

Ukázky z alb:

Gary Burton: A Genuine Tong Funeral

Escalator Over the Hill

I Hate to Sing

various: Watt Works Family Album

Orchestra Jazz Siciliana

Birds of Paradise (Musica Jazz)

[Další mnohé informace o Carle Bley:](#)

<http://www.allmusic.com/album/a-genuine-tong-funeral-mw0000027660>

A Genuine Tong Funeral is an album by vibraphonist Gary Burton featuring compositions by Carla Bley recorded in 1967 and released on the RCA label.

The Allmusic review by Scott Yanow awarded the album 4½ stars stating "One of vibraphonist Gary Burton's most intriguing recordings... The music is dramatic, occasionally a little humorous, and a superb showcase for Gary Burton's vibes". (Review by Scott Yanow)

Release Date: November 20, 1967

This two-fer brings together two key Gary Burton Quartet works of the the late '60s. After 1967's DUSTER, the Quartet went on to collaborate with composer Carla Bley on A GENUINE TONG FUNERAL, a quirky, mordant jazz "opera" that owes as much to Kurt Weill as to Charles Mingus. Besides Burton, guitarist Larry Coryell, and bassist Steve Swallow, the free-spirited drummer Bob Moses makes his appearance, having replaced veteran Roy Haynes. Other Bley stalwarts include saxophonists Gato Barbieri and Steve Lacy, who pop in and out of the vivid cartoon-like musical narrative. (Review by Richard Mortifoglio)

<http://www.jazzdisco.org/gary-burton/discography/>

The Gary Burton Quartet With Orchestra

Gary Burton (vibraphone) Larry Coryell (guitar) Steve Swallow (bass) Lonesome Dragon (drums) with Mike Mantler (trumpet) Jimmy Knepper (trombone, bass trombone) Howard Johnson (tuba, baritone saxophone) Steve Lacy (soprano saxophone) Leandro "Gato" Barbieri (tenor saxophone) Carla Bley (piano, organ, conductor)

NYC, November 20, 1967

UPA1-8568	The Opening	RCA Victor LPM 3988
UPA1-8564	Interlude: Shovels	-
UPA1-8567	The Survivors / Grave Train	-
UPA1-8566B	Death Rolls	-
UPA1-8576	Morning-Part One	-
UPA1-8570	Interlude: "Lament"	-
UPA1-8569	Intermission Music	-
UPA1-8574	Silent Spring	-
UPA1-8575	Fanfare / Mother Of The Dead Man	-
UPA1-8563	Some Dirge	-
UPA1-8576	Morning-Part Two	-

UPA1-8566A	The New Funeral March	-
UPA1-8572	The New National Anthem	-
UPA1-8565	The Survivors	-

* RCA Victor LPM 3988, LSP 3988 *The Gary Burton Quartet With Orchestra - A Genuine Tong Funeral*

Carla Bley (née **Borg**; born May 11, 1936) is an American jazz composer, pianist, organist and bandleader. An important figure in the free jazz movement of the 1960s, she is perhaps best known for her jazz opera *Escalator Over The Hill* (released as a triple LP set), as well as a book of compositions that have been performed by many other artists, including Gary Burton, Jimmy Giuffre, George Russell, Art Farmer, John Scofield and her ex-husband Paul Bley.

Carla Borg was born in Oakland, California. Her father, a piano teacher and church choirmaster, encouraged her to sing and to learn to play the piano. After giving up the church to immerse herself in roller skating at the age of fourteen,^[1] she moved to New York at seventeen and became a cigarette girl at Birdland, where she met jazz pianist Paul Bley, whom she married in 1957.^[2] He encouraged her to start composing. The couple later divorced but she kept his surname professionally.^[citation needed]

A number of musicians began to record her compositions: George Russell recorded "Bent Eagle" on his 1960 release *Stratusphunk* in 1960; Jimmy Giuffre recorded "Ictus" on his album *Thesis*; and Paul Bley's *Barrage* consisted entirely of her compositions. In 1964 she was involved in organising the Jazz Composers Guild which brought together the most innovative musicians in New York at the time. She then had a personal and professional relationship with Michael Mantler, with whom she had a daughter, Karen, now also a musician in her own right. Bley and Mantler were married from 1967-92. With Mantler, she co-led the Jazz Composers' Orchestra and started the JCOA record label which issued a number of historic recordings by Clifford Thornton, Don Cherry and Roswell Rudd, as well as her own magnum opus *Escalator Over The Hill* and Mantler's *The Jazz Composer's Orchestra* LPs. Bley and Mantler followed with WATT Records, which has issued their recordings exclusively since the early 1970s. Bley and Mantler were pioneers in the development of independent artist-owned record labels and also started the now defunct New Music Distribution Service which specialized in small, independent labels that issued recordings of "creative improvised music".

Bley has collaborated with a number of other artists, including Jack Bruce, Robert Wyatt and Pink Floyd drummer Nick Mason, whose 1981 solo album *Nick Mason's Fictitious Sports* was a Carla Bley album in all but name. She arranged and composed music for Charlie Haden's Liberation Music Orchestra, and wrote *A Genuine Tong Funeral* for Gary Burton. Her arrangement of the score for Federico Fellini's *8½* appeared on Hal Willner's Nino Rota tribute record, *Amarcord Nino Rota*. She contributed to other Willner projects, including the song "Misterioso" for the tribute to Thelonious Monk entitled "That's the Way I Feel Now", which included Johnny Griffin as guest musician on tenor saxophone, and the Willner-directed tribute to Kurt Weill, entitled "Lost in the Stars", where she and her band contributed an arrangement of the title track, with Phil Woods as guest musician on alto saxophone. In the late 1980s, she also performed with Anton Fier's Golden Palominos and played on their 1985 album, *Visions of Excess*.^[citation needed]

She has continued to record frequently with her own big band, which has included Blood, Sweat and Tears notable Lew Soloff, and a number of smaller ensembles, notably the Lost Chords. Her current partner, the bassist Steve Swallow,^[3] has been her closest and most consistent musical associate in recent years and the two have recorded several duet albums. In 1997, a live version of *Escalator over the Hill* (re-orchestrated by Jeff Friedman) was performed for the first time in Cologne, Germany; in 1998 "Escalator" toured Europe, and another live performance took place in May 2006 in Essen, Germany.

In 2005 she arranged the music for and performed on Charlie Haden's latest Liberation Music Orchestra tour and recording, *Not in Our Name*. She lives in Woodstock, New York.

Bley was awarded a Guggenheim Fellowship in 1972 for music composition. In 2009, she was awarded the German Jazz Trophy "A Life for Jazz".^{[5][6]} On June 25, 2014 it was announced that Bley will receive the NEA Jazz Masters Award 2015.

- 1974: *Tropic Appetites* (WATT)
- 1977: *Dinner Music* (WATT)
- 1978: *European Tour 1977* (WATT)
- 1979: *Musique Mecanique* (WATT)
- 1981: *Social Studies* (WATT)
- 1982: *Live!* (WATT)
- 1983: *Mortelle Randonnée* (Mercury)
- 1984: *I Hate to Sing* (WATT)
- 1984: *Heavy Heart* (WATT)
- 1987: *Sextet* (WATT)
- 1989: *Fleur Carnivore* (WATT)
- 1991: *The Very Big Carla Bley Band* (WATT)
- 1993: *Big Band Theory* (WATT)
- 1996: *The Carla Bley Big Band Goes to Church* (WATT)
- 1998: *Fancy Chamber Music* (WATT)
- 2000: *4 x 4* (WATT)
- 2003: *Looking for America* (WATT)
- 2004: *The Lost Chords* (WATT)
- 2007: *The Lost Chords find Paolo Fresu* (WATT)
- 2008: *Appearing Nightly* (WATT)
- 2009: *Carla's Christmas Carols* (WATT)
- 2013: *Trios* (ECM)

With Gary Burton

- *A Genuine Tong Funeral* (RCA, 1967)

With the Jazz Composer's Orchestra

- 1968: *The Jazz Composer's Orchestra* (led by Michael Mantler - also known as *Communications*)
- 1968-71: *Escalator Over the Hill* (a chronotransduction by Carla Bley & Paul Haines)
- 1973: *Relativity Suite* (led by Don Cherry)
- 1975: *The Gardens of Harlem* (led by Clifford Thornton)
- 1975: *Echoes of Prayer* (led by Grachan Moncur III)

With Michael Mantler

- 1966: *Jazz Realities* (with Steve Lacy)
- 1973: *No Answer* (with Jack Bruce & Don Cherry - text by Samuel Beckett)
- 1975: *13 & ¾*
- 1976: *The Hapless Child*
- 1976: *Silence*
- 1977: *Movies*
- 1980: *More Movies*
- 1982: *Something There*

With Charlie Haden and the Liberation Music Orchestra

- 1969: *Liberation Music Orchestra* (Impulse!)
- 1983: *Ballad of the Fallen* (ECM)
- 1990: *Dream Keeper* (Blue Note)
- 2005: *Not in Our Name* (Verve)

With Nick Mason

- 1979: *Nick Mason's Fictitious Sports* (released in 1981)

With Steve Swallow

- 1985: *Night-Glo*
- 1986-7: *Carla*
- 1988: *Duets*
- 1992: *Go Together*
- 1992: *Swallow*
- 1994: *Songs with Legs* (with Andy Sheppard)
- 1999: *Are We There Yet?*
- 2013: *Into the Woodwork*

As sidewoman

- 1975: Jack Bruce - *The Jack Bruce Band Live '75* (released 2003)
- 1975: Jack Bruce - *Live on the Old Grey Whistle Test* (released 1998)
- 1977: John Greaves - *Kew. Rhone.*
- 1981: *Amarcord Nino Rota* (Hannibal) — various artists tribute to Nino Rota (performs "8½")
- 1984: *That's the Way I Feel Now* (A&M) — various artists tribute to Thelonious Monk (performs "Misterioso")
- 1985: *Lost in the Stars: The Music of Kurt Weill* — various artists tribute to Kurt Weill (performs "Lost in the Stars")
- 1971-85: Gary Windo - *His Master's Bones*
- 1985: The Golden Palominos - *Visions of Excess*
- 1991: The Golden Palominos - *Drunk with Passion*
- 1995: *Jazz to the World* — various artists (performs "Let It Snow")

Compositions appeared on

Year	Artist	Album	Composition(s)
1958	Paul Bley	<i>Solemn Meditation</i>	"O Plus One"
1960	George Russell	<i>George Russell Sextet at the Five Spot</i>	"Dance Class" and "Beast Blues"
1960	George Russell	<i>Stratusphunk</i>	"Bent Eagle"
1961	George Russell	<i>George Russell Sextet in K.C.</i>	"Rhymes"
1961	Jimmy Giuffre	<i>Fusion</i>	"Jesus Maria" and "In the Morning Out There"
1961	Jimmy Giuffre	<i>Thesis</i>	"Ictus"
1961	Jimmy Giuffre	<i>Emphasis & Flight 1961</i>	live recordings of "Jesus Maria" and "Postures"
1962	Don Ellis	<i>Essence</i>	"Donkey" aka "Wrong Key Donkey"
1962	George Russell	<i>The Outer View</i>	"Zig Zag"

Year	Artist	Album	Composition(s)
1963	Paul Bley	<i>Footloose!</i>	"Floater", "Around Again", "Syndrome", "King Korn" and "Vashkar"
1964	Paul Bley	<i>Turning Point</i>	"Calls", "King Korn", "Ictus", and "Ida Lupino"
1964	Paul Bley	<i>Barrage</i>	"Batterie", "Ictus", "And Now the Queen", "Around Again", "Walking Woman", "Barrage"
1965	Jazz Composer's Orchestra	<i>Communication</i>	"Roast"
1965	Paul Bley	<i>Touching</i>	"Start"
1965	Attila Zoller	<i>The Horizon Beyond</i>	"Inctus"
1965	Art Farmer	<i>Sing Me Softly of the Blues</i>	"Sing Me Softly of the Blues" and "Ad Inifintum"
1965	Paul Bley	<i>Closer</i>	"Ida Lupino", "Start", "Closer", "Sideways in Mexico", "Batterie", "And Now the Queen" and "Violin"
1965	Steve Lacy	<i>Disposability</i>	"Generous 1"
1967	Gary Burton	<i>Duster</i>	"Sing Me Softly of the Blues"
1967	Gary Burton	<i>Lofty Fake Anagram</i>	"Mother of the Dead Man"
1968	Steve Kuhn	<i>Watch What Happens!</i>	"Ad Infinitum"
1969	NRBQ	<i>NRBQ</i>	"Ida"
1969	Phil Woods	<i>At the Montreux Jazz Festival</i>	"Ad Infinitum"
1969	Tony Williams	<i>Emergency!</i>	"Vashkar"
1972	Paul Bley	<i>Open, to Love</i>	"Closer", "Ida Lupino" and "Seven"
1972	Steve Kuhn	<i>Steve Kuhn Live in New York</i>	"Ida Lupino"
1972	Enrico Rava	<i>Il Giro Del Giorno in 80 Mondì</i>	"Olhos de Gato"
1973	Paul Bley	<i>Paul Bley/NHØP</i>	"Olhos de Gato"
1974	Gary Burton	<i>Ring</i>	"Silent Spring"
1974	Jan Garbarek	<i>Witchi-Tai-To</i>	"A.I.R."
1974	Jaco Pastorius	<i>Jaco</i>	"Vashkar", "Donkey", "Overtone", "Batterie" and "King Korn"
1974	Gary Burton	<i>Hotel Hello</i>	"Vashkar"
1975	Paul Bley	<i>Alone, Again</i>	"Olhos de Gato" and "And Now the Queen"
1975	Gary Burton	<i>Dreams So Real</i>	"Dreams So Real", "Ictus/Syndrome", "Jesus Maria", "Vox Humana", "Doctor", "Intermission Music"
1979	Morrissey–Mullen	<i>Cape Wrath</i>	"Dreams So Real"
1980	Gary Burton	<i>Easy as Pie</i>	"Reactionary Tango"
1980	Gary Burton	<i>Picture This</i>	"Dreams So Real"
1984	Gary Burton Quartet	<i>Real Life Hits</i>	"Syndrome" and "Real Life Hits"
1985	Paul Bley	<i>Hot</i>	"Syndrome" and "Around Again"
1986	Paul Bley	<i>Fragments</i>	"Seven" and "Closer"
1987	George Russell	<i>So What</i>	"Rhymes"
1987	Paul Bley and Paul Motian	<i>Notes</i>	"Batterie"
1989	Jimmy Guiffre	<i>The Life of a Trio: Sunday</i>	"Where Were We?"
1989	Orchestra Jazz Siciliana	<i>Plays the Music of Carla Bley</i>	"440", "The Lone Arranger", "Dreams So Real", "Baby Baby", "Joyful Noise", "Egyptian", and "Blunt Object"

Year	Artist	Album	Composition(s)
1989	Charlie Haden	<i>The Montreal Tapes: with Paul Bley and Paul Motian</i>	"Ida Lupino"
1990	Leo Kottke	<i>That's What</i>	"Jesus Maria"
1991	Paul Bley	<i>Paul Plays Carla</i>	"Vashkar", "Floater", "Seven", "Around Again", "Ida Lupino", "Turns", "And Now the Queen", "Ictus", "Olhos de Gato" and "Donkey"
1991	John Surman	<i>Adventure Playground</i>	"Seven"
1992	Paul Bley	<i>Homage to Carla</i>	"Seven", "Closer", "Olhos de Gato", "And Now the Queen", "Vashkar", "Around Again", "Donkey", "King Korn", "Ictus", "Turns" and "Overtone"
1994	John McLaughlin	<i>After the Rain</i>	"Sing Me Softly of the Blues"
2000	Michel Portal	<i>Dockings</i>	"Ida Lupino"
2000	Mark Turner	<i>Ballad Session</i>	"Jesus Maria"
2001	Don Preston	<i>Transformation</i>	"Walking Batteriewoman" and "The Donkey"
2001	Ken Vandermark	<i>Free Jazz Classics Vols. 1 & 2</i>	"King Korn" and "Calls" in segue
2002	Bobby Naughton	<i>Zoar</i>	"Vashkar"
2004	Gary Burton	<i>Generations</i>	"Syndrome"
2004	Whit Dickey	<i>In a Heartbeat</i>	"Calls"
2005	Arturo O'Farrill	<i>Live in Brooklyn</i>	"Utviklinsang" and "Walking Battery Woman"
2006	Howard Tate	<i>Portrait of Howard</i>	"The Lord Is Listenin' to Ya, Hallelujah"
2006	Dave Palmer	<i>Romance</i>	"Ida Lupino"
2007	Eberhard Weber	<i>Stages of a Long Journey</i>	"Syndrome"
2007	Jonas Kullhammar	<i>Andratx</i>	"Ida Lupino"
2008	Guillaume de Chassy	<i>Faraway So Close</i>	"Ida Lupino"
2008	Marcin Wasilewski	<i>January</i>	"King Korn"
2009	Emanuele Arciuli	<i>Gates to Everywhere</i>	"Romantic Notions 1-8"
2010	Cindy Blackman	<i>Another Lifetime</i>	"Vashkar", "Vashkar Reprise" and "Vashkar – The Alternate Dimension Theory"
2010	The Nels Cline Singers	<i>Initiate</i>	"And Now the Queen"
2011	John Scofield	<i>A Moment's Peace</i>	"Lawns"
2013	Jeff Berlin	<i>Low Standards</i>	"Vashkar"

External links

- Official website
- EJN: Carla Bley
- Carla Bley in conversation with Frank J. Oteri
- Watt/XtraWatt music label
- Carla Bley at AllMusic
- Carla Bley at All About Jazz
- Carla Bley interview at All About Jazz

George Russell, Jimmy Giuffre, Don Ellis, Paul Bley, Attila Zoller, Art Farmer, Steve Lacy, Gary Burton, Steve Kuhn, Phil Woods, Tony Williams, Jan Garbarek, Jaco Pastorius, Charlie Haden, John Surman, John McLaughlin, Michel Portal, Eberhard Weber, John Scofield...

Vashkar, Ida Lupino, Syndrome, Jesus Maria, Dreams So Real, Olhos de Gato, Ad Infinitum, Sing Me Softly of the Blues...

http://en.wikipedia.org/wiki/Escalator_over_the_Hill

Escalator Over the Hill (or **EOTH**) is mostly referred to as a jazz opera, but it was released as a "chronotransduction" with "words by Paul Haines, adaptation and music by Carla Bley, production and coordination by Michael Mantler", performed by the Jazz Composer's Orchestra.

Escalator Over the Hill is more than two hours long and was recorded over three years (1968 to 1971). It was originally released as a triple LP box which also contained a booklet with lyrics, photos and profiles of the musicians. Side six of the original LPs ended in a locked groove, the final track "...And It's Again" continuing infinitely on manual record players. (For the CD reissue, the hum is allowed to play for almost 20 minutes before slowly fading out.)

In 1997, a live version of *Escalator Over the Hill*, re-orchestrated by Jeff Friedman, was performed for the first time in Cologne, Germany. In 1998, "Escalator" toured Europe. Another live performance took place in May 2006 in Essen, Germany.

The musicians involved in the original recording play in various combinations, covering a wide range of musical genres, from Kurt Weill's theater music, to free jazz, rock and Indian music. Writer Stuart Broomer considers this to be a summing up "much of the creative energy that was loose between 1968 and 1972".^[4]

Viva acts as narrator. Jack Bruce also appears on bass and vocals (due to the album's long production, he also appeared on Frank Zappa's album *Apostrophe*, playing bass on the title track). Among the vocalists is a young (and still relatively unknown) Linda Ronstadt, in addition to Jeanne Lee, Paul Jones, Carla Bley, Don Preston, Sheila Jordan, and Bley's and Mantler's then-4-year-old daughter Karen Mantler.

In 2006, Paul Haines' daughter, Canadian musician Emily Haines, adapted the *Escalator Over the Hill* cover art for her own first widely distributed album under her own name, *Knives Don't Have Your Back*.

- Jazz Album of the Year 1972 by a Melody Maker Readers Poll
- French Grand Prix du Disque in 1973

<http://www.allaboutjazz.com/carla-bley-and-paul-haines-escalator-over-the-hill-by-trevor-maclaren.php?page=1>

Carla Bley and Paul Haines: Escalator Over the Hill

By **TREVOR MACLAREN**,
Published: June 8, 2005

The late '60s and early '70s played a great role in the development of youth culture and politics, but it was also a heady age for jazz, where the great changes of funk, rock, and counterculture seeped into improvised music and changed it forever. Not only were the established movers and shakers of jazz creating a stir, but also several new voices were greatly affecting what jazz could and would be. One of the most eclectic and brilliant of these was Carla Bley.

Bley in many ways can be seen as one of the few great jazz composers of the post bop era. The pianist is often regarded more for her work as a composer than for her chops. For an early example, on her then-husband Paul Bley's amazing ESP release *Closer* shows off some of Carla fine work as a composer. During this period, she became one of the founders of the Jazz Composer's Guild Orchestra before becoming a cult icon in the world of avant-garde jazz. In 1967 vibraphonist Gary Burton recorded her genius song cycle *A Genuine Tong Funeral*, where she was also featured as a pianist. This record first gave her public attention and led to her composing and arranging one of jazz's finest anti-war records, Charlie Haden's *Liberation Music Orchestra*. But the record that brought her into the full realm of jazz was *Escalator Over the Hill*.

Escalator Over the Hill is a huge, expansive, and all-encircling work that was originally released on a three-LP set. Even today, that seems a bit extreme for a debut release, but it's even more remarkable given that jazz at the time was experiencing a severe decline in popularity. But what is even more interesting is that the record works on the premise of being a conceptual opus. Though it has often been described as a jazz opera, that description fails on many levels. An opera, no matter how abstract, tells some sort of a story. Nowhere on this set are there any lyrics written by Paul Haines that really suggest a cohesive narrative.

The work by Haines, who is classified as a "jazz poet, consists of equal parts rambling beat poetry and interesting yet nonsensical lyrics that work more in the context of Captain Beefheart's *Trout Mask Replica* than inside a unified story structure. Yet his bits are interesting and reflect the "far out surrealism and dadaism that was a big part of this period. Although the lyrics are bit crazy, they appeal the free chaos of the record and even flesh out the overall ideas projected on the album. The album does work as a concept record, much in the same way as the Beatles' *Sgt. Pepper's Lonely Hearts Club Band*, the Mothers of Invention's *Freak Out!*, or Ornette Coleman's orchestral masterpiece *Skies of America*. Working from track to track with bits of poetry and vocals, the record comes alive in a variety of ways.

Throughout the record Bley's piano works in the background and allows her skills as a composer come to the forefront. As well, she shows a determination to work from traditional elements to all other extremes of music. Her combinations, ranging from bop to Kurt Weill's pre-WWII cabaret music to the sort of pure, raw aggression that could easily fit onto an early Anthony Braxton record, make this one of most interesting works in the canon of avant-garde jazz. Between the thirteen-minute cut-up opening piece "Hotel Overture" and the all-encompassing, Zappaesque 27-minute closing epic "...And it's Again," there's nothing left to the imagination.

Much like discs by the aforementioned Frank Zappa, the record utilizes rock at a variety of points that display aggression. Unlike Zappa's music, the rock doesn't really sound or grasp the conventions of rock music; here it seems merely like a tool, rather than a wholehearted expression, unlike the use of world music and jazz on the album. Unfortunately, at times the use of rock mixed with vocals sounds a bit too much like it might fit into the rock musical *Hair*. Being the first of its kind, *Hair* sounded like what New York theater composers and playwrights thought rock music and youth culture should sound like. But *Hair* was a product of its period as is this record. Musicians like Zappa and Steely Dan would find the perfect alchemy of rock and jazz.

Not to say that this set does not work. This opus is truly one of the most unique recordings that has ever graced modern music. Due to Bley's unrelenting fearlessness in surrounding her compositions

with influences from around the world, this results are all the richer. Interestingly enough, the record features vocals from a young Linda Ronstadt on "Why," some clarion trumpet from Don Cherry, and a trio composed of John McLaughlin, Jack Bruce, and Paul Motian. As well, Carla gets started with early experimental big band pieces here. Overall this now two-CD set may seem a bit dated and grandiose, but nostalgic expanse is one of the great features of *Escalator*. It sounds unlike any other jazz recording ever. The genius of Carla Bley and the amazing ideas she incorporates into this record (and its followup, *Tropic Appetites*) make it worth searching out.

Carla Bley

Biography by Chris Kelsey

Launch Carla Bley Radio

Genre-bending jazz pianist and composer, whose writing style is unique and highly regarded.
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<http://www.allmusic.com/artist/carla-bley-mn0000793506/biography>

Artist Biography by Chris Kelsey

Post-bop jazz has produced only a few first-rate composers of larger forms; Carla Bley ranks high among them. Bley possesses an unusually wide compositional range; she combines an acquaintance with and love for jazz in all its forms with great talent and originality. Her music is a peculiarly individual type of hyper-modern jazz. Bley is capable of writing music of great drama and profound humor, often within the confines of the same piece. As an instrumentalist, she makes a fine composer; she plays piano and/or organ with most of her bands, and while her playing is always quite musical, it's clear that her strengths lie elsewhere. Bley's asymmetrical compositional structures subvert jazz formula to wonderful effect, and her unpredictable melodies are often as catchy as they are obscure. In the tradition of jazz's very finest composers and improvisers, Bley has developed a style of her very own, and the music as a whole is the better for it.

Born Carla Borg, Bley learned the fundamentals of music as a child from her father, a church musician. Thereafter, she was mostly self-taught. She moved to New York around 1955, where she

worked as a cigarette girl and occasional pianist. She married pianist Paul Bley, for whom she began to write tunes (she also wrote for George Russell and Jimmy Giuffre). In 1964, with her second husband, trumpeter Michael Mantler, Bley formed the Jazz Composer's Guild Orchestra, which a year later became known simply as the Jazz Composer's Orchestra. Two years later, Bley helped found the Jazz Composer's Orchestra Association, a nonprofit organization designed to present, distribute, and produce unconventional forms of jazz.

In 1967, vibist Gary Burton's quartet recorded Bley's cycle of tunes *A Genuine Tong Funeral*, which brought her to the attention of the general public for the first time. In 1969, Bley composed and arranged music for Charlie Haden's Liberation Music Orchestra. In 1971, she completed the work that cemented her reputation, the jazz opera *Escalator Over the Hill*. In the '70s and '80s, Bley continued to run the JCOA and compose and record for her own Watt label. The JCOA essentially folded in the late '80s, but Bley's creative life continued mostly unabated. For much of the past two decades, she's maintained a midsized big band with fairly stable personnel to tour and record. She's also worked a great deal with the bassist Steve Swallow, in duo and in ensembles of varying size.

Bley wrote the music for the soundtrack to the 1985 film *Mortelle Randone*. She also contributed new compositions to the Liberation Music Orchestra's second incarnation in 1983. All through the '80s, '90s, and into the new millennium, Bley continued releasing albums through ECM, ranging from duets with bassist Steve Swallow to the Very Big Carla Bley Band. She released a third duets album with Steve Swallow, *Are We There Yet?*, in 2000; *Looking for America* in 2003; *The Lost Chords Find Paolo Fresu* in 2007; and the big-band album *Appearing Nightly* in 2008. In 2013, Bley returned with the album *Trios*, featuring Swallow and saxophonist Andy Sheppard; the album marked the very first time that the pianist recorded for ECM proper instead of WATT, which had been her home for over 40 years.

<http://www.theguardian.com/music/2011/jun/17/carla-bley-sgt-pepper>

Carla Bley's 1971 triple album *Escalator Over the Hill* still stands as one of the grandest, oddest and most spectacular creations in jazz history. This two-hour jazz opera started in 1967 when Bley heard *Sgt Pepper* and decided to create a jazz response. She asked her friend Paul Haines, then living in India, to write some lyrics, and spent a year setting them to music. The next three years were spent enlisting jazz and rock musicians (including Jack Bruce, Paul Jones, Linda Ronstadt, John McLaughlin and Don Cherry) to record the results – a mix of rock, Indo-jazz fusion and chamber jazz.

Although a high point of what might be called "jazz rock", the project's roots lie in a more austere enterprise. Most of the musicians on it were veterans of the Jazz Composers' Guild, set up by the trumpeter Bill Dixon in 1964. It was an attempt by experimental jazz musicians to circumvent the major labels and control the ownership and distribution of their music. Like so many co-ops, the Guild – along with Bley's subsequent Jazz Composers' Orchestra Association – disbanded, leaving rather a lot of debt. But the elegantly packaged *Escalator Over the Hill* serves as a compelling and beautiful tribute to their ambition.

Paul Haines (1933 - January 21, 2003) was a poet and jazz lyricist. Born in Vassar, Michigan, Haines eventually settled in Canada, after spending time in Europe, India, New York City, as well as a long stint as a French Teacher at Fenelon Falls Secondary School, in Ontario, Canada.

Haines's best-known work is *Escalator over the Hill*, a collaboration with Carla Bley.

Haines's daughter Emily Haines is a songwriter and musician with Metric, Broken Social Scene, and Emily Haines & The Soft Skeleton. Another daughter Avery Haines is a Canadian television journalist and television show host.

Carla Bley (née **Borg**; born May 11, 1936)

Maria Schneider (born November 27, 1960)

Toshiko Akiyoshi (born 12 December 1929 born in Liaoyang, Manchuria to Japanese emigrants.) is a Japanese jazz composer/arranger and bandleader.

She has received 14 Grammy nominations, and she was the first woman to win the Best Arranger and Composer awards in *Down Beat* magazine's Readers Poll.

COMPOSERS

1980 Toshiko Akiyoshi-362/Chick Corea-182/Joe Zawinul-143
1981 Toshiko Akiyoshi-364/Chick Corea-171/Wayne Shorter-147
1982 Toshiko Akiyoshi-425/Carla Bley-233/Chick Corea-159
1983 Carla Bley-248/Toshiko Akiyoshi-207/Joe Zawinul-90
1984 Carla Bley-222/Toshiko Akiyoshi-123/Chick Corea+Anthony Davis-72
1985 Carla Bley-233/Toshiko Akiyoshi-135/George Russell-75
1986 Toshiko Akiyoshi-161/Carla Bley-129/Wayne Shorter-88
1987 Carla Bley-168/Ornette Coleman-153/Toshiko Akiyoshi-108
1991 Carla Bley-243/Henry Threadgill-225/Benny Carter-165
2005 Maria Schneider-249/Wayne Shorter-205/Dave Holland-162/Dave Douglas-96
2006 Maria Schneider
2008 Maria Schneider-394/Wayne Shorter-308/Dave Brubeck-213/Terrence Blanchard-161
2010 Maria Schneider-394 / Wayne Shorter-383 / Dave Brubeck-349 / Dave Holland-301
2011 Maria Schneider-630 / Wayne Shorter-579 / Pat Metheny-504 / Dave Brubeck-366

ARRANGERS

1978 Toshiko Akiyoshi-405/Gil Evans-339/Thad Jones-301
1979 Toshiko Akiyoshi-467/Gil Evans-225/Thad Jones-137
1980 Toshiko Akiyoshi-522/Gil Evans-333/Thad Jones-122
1981 Toshiko Akiyoshi-437/Gil Evans-283/Quincy Jones-94
1982 Toshiko Akiyoshi-477/Gil Evans-394/Quincy Jones-230
1989 Toshiko Akiyoshi-292/Benny Carter-252/Henry Threadgill-172
1991 Carla Bley-384/Benny Carter-195/Frank Foster-183
1992 Carla Bley-336/Benny Carter-180/Frank Foster-153
1994 Carla Bley-261/Maria Schneider-184/Jimmy Heath-150
1995 Toshiko Akiyoshi-281/Carla Bley-254/Gunther Schuller-143
1996 Maria Schneider-256/John Fedchock-200/Toshiko Akiyoshi-150
1997 Maria Schneider-263/Bill Holman-122/John Fedchock-120
2001 Maria Schneider-333/Bill Holman-203/Wynton Marsalis-131/Bob Belden-103
2002 Maria Schneider-422/Bob Belden-287/Bill Holman-239/John Fedchock-204
2004 Maria Schneider-404/Dave Holland-192/Bill Holman-161/Gerald Wilson-45
2010 Maria Schneider-403 / Wynton Marsalis-346 / Dave Holland-267
2011 Maria Schneider-819 / Wynton Marsalis-600 / Claus Ogerman-390

BLEY,CARLA: ESCALATOR OVER THE HILL (52:57+68:16)

2-JCOA 839310 121:13

BLEY,CARLA: MUSIQUE MECANIQUE

WATT/9 839313 45:02

BLEY,CARLA: I HATE TO SING

WATT/12½ 823865 48:18

BLEY,CARLA: NIGHT-GLO

WATT/16 827640 36:42

BLEY,CARLA-SWALLOW,STEVE: DUETS	WATT/20 837345	55:25
BLEY,CARLA: FLEUR CARNIVORE	WATT/21 839662	55:52
VARIOUS: THE WATT WORKS FAMILY ALBUM	WATT/22 841478	68:48
BLEY,CARLA: THE VERY BIG CARLA BLEY BAND	WATT/23 847942	52:54
BLEY,CARLA-SWALLOW,STEVE: GO TOGETHER	WATT/24 517673	52:55
BLEY,CARLA: BIG BAND THEORY	WATT/25 519966	49:21
BLEY,CARLA-SHEPPARD,ANDY-SWALLOW,STEVE: SONGS WITH LEGS	WATT/26 527069	54:21
BLEY,CARLA: GOES TO CHURCH	WATT/27 533682	68:23
BLEY,CARLA-SWALLOW,STEVE: ARE WE THERE YET?	WATT/29 547297	47:38
BLEY,CARLA: 4 X 4	WATT/30 159547	55:56
BLEY,CARLA: LOOKING FOR AMERICA	WATT/31 067791	59:47
BLEY,CARLA: THE LOST CHORDS	WATT/32	54:02
ORCHESTRA JAZZ SICILIANA: PLAYS THE MUSIC OF C.BLEY	XTRAWATT/4 843207	45:27
SWALLOW,STEVE: SWALLOW	XTRAWATT/6 511960	51:17
SWALLOW,STEVE: REAL BOOK	XTRAWATT/7 521637	49:41
SWALLOW,STEVE: DECONSTRUCTED	XTRAWATT/9 537119	53:45