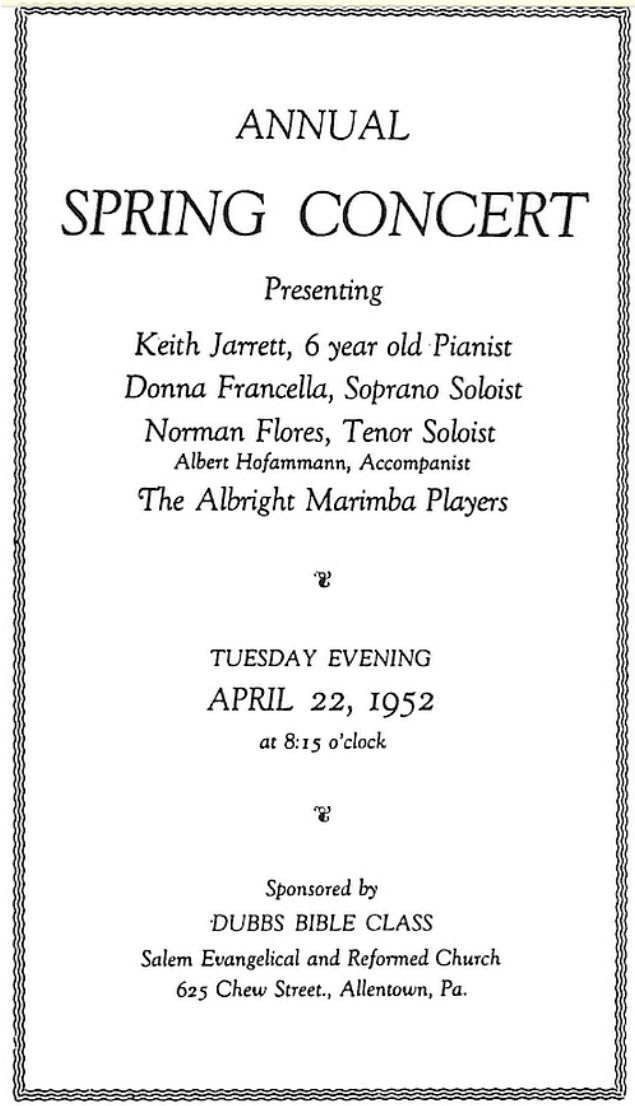
'Communication is all. Being is all. People are deep, serious creatures with little to hang on to.' So said Jarrett in the sleeve notes he wrote for *Testament*, the ECM release of a recording of a solo concert in this same venue in 2008.

It had been a terrible week, staring into the abyss and fearful of what the future might bring. But, as a surprisingly loquacious Keith Jarrett remarked at one point: 'Maybe music can heal.' And, surely, this was an evening of miraculous music.

It's an almost impossible task – and probably pointless – to attempt to express in words the nature of a solo performance by Jarrett. The experience must be akin to being swept out into the ocean, with no certainty of where you're heading and only the stars to guide you. By their very nature Jarrett's totally improvised concerts are a leap into the unknown for audience and performer alike. Jim Carroll nailed it in his review of Jarrett's Dublin concert earlier in the week:

You think of the thousands of times Keith Jarrett has sat at the piano, paused for a moment with his fingers over the keys and then started to improvise. Every time is different, every route is different, every piece is a different once-in-a-lifetime moment. Once played, once experienced, never repeated.

Why, we might ask, does Jarrett do this? After all, he turned 70 in May this year, and these are intense performances, requiring enormous reserves of concentration and energy. In one of several spoken interludes in last Friday's show, Jarrett asked himself the same question. He paused, then offered two answers. 'First, no one else does.' That thought hadn't registered with me before: but then I realised it was true. Sure, there are other pianists – such as Brad Mehldau – who do solo performances, but they are not wholly improvised in the Jarrett manner.


ANNUAL

SPRING CONCERT

Presenting

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Donna Francella, Soprano Soloist
Norman Flores, Tenor Soloist
Albert Hofammann, Accompanist
The Albright Marimba Players

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APRIL 22, 1952
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625 Chew Street., Allentown, Pa.

The six year old Keith Jarrett makes his public début in 1952

Keith's second response to his query was: to do this kind of thing you have to have had 67 years of playing piano. He is, after all, the prodigy from Allentown, Pennsylvania, whose first public performance was at the age of six (he played Bach, Beethoven, Mozart, and a composition of his own). 'I grew up with the piano,' he told his biographer, Ian Carr. 'I learned its language as I learned to speak.'

So, just as when listening at home to ECM recordings of Jarrett's solo performances, there were passages in which I could detect echoes of the great range and diversity of Jarrett's influences and musical collaborations – gospel, funk and blues, New Orleans soul and Harlem stride, bebop and free jazz, Beethoven and Part, Gurdjieff and Mozart.

Jarrett also told Ian Carr, 'I believe that a truly valuable artist must be an artist who realises the impossibility of his task … and then continues to do it.' And there is something of that persistence against the odds in these solo adventures. Here and there I would fleetingly recognise a chord or two before Jarrett swerved off in a new direction. The mood might shift from minute to minute – from romantic lyricism to churning drama, calm introspection to rapturous joy – in startling juxtapositions as the pianist's synapses fired, sending him leaping from one musical idea to another.

To play the thoughts taking form in your mind, to shape them on the fly so that they have every appearance of having been composed before the event is both daring and wildly ambitious. As Phil Johnson wrote in a piece in 2013 for the Independent:

With Jarrett, there may not even be a conventional tune to hide behind. Instead, what you get is a long-haul flight of sustained lyrical invention that can sound as perfectly composed as an operatic aria.

Keith Jarrett photographed during a solo performance at Carnegie Hall

All I can say of this performance is that there, in the moment, experiencing the music in all its passion and gorgeousness, it was superb – and in the second set it just got better. In one of the breaks between the music which he said were necessary for him to uncoil himself, Jarrett told the story of the man who rushed out of one of his concerts. 'I'm not leaving,' he told attendants in the foyer. 'It's just that he's playing chords I never knew existed'. While you are experiencing it,a Jarrett solo performance rolls out like an endless ocean, storm and calm, and ever-changing currents.

At the piano, Jarrett would sometimes bend his head sideways, close to the keys, as if listening intensely for the receding echoes of his notes, or the silences in between. At other times he would be on his feet, sashaying and stamping his feet, his body thrust forward over the piano like a charioteer. Between segments he would stand to face the audience and bow deeply, then rub his hands as if warming them before returning to the piano stool. He would stare intently at the piano keys for a moment before launching into the next segment.

Confiding in the audience, Jarrett revealed that only that afternoon he had wondered whether he would be able to play: a recurring back problem had been troubling him. But, he had played after all: 'Perhaps music *can* heal,' he said. Clearly he was pleased with the outcome. At the end of the evening he told us that at the interval he had felt that the first set had expressed everything, meaning there was no need to play more. 'But then there would have been no second set', he said – a recognition that the heights of the sometimes turbulent power and angularity of the first set had been exceeded by the beautiful lyricism of the second half.

In his 2013 article for the Independent, Phil Johnson commented on how Jarrett's emotional state had affected his performance at this venue in 2008 (a recording of which was recently released by ECM):

his last RFH show in 2008, when after five triumphant encores Jarrett departed in distress. In the unusually revealing notes to the live recording Testament: Paris/London (ECM), his wife of 30 years had just left him, and he'd only agreed to the hastily arranged concerts to take his mind off the resulting depression: "I was in an incredibly vulnerable emotional state, but I admit to wondering if this might not be a 'good' thing for the music." […]

Johnson also recalled how back trouble and stress nearly jinxed the performance Jarrett's fans love most:

His most famous record, the Koln Concert of 1975, was also a product of stress. Arriving at the venue, the Cologne Opera House, after a long drive from Zurich and a week of sleepless nights due to a back ailment for which he had to wear a brace, Jarrett discovered that the correct piano had been replaced by an inferior baby grand, a rehearsal instrument. He tried to cancel the late-night concert, and only agreed to a planned recording going ahead as a "test". It went on to shift 3.5 million copies, becoming the best-selling solo piano album ever, in any genre.

If Koln is the album fans love most, the love that surged from the audience at the Royal Festival Hall last Friday evening was truly amazing as Jarrett was brought back on stage for several encores by standing ovations and wave after wave of tumultuous applause: what one reviewer has called in the past 'the sort of ecstasy that might greet a returning prophet.'

Smiling, Jarrett pretended he was drained of inspiration – 'that was my entire repertoire!' – before treating us to three (or possibly four) encores, including an exquisite rendering of 'Danny Boy', the only unimprovised part of the evening. I don't know where this performance, uploaded to YouTube a year ago, was recorded (or how, given Jarrett's antipathy towards all in-concert photography – about which more in a minute):

Yes: Jarrett has a reputation for his intolerance of any kind of noise or photography during his concerts. Before the concert began attendants had circulated among the audience holding up symbols for 'no cameras, no phones'. But during the encores there was a contretemps with snappers in the front rows which led to the pianist stalking off-stage before the m-c appeared to remind everyone that there should be no cameras. Keith came back, but indulged in a short rant about intrusive snapping: 'I don't know what you think you have captured in those photos: it's certainly not me, man.' He returned to the piano stool to play an encore that was decidedly turbulent, even angry.

You have to think he's right, though: before the show, as people took their seats, individuals crowded around the stage taking selfies and photographing the empty stage and empty piano stool. I even saw one one man photograph his ticket.

Guys – just listen to the music! It's all in there. (Note: none of the photos used in this post were taken by me at the show.)

E così... questo è un pianoforte? ("So.. this is a piano?"). Sono queste le prime parole di **Keith Jarrett** appena salito sul palco della Royal Festival Hall di Londra, guardando lo Steinway grand coda che lo sta aspettando per l'atteso concerto piano solo nell'ambito del London Jazz Festival 2015. Lo "stupore" di Jarrett dura solo pochi secondi, il tempo di sedersi al piano e iniziare una performance di livello straordinario, persino per un artista come lui. Un concerto di "musica miracolosa", come la definirà il suo manager.

Jarrett sembra voler mettere tutto già nel primo brano: 28 minuti che iniziano in modo *free*, con rapidi frasi cromatiche prive di tonalità e di apparente ordine che a un certo punto, quasi inaspettatamente, cambiano direzione. Dal caos iniziale emerge una tonalità in minore, Jarrett rallenta il ritmo, e suona una sequenza di accordi suggestivi, sui quali si sviluppano frammenti di una melo-

dia dolce e riflessiva. Minuti di assoluta poesia, prima di tornare all'atonalità iniziale per chiudere il brano.

"Sono riuscito a includervi tutti i pianeti?" ("Did I manage to include all the planets?") chiede Jarrett finito il brano, come a sottolineare lo straordinario concentrato di armonie racchiuso nella sua improvvisazione. Da qui in poi la strada è in discesa: il resto del primo set va via con altri quattro brani (tra i quali un blues, un *americana*, e una ballad), inframezzati da qualche parola rivolta al pubblico, come quando confessa di essere andato vicinissimo a cancellare il concerto per un fastidioso mal di schiena, decidendo solo all'ultimo minuto di suonare. "*È la musica che mi guarisce*" dice sorridendo all'audience, e anche questo sembra un piccolo miracolo.

La seconda parte del concerto è, se possibile, ancora piú bella della prima. Anche in questo caso è il primo brano del set a raggiungere le vette più alte: un brano interamente basato su unico accordo, sostenuto da un vigoroso vamp suonato con la mano sinistra. La platea è ipnotizzata e Jarrett stesso ne rimane conquistato. "*Alla fine del primo tempo ero contento e avrei voluto smettere lì*" dice Jarrett al pubblico con un sorriso sincero "*ma se lo avessi fatto, non avrei suonato 'questo'".*

Tra blues, gospel e cadenze bachiane, il secondo set sviluppa una valanga di idee musicali, per concludersi con un brano melodico basato su elementi pop. La sequenza di accordi suonata da Jarrett richiama le armonie di alcune canzoni dei Beatles, mentre i fraseggi della mano destra ci portano alla mente la chitarra elettrica di Eric Clapton, in quello che appare come un omaggio alla cultura musicale della capitale britannica.

I miracoli continuano al momento dei bis. Jarrett si irrita per lo scatto di un flash ma invece di abbandonare il palco (come è avvenuto in molte occasioni), sfoga la sua rabbia sul pianoforte, suonando un violento brano atonale, seguito da una ballad. Tornato ancora sul palco si schermisce, dicendo di avere ormai *"suonato il suo intero repertorio",* quasi chiedendo aiuto al pubblico per trovare ispirazione. E quando una voce dalla platea urla "Danny Boy", Jarrett soddisfa la richiesta, come aveva fatto già a Dublino pochi giorni prima. È una versione struggente, piú lenta e rarefatta del solito, quasi solenne. Jarrett suona pianissimo, evitando di imbellire la melodia, mentre il pubblico ascolta in religioso silenzio, prima di tributargli un'autentica ovazione.

C'è spazio ancora per un ultimo blues prima di mettere la parola fine a quella che è stata una serata memorabile. Assistito da uno Steinway perfetto, davanti a un pubblico di 2,500 persone tra i quali molti musicisti, Jarrett ha dato vita, ancora una volta, ad una performance assolutamente straordinaria.

Francesco Ragni

Londra, 11/2015

20151123 Keith Jarrett Solo

Keith Jarrett (p)

Teatro dell'Opera, Firenze (Italy) 2015-11-23

Core Sound Binaurals > Tascam DR-2d > 2496 wav > Wavelab > HarBal 2.3 > iZotope RX III > wav 1644 > TLH > flac

recorded from the gallery - The piano was unamplified

01 Part 01	16:01
02 Part 02	7:45
03 Part 03	4:58
04 False Start	1:03
05 Part 04	6:39
06 Part 05	5:10
07 Part 06 Blues	5:17

set 2

08 Part07	8:44
09 Rag Blues	7:15
10 Kj talks about Blues and Death	3:13
11 Part 09	4:59
12 part 10	8:05
13 Encore 01 The bitter end	7:39
14 Encore 02	3:53

tt 90:49

20160209 Keith Jarrett Solo

Keith Jarrett (p)

Carnegie Hall

Set 1

1. Part I	17:29
2. Part II	04:13
3. Part III	04.45
4. Part IV	06:06
5. Part V	05:13
5a kj speaks	00:25
6 Part VI	05:21
6a Kj speaks	04:41
7 PartV II	05:12

Set 2

8. Part VIII	07:04
9. Blues	03:22
10.Blues	06:22
11. PartXI	05:26
12 Part XII	05:27
13 Part XIII	07:31
13a kj talks	03:11
14 Miss Otis regrets (Cole Porter)	05:19
15 Nina never Knew (louis Alter)	08:19

TT 105:37

Carnegie Hall

From what I understand this concert was recorded.

A few hours ago I had the pleasure of seeing Keith play again, but this time in a solo context. He started off with a few atonal pieces (3 of them?) and then played 3 somewhat tonal pieces, and went to another tonal piece. There was intermission, he played 2 blues pieces (called one of them the continuation of the other), another atonal piece and then played 3 encores, all tonal (although when I say tonal for all of them, they definitely did not stay in one key and instead shifted from key to key very rapidly). The blues and the first tonal improv piece (gospel feel) were the only pieces that stayed in a single key, really.

It is cool seeing him play and express his connection to the music he plays through either his body language or his vocalizations. In my opinion, the 2nd, 3rd tonal pieces, and the 3 encores were the best tunes. I can't wait to hear it again (assuming that the recording will be released)... Did anyone else go?

Also, I met a dude that went to U of V majoring in music ed (or graduated?) that came with his dad from Vermont to see keith (they left at 9:30 AM to see an 8 PM show!!)

Jarrett Thrills the Faithful at Sold-Out Carnegie Hall

Posted 2/10/2016

Pianist Keith Jarrett enthralled a sold-out Carnegie Hall audience for nearly two and a half hours on Feb. 9, entertaining with his inspired musicianship, trademark showmanship and singular personality.

This solo piano concert began as a test of wills. Nonchalantly swaggering from stage left toward the waiting Steinway grand, wearing sunglasses, a dark red shirt and black pants, Jarrett seemed to be saying, “OK. What are you people going to bring me tonight?”

One could detect a strong emotion behind his black shades and visible sneer, perhaps contempt or merely caution. As his longtime followers know, Jarrett’s deep sensitivity contributes to his artistry.

His goal is to be one with his audience, not separate from it due to distractions. He’s almost like a faith healer. If Jarrett senses a pure audience, his muse takes over and he’s thoroughly open, a channel, a vessel. But if any noise—sneezing, chatter, or the absolute worst, a mobile phone camera—is detected, a petulant Keith takes the stage and calls out the offender, as he did at this show.

Once the audience became totally silent, which was true for most of the performance, Jarrett’s art turned transcendent. One hour in, Jarrett was a puppy in the audience’s hands, and they in his.

The opening 30 minutes of the first set consisted of dense, furious note clusters played in the middle to lower register of the instrument, as if he were trying to find his mooring. Rolling, titanic, thunderous low-end waves of sound banged around the hall. A wave would trail off into upper register tendrils, then a brief rest, followed by an abrupt finish. It was hard to tell if Jarrett couldn’t locate his mojo, or if the search was an end in itself.

But after 45 minutes Jarrett settled in. For the remaining hour or so he improvised one fully realized, complete composition after another. He spun out perfect gems of melody, harmony and rhythm, each “song” remarkably coherent with commensurate solo, all of which any musician would’ve killed for. Jarrett repeated this feat, improvisation after improvisation, until evening’s end.

The improvisations took different shapes, including stride piano with a right-hand solo that defied the logic of the song’s 4/4 meter. Elsewhere, he offered a rolling Americana interlude with a Metheny-ish melody (plus a touch of Paul Bley) that also recalled “Shenandoah” and which was ultimately sad yet beautiful: “On Golden Pond” meets Bernard Herrmann’s *Taxi Driver* theme.

At one hour in, Jarrett approached the microphone and spoke: “I am trying to avoid everything I’ve ever done. I’m not interested in [actual] harmony as I used to play it unless it’s a kind of dissonance. You know my history. *I’m not that guy, man!* I practice at home every night. I’m really into it. [But] you’re hearing more variety tonight than I’ve played at home in a month. If I fall into a recognizable harmony I get out of it. It’s like a prep course.”

After those scattered remarks, Jarrett returned to madly rolling lower register piano notes, resolving them in a cluster of shimmering upper register trills that seemed weightless.

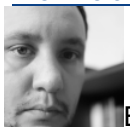
The stride improvisation arrived around 9:45, followed by Jarrett announcing: “This is a continuation of the blues.” And it was indeed part two of the stride segment, but with a stomping good groove that Mose Allison would’ve loved. A beautifully dissonant ballad followed, and the performance was nearly over.

Jarrett returned for two encores, Cole Porter’s “Miss Otis Regrets” and the 1952 hit “Nina Never Knew” (composed by Louis Alter). Two odd choices for sure, awash in bittersweet melody, even nostalgia, and performed with remarkable musical insight. Jarrett approached the front of the stage and bowed after most of the improvisations, softly saying after the final encore, “Thank you for being a great audience.”

Fifty years after rising to national prominence as a member of saxophonist Charles Lloyd's band, Jarrett has become a unique figure in improvised music. Catch him on the right evening, and his musical brilliance can be staggering.

Keith Jarrett At Carnegie Hall

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By **TYRAN GRILLO**

Published: February 14, 2016
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Keith Jarrett
Carnegie Hall
New York, NY
February 9, 2016

Watching fans eagerly photographing a player-less piano, as if in hopes of visualizing forces only Keith Jarrett can translate at the keyboard, I couldn't help wondering what it was all for. Neither could he.

Anticipations were nevertheless high as the audience prepared for a night of fully improvised music by that format's most widely heard practitioner. Jarrett took to the stage in blood-red shirt and black pants, cutting a figure as vivid as everything he was about to play. Before he began, he compared his process to a game of shuttlecock, the Native American variant of which he recounted playing with his two sons. Together, he said, they'd been "committed to keeping this thing in the air," and hoped to do the same for us. Still, it was difficult to feel airborne in the overlapping currents that eddied from his fingers in the first three pieces. It seems the piano discloses further complexities every time Jarrett engages with it, and in these initially treacherous journeys he seemed to be tilting a magnifying glass in search of that angle at which the sunlight yields flame.

Jarrett's notecraft was thick and fascinating. There was a groove in there somewhere, struggling against the weight of its own body, drowning in memories of early jazz and prophetic visions of spontaneous composition. I wish it had gone on, but the applause and atmosphere of the room told him this wasn't what the audience had come to hear. In response, he eased into a byzantine blues with downright aggressive consonance. Here he sowed long rows of musical crops. As if to confirm the metaphor, he took a sip of water during the more enthusiastic response that followed, quipping, "I don't know what I would do without water. Yes I do. I would die." One might substitute the word "music" for "water" and pull no punch from the statement. He'd reaped life from that soil.

After the next piece, he went to the microphone, explaining how he wanted to "avoid everything I've ever done." Sadly, this audience didn't agree. "I'm not that guy, man," he asserted against a tide of laughter, but proceeded to become that guy for our benefit. Like a singer wanting to try out new material for those who crave only the classics, he bowed under pressure and went full melodic from thereon out, but not before opening the keyboard to its possibilities, unpacking future gifts with the glee of the present in a towering, glassine monument. It made me want to listen in on his private sessions to know what other doors he opens when shut in behind his own.

The tension between what he wanted to play and what he thought we wanted to hear had the benefit of variety. From architected bass lines and adlibbed overlays, he spun some of the magic one hoped to see revived from his classic recordings. This was enhanced by his uniquely edible blues, which in contrast to many of said recordings found him abstracting his way through the genre's rudiments, turning

the blues into an acute spectrum of greens, yellows, and other colors besides.

There is something inevitable about Jarrett's playing. Also inevitable were those who, even in the wake and knowledge of his Carnegie woes in 2011, to say little of the incident at Umbria in 2007, chanced a photo. Were people secretly *hoping* he would melt down? Did they just not care? Was it the possibility of being called out on their indiscretion that thrilled them? I'm inclined to think the latter, for when Jarrett berated the crowd for its technological dependencies and said, "Okay, here's your photo op, take it now," not a single flash went off in the auditorium. My sense is that no one has taken Jarrett seriously enough on this point. And the point, really, is not about the distraction. It's about giving less than full attention to the art. Not that anyone is required to do so, but it's a simple courtesy, easy enough to follow. Is the lure of a cell phone really so impossible to resist for two hours when one of the most legendary musicians of our time fills those hours with something infinitely more sublime than a text message or status update? The camera is a surrogate method of appreciation for such a performance. It's the instrument of a tourist who wants to show off having been there, when that time and energy might have been spent listening undividedly. If this sounds pretentious, then we might want to rethink our reasons for attending in the first place. (As Jarrett put it: "If you don't like my music, maybe you shouldn't be here.") A photo feels permanent, but it's the perishability of a memory that makes it beautiful.

This being my first experience of Jarrett in a live setting, I was so happy to be there, third row center, that the occasional pinpoint of light reflected off the immaculately polished Steinway seemed more like the death of a distant star than intrusion upon the one rhapsodizing in my immediate orbit. But my tolerance was tested when, even after Jarrett had aired his grievances and insisted that no more music would be heard that night if he saw another flash go off, the woman sitting next to me immediately took out her cell phone to snap a surreptitious picture of Jarrett during his first encore and post it on Facebook. Such blatant disregard proved that indifference to an artist's demands—and I think Jarrett's are reasonable, assuming one factors out the potential excitement of unpredictability—far outweighs technological fetish. Did anyone, I wonder, ever barge in on Rembrandt in the middle of a painting session to dash off a sketch of the artist at work and show all their 17th-century friends?

By the second and final encore, an elliptical and touching riff on "Let Me Call You Sweetheart," the mood had settled into quiet shame. I asked myself: How much of this experience could ever be captured in a single photo? Then again, for those who expect an artist like Jarrett to play in the same mode indefinitely, the almighty photo delivers the illusory comfort of fixity. Like the unfortunate soul in front of me who was discovered to have been sold a counterfeit ticket when another concertgoer showed up with the same seat number, what these trigger-happy fans held in their hands was not genuine. And in any event, what Jarrett held in his was beyond all technological measure—this review not least of all.

20160429 Keith Jarrett Solo (RO)
Keith Jarrett (p)
April 29th 2016; Walt Disney Concert Hall, Los Angeles , Ca , USA

1 Part I
2 Part II
3 Part III
4 Part IV
5 Part V
6 Part VI
7 Part VII
8 Part VIII
9 Part IX
10 Part X
11 Encore 1
12 Encore II
13 Encore III
14 Somewhere over the rainbow (Harold Arlen – Edgar Y. Harburg)

20160502 Keith Jarrett Solo
Keith Jarrett (p)
May 2nd 2016; Davies Simphony Hall, San Francisco , Ca , USA

We went to see Jarrett last night at Davies Symphony Hall. It was one of the more potent and magical concerts of the dozen or so concerts of his I have attended.

The place was full but certainly not sold out. I wonder whether the stiff pricing on tickets might have had something to do with that.

Jarrett played five pieces in each of the two sets, then four encores. They tended to be more chromatic and expansive than melodic, and each felt like an exploration of possibility. Even more than ever it was clear that the evening was a collaboration between artist and audience.

As usual his fragments of commentary served as excellent program notes, even in their fragmented casual fashion. For instance, he remarked about there being an element of this being a game...that there is fun, implying discovery. After one extraordinary - really extraordinary - piece where he played wild soaring runs, around, up and down, on and on, creating radiant clouds of sound, he recalled a comment he received after a Charles Lloyd concert in the 1960's from pianist George Russell, "88 times 88". Jarrett commented that there are just not enough keys on a piano, and he was trying to find a way to break out of the constraints of what is obvious (and he lamented the trends in modern culture in general and pop music in particular to employ vapid catches...that eve a bad rock drummer is better than a drum machine).

Piece after piece, when he finished playing, he paused long in the silence the followed, as if he had really given it everything, all he

had. And the potency of the evening grew, with the audience drawing up in anticipation before the start of the next one.

After one driving, penetrating piece, he commented, "Let's suppose I were to release a recording of this concert [a collective cheer arose], you would be able to hear the sounds, the notes, the music. But you would not be able to hear the energy, the commitment. That is why it is so important that we are all here tonight."

There was one audience member, sitting in the terrace ringing the stage, who became disruptive, first shouting "Jesus loves you", then later, "What is that you are drinking?" to finally a rant about Jarrett not using a microphone during some of his comments. It was the sort of dissonance that could have easily derailed the evening. It was marvelous to see Jarrett handle this, as if he were fully present in the moment with the game, with whatever arose. Instead of devolving, Jarrett parried this guy off, which actually enhanced the sense of art and performance.

There was one piece in the second set that reminded me of the pieces in his last release, Creation, which seemed to wander here and there, never seeming to develop any idea or discover anything new. I found that entire album disappointing, leaving me shaking my head, "What is the message here? What is he thinking?" I tried to welcome the piece last night in the spirit of discovery, this being a live performance, yet not succeeding. Except, at the end of it, Jarrett simplified the lines and turned it into a rich, simple melodic progression, as if he were extracting out of the preceding 5 minutes something that was there all along, but I was just not able to hear it. It was as if he had set up this tension a year ago, a tension I have been holding, waiting for resolution...and in a few short phrases, there it was, in all its beauty.

He played a short blues piece in the first set that was refreshing and new. I have often felt his blues pieces were a bit rote and uninspired. But this time he modified the chord progressions, sometimes going I-IV-V-I, or even I-IV-VI-III-V-I...something like that. Each verse he brought different lines, harmonies, explorations in the right hand. It was completely alive.

The evening closed with Rainbow, possibly the most beautiful rendition, ever. Brought tears. So beautiful.

After the release of Creation and after too many on-stage melt-downs, I was beginning to wonder whether I might forget about more live concerts with Jarrett...especially after seeing the pricing on these tickets. But last night was one of those evenings where we walked out feeling awe, feeling transformed, knowing that we had participated in an extraordinary event, a testament to what is possible when people come together skillfully with intention.

Seth Melchert
Oakland CA

Keith Jarrett July European tour

July 3 - BUDAPEST - Bela Bartok National Concert Hall

July 6 - BORDEAUX - L'Auditorium de Bordeaux - new 1450 seat symphony hall
that opened in 2013

July 9 - VIENNA - Musikverein

July 12 - ROME - Venue TBA - either Teatro dell- Opera -or- Auditorium Parco della Musica

July 16 - MUNICH - Gasteig Philharmonic