



BRANFORD MARSALIS QUARTET



FOOTSTEPS OF OUR FATHERS

"IT IS PERFECTLY NATURAL TO HONOR YOUR ELDERS AND ACKNOWLEDGE THE PEOPLE WHO ARE RESPONSIBLE FOR YOUR DEVELOPMENT, WHEN THE OPPORTUNITY PRESENTS ITSELF. THE MUSIC IS SUSTAINED BY INDIVIDUALS WHO ARE NOT AFRAID OF COMMITMENT OR SERIOUSNESS. ONCE THEY HAVE COMPILED AND DIGESTED ENOUGH INFORMATION FROM THE MASTERS THEY ARE ABLE TO ARTICULATE A NEW CHAPTER, LEAVING MORE HOMEWORK FOR THE NEXT GENERATION."

— ELVIN JONES

IN A PROGRESSIVE SOCIETY, EACH SUBSEQUENT GENERATION ENJOYS SUPERIOR UNDERSTANDING AND PRIVILEGE. THE ABILITY TO MAINTAIN PERTINENT TRADITIONS AND BELIEFS — AS ESTABLISHED BY CULTURAL ELDERS — WHILE IN THE THROES OF EVOLUTION, ULTIMATELY DEFINES THOSE INDIVIDUALS WHOSE IMPACT IS MOST POTENT. PERHAPS NO CIVILIZATION ADDRESSED THIS CONCEPT WITH MORE RESOLVE THAN DID THE NATIVE-AMERICANS, BEFORE THEIR PHYSICAL ANNIHILATION AND CULTURAL MOLESTATION. THOUGH THOUSANDS OF DISTINCT TRIBES EXISTED ACROSS THE NATION, ONE VIRTUE

REMAINED CONSTANT ACROSS THE BOARD: AGE AND KNOWLEDGE — NOT WEALTH — DEFINED THE RANKING SOCIAL ORDER. CHILDREN WERE NURTURED, SELDOM CASTIGATED; THUS, THEIR OPINIONS OF THE VILLAGE ELDERS DIFFERED GREATLY FROM THE VIEWS OF CITIZENS WITH EUROPEAN PEDIGREE. WHILE AFRICAN DESCENDANTS IN AMERICA CONTINUED THEIR PEOPLES' TRADITIONS FOR MANY YEARS, THE LIVING CONDITIONS OF THE TIME DID NOT PROMOTE SELF OR COMMUNAL RESPECT; THE SLAVES' INABILITY TO PROTECT OR MAINTAIN A HEALTHY FAMILY CREATED UNDESERVED IRREVERENCE BETWEEN SON AND FATHER. THE ULTIMATE BARTERING FOR YOUNG, WELL-BRED BUCKS ON THE AUCTION BLOCK — SOMETIMES SELLING FOR THREE OR FOUR TIMES THE PRICE OF THEIR GRANDFATHERS — ENGRAVED THE FIXED IMAGE OF ADULT EMASCULATION ON THE MINDS OF ALL WHO BORE WITNESS OR WERE PRIVY TO SUBSEQUENT ACCOUNTS OF THESE EVENTS. TO THIS DAY IN POPULAR CULTURE, WE ARE TAUGHT NOT TO HONOR OUR ELDERS WITH ANY LEVEL OF SOBRIETY.

IN JAZZ, LIKE ALL OF AMERICA, THE GREAT CULTURAL DIVIDE HAS RECEIVED

A FAIR AMOUNT OF ATTENTION, EUROPEAN HARMONY, AFRICAN RHYTHM AND NEGRO EXPRESSION. ART IS COMPRISED OF TWO ESSENTIAL ELEMENTS, SPIRIT AND TECHNIQUE. THE TECHNIQUE CONSISTS OF SEVERAL ELEMENTS — MELODIC CONTENT, HARMONIC STRUCTURE, RHYTHMIC INTERPRETATION AND OVERALL DEXTERITY. THE SPIRIT IS LITERALLY THE EMOTIONAL IMPACT WITH WHICH A PERFORMER DELIVERS THE MESSAGE.

THE TECHNIQUE OR LANGUAGE OF JAZZ IS UNIVERSAL. IT HAS BEEN ARTICULATED PROFICIENTLY AROUND THE GLOBE BY EVERY CONCEIVABLE RACE AND CULTURE. THE SPIRIT OF THE MUSIC, HOWEVER, WHICH DATES BACK TO THE EARLY FIELD HOLLERS ON THE TAX-FREE, UNHOLY SOIL OF SOUTHERN PLANTATIONS, IS A RESPONSE TO THE MENTAL AND/OR PHYSICAL ANGUISH ENDURED BY PEOPLE OF COLOR. EVERY MAJOR JAZZ ARTIST IN HISTORY HAS ADDRESSED THE QUESTION OF RACE AT SOME POINT IN HIS/HER CAREER. FOR THE FUNDAMENTAL CONFLICT IN AMERICA CENTERS AROUND RACE-RELATIONS, IT UNWITTINGLY DEFINES ALL OF OUR EXPERIENCES IN ONE FORM OR ANOTHER. "FOOTSTEPS..." CELE-

BRATES NOT ONLY THE MUSICAL ACCOMPLISHMENTS "...OF OUR FATHERS," BUT ALSO THE DETERMINATION AND STRONG WILL OF MEN WHO WERE OFTEN GIVEN THE SIMPLE CHOICE OF A MOP OR A HORN. THAT SPIRIT IS THE ULTIMATE AFFIRMATION OF LIFE. THAT SAME SPIRIT DECRIES THE HYPOCRISY THAT STAINS OUR ILLUSTRIOUS CONSTITUTION, DEFILES OUR GREAT NATION.

"ORNETTE COLEMAN IS DOING THE ONLY REALLY NEW THING IN JAZZ SINCE THE INNOVATIONS IN THE MID-FORTIES OF DIZZY GILLESPIE, CHARLIE PARKER, AND THELONIOUS MONK."

— JOHN LEWIS (1958)

ORNETTE COLEMAN REMAINS AN ENIGMA IN AMERICAN MUSIC. HIS SOUND AND CONCEPT ARE BASED UPON A TOTALLY ORIGINAL, FREE INTERPRETIVE STYLE OF IMPROVISATION, WITH DEFERENCE TO THE BLUES, JAZZ, AFRICAN, INDIAN AND EUROPEAN MUSIC. MOST, IMPORTANTLY, COLEMAN TRAINED HIMSELF TO HEAR MUSIC IN A UNIQUE FASHION AND TRANSFER THAT AURAL EXPERIENCE TO HIS INSTRUMENT. WHEN

"SOMETHING ELSE" WAS RELEASED IN 1958, IT CALLED INTO QUESTION THE THEN-CURRENT NOTIONS OF JAZZ STRUCTURE AND MELODIC CONTENT. COLEMAN'S APPROACH WAS SO RADICAL, MANY MUSICIANS AND LISTENERS MERELY SCOFFED AT THE OUTCOME. WHAT IS MOST SIGNIFICANT ABOUT THAT FIRST STUDIO RECORDING IS THE ADDITION OF PIANIST WALTER NORRIS. PLAYING IN A STYLE SIMILAR TO THE REST OF THE JAZZ WORLD AT THE TIME, NORRIS' SOLOS WERE WELL CONCEIVED, BUT SOUND QUITE CONSERVATIVE JUXTAPOSED TO COLEMAN AND TRUMPETER DON CHERRY'S REVOLUTIONARY MUSINGS. IN 1959, COLEMAN'S "THE SHAPE OF JAZZ TO COME" WAS ARGUABLY THE MOST AVANT-GARDE JAZZ RECORDING MADE TO THAT DATE. IF JAZZ MUSIC WERE CONSIDERED OUTSIDE OF THE BOUNDARIES OF NORMALITY IN AMERICAN CULTURE, ORNETTE COLEMAN'S MUSIC WAS EASILY THE EXTREME FROTH OF ECCENTRICITY.

RECOGNIZING THE CONSISTENCY OF COLEMAN'S MUSIC, ACADEMICIANS INSISTED THAT A SYSTEM BE DEVISED TO EXPLAIN THE INGENIOUS SOUND... THUS, THE GENESIS OF "HARMOLODICS." WHILE IT'S NOT CLEAR WHETHER OR NOT THIS CONTRIVANCE — ROOTED IN EUROPEAN MUSICAL VALUES — HAS BROUGHT GREATER APPRECIATION TO ORNETTE COLEMAN IN INSTITUTIONS OF HIGHER LEARNING, CERTAINLY THE ANALYSES DO NOT NEARLY MEASURE UP TO THE EMINENCE OF THE ACTUAL RECORDINGS.

"MJQ WAS VERY CONSCIOUS OF ELEVATING THE MUSIC AND ATTITUDES ABOUT THE MUSIC BECAUSE WE WERE PLAYING IN PLACES WHERE JAZZ HAD NOT BEEN ACCEPTED BEFORE. FIRST TIME WE WENT TO ROYAL FESTIVAL HALL IN LONDON

THEY GAVE JOHN LEWIS A BEAT-UP OLD PIANO TO PLAY, EXPLAINING THAT THE BRAND NEW CONCERT GRANDS WERE FOR 'PROPER MUSIC.' AFTER OUR PERFORMANCE THE STAGE MANAGER SAYS, 'OH, YOU COULD HAVE PLAYED ONE OF THE OTHER PIANOS.' WE WERE CONSTANTLY REMINDED OF THE OLD PREJUDICES SINCE WE WEREN'T INTO THAT UNCLE TOMMIN' TYPE OF PRESENTATION. GROWING UP IN AMERICA AND NOT BEING CAUCASIAN, YOU HAVE TO LEARN TO LIVE WITH A LOT OF THINGS. WE WOULD ARRIVE AT A FIRST-CLASS HOTEL AND BE TOLD WE HAD NO RESERVATIONS, BUT THE STAFF WAS KIND ENOUGH TO RECOMMEND A DIFFERENT HOTEL IN ANOTHER PART OF TOWN.

BUT WHAT CAN YOU SAY ABOUT SEGREGATION IN AMERICA EXCEPT, 'THERE IT IS!'"

— PERCY HEATH (2002)

THAT THESE TYPES OF OCCURRENCES AFFECTED AMERICA'S GREATEST ARTISTS SEEMS INCREDULOUS TODAY. THE OLD RECORD JACKETS AND FAMOUS PHOTOS PAINT SUCH A GLAMOROUS PICTURE OF JAZZ MUSICIANS — SOME BRANDISHING FINELY LIT CIGARETTES, ALWAYS DRESSED IN IMMACULATE FASHION, COOL SUNGLASSES, BERETS, PORK-PIE HATS, STETSONS, WING-TIPPED SHOES, SLICKED BACK HAIR, MYSTERIOUS PERSONALITIES — THE IDEA THAT ROSA PARKS WAS SITTING IN THE BACK OF A BUS IN MONTGOMERY, ALABAMA DURING THE SAME YEAR THE MJQ RECORDED "CONCORDE" SEEMS IRRELEVANT. BUT JUST AS PARKS SOUGHT A DIGNIFIED SOLUTION TO AN INGLORIOUS SITUATION, THE MODERN JAZZ QUARTET CHOSE A SIMILAR ROUTE THROUGH AMERICAN MUSIC.

THESE FOUR GIANTS OF MODERN MUSIC—JOHN LEWIS,

MILT JACKSON, PERCY HEATH, AND CONNIE KAY – ACCEPTED THE BURDEN OF CHALLENGING THOSE INSTITUTIONS DEDICATED TO THE ADVANCEMENT OF EUROPEAN CLASSICAL MUSIC AND ITS IDEALS, FOR FOUR DECADES. IT IS VIRTUALLY IMPOSSIBLE TO MEASURE THE FULL IMPACT OF MJQ ON MUSIC IN THE 20TH-CENTURY, BECAUSE THEIR INFLUENCE WAS SO FAR REACHING. REFINED, SOPHISTICATED, INTELLECTUAL, SWINGING... MJQ.

“AMERICA IS DEEPLY ROOTED IN NEGRO CULTURE: ITS COLLOQUIALISMS, ITS HUMOUR, ITS MUSIC. HOW IRONIC THAT THE NEGRO, WHO MORE THAN ANY OTHER PEOPLE CAN CLAIM AMERICA’S CULTURE AS HIS OWN, IS BEING PERSECUTED AND REPRESSED, THAT THE NEGRO, WHO HAS EXEMPLIFIED THE HUMANITIES IN HIS VERY EXISTENCE, IS BEING REWARDED WITH INHUMANITY.”

— SONNY ROLLINS (1958)

A MOST FLUENT, BRILLIANT AND CHARISMATIC SOLOIST, SONNY ROLLINS REPRESENTS THE EPITOME OF GENTILITY AND RESPECT TOWARDS

ALL OF MANKIND. IT COULD BE SAID THAT “NEWK” PROVIDED THE INSPIRATION FOR THIS RECORDING, AS HE WAS KNOWN TO PAY SERIOUS HOMAGE TO HIS MUSICAL FOREFATHERS THROUGHOUT HIS CAREER. ON THE MILES DAVIS RECORDING “SERPENT’S TOOTH,” IN 1955, HE STOOD TOE TO TOE WITH THE GENIUS OF MODERN JAZZ, CHARLIE PARKER. WHILE BIRD’S INFLUENCE WAS CLEARLY NOTICEABLE, IT WAS OBVIOUS THAT ROLLINS WAS HIMSELF DESTINED TO HAVE A MAJOR IMPACT ON AMERICAN MUSIC.

ROLLINS APPROACHES MUSIC IN A HIGHLY IDIOSYNCRATIC FASHION. DRUMMER ELVIN JONES, WHO JOINED NEWK FOR THE FAMOUS “LIVE AT THE VANGUARD” AND “EAST BROADWAY RUNDOWN” RECORDING SESSIONS POINTED OUT, “SONNY IS THE MOST UNPREDICTABLE SOLOIST I’VE EVER ACCOMPANIED. EVERY NOTE OF WHAT HE PLAYS IS LOGICAL, BUT YOU NEVER KNOW EXACTLY WHERE IT’S COMING FROM OR WHERE IT’S GOING. THOSE RECORDINGS WITH HIM WERE DEFINITELY AMONG THE MOST CHALLENGING OF MY CAREER. I HAD TO BE PREPARED FOR ANY AND EVERYTHING.”

“FREEDOM SUITE” WAS ONE OF A FEW PROTEST COMPOSITIONS IN JAZZ. THOUGH UNDOUBTEDLY INSPIRED BY THE CIVIL RIGHTS MOVEMENT, IT RECALLS THE LOCOMOTIVES AND BOXCARS OF THE UNDERGROUND RAILROAD AT TIMES AND THE SOULS OF MILLIONS LOST TO THE RIGOROUS MIDDLE PASSAGE AT OTHERS. THOUGH THE SEGREGATION THAT LEGISLATION SUPPORTED IN 1957 NO LONGER EXISTS, THE STRUGGLE CONTINUES IN MORE SUBTLE WAYS. ROLLINS HAS ALWAYS PLAYED A PIVOTAL ROLE IN SPREADING LOVE THROUGH HIS REMARKABLE VIRTUOSITY.

“DURING THE YEAR 1957... I HUMBLY ASKED TO BE GIVEN THE MEANS AND PRIVILEGE TO MAKE OTHERS HAPPY THROUGH MUSIC. MAY HE HELP AND STRENGTHEN ALL MEN IN EVERY GOOD ENDEAVOR.”

—JOHN COLTRANE (1964)

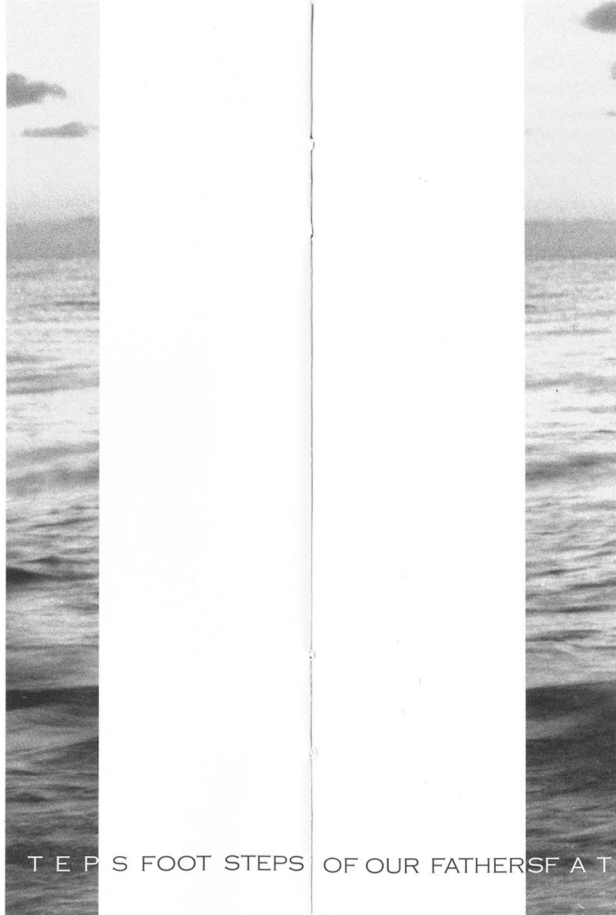
“LOVE SUPREME” IS A PASSIONATE MUSICAL STATEMENT IN HONOR OF GOD AND ALL THAT IS RIGHTEOUS. THIS EXPRESSION OF LOVE FOR ALL MEN CAME NOT LONG, IRONICALLY,

AFTER A RACIALLY INSPIRED BOMBING IN ALABAMA TOOK THE LIVES OF FOUR INNOCENT YOUNG GIRLS ATTENDING A SUNDAY CHURCH SERVICE. COLTRANE’S SPIRITUALITY IS SELDOM DISCUSSED IN REFERENCE TO HIS SAXOPHONE DISCIPLES AND WITH GOOD REASON. HIS ABILITY (AND DESIRE) TO PRACTICE VARIOUS HARMONIC DEVICES AND TECHNICAL MATERIAL FOR HOURS UPON END HAS TAKEN PRECEDENT OVER THE POTENCY OF HIS MUSICAL INTENTIONS. MUCH LIKE BEETHOVEN, STRAVINSKY, ELLINGTON, PARKER, ROLLINS (AND A FEW MORE), NO ONE WILL EVER EXTEND THE MUSICAL CONCEPT OF JOHN COLTRANE. AT BEST, PARTISANS MIGHT HOPE TO UTILIZE HIS HARD-FOUGHT CONCLUSIONS AS A MEANS OF DEVELOPING THEIR OWN ENDEARING STYLE. ALL TOO OFTEN, THE PERFORMERS WHO ARE CREDITED AS “COLTRANE CLONES,” OR “OWING A DEBT TO COLTRANE,” ACTUALLY DON’T PLAY LIKE COLTRANE AT ALL.

FIRST AND FOREMOST, COLTRANE WAS A HIGHLY SPIRITUAL MAN. A CLONE WOULD HAVE TO ABSORB COMPARATIVE CULTURAL



FOOT STEPS OF FOUR FATHERS



T E P S FOOT STEPS OF OUR FATHERS F A T

ORNETTE COLEMAN'S "GIGGIN'" IS EXPERTLY HANDLED, THE PIANO ALTERNATING BETWEEN UNISON MELODY AND HARMONY WITH THE SAXOPHONE. MARSALIS' SOLO MAINTAINS THE HUMOUR AND QUIRKINESS THAT COLEMAN IS KNOWN FOR, YET THE LANGUAGE IS REFLECTIVE, MORE REPRESENTATIVE OF OUR MODERN DAY SOCIAL AWARENESS. (PART OF WHAT MAKES COLEMAN'S APPROACH SO UNIQUE IS HIS COMBINED USAGE OF SLURS, SLIDES, VOICE-LIKE INFLECTIONS AND QUARTERTONE TONALITY—THE NOTES BETWEEN THE NOTES). THE SAX SOLO SOUNDS LIKE A CROSS BETWEEN A GREAT ORATOR, A DISNEY CARTOON CHARACTER, AND A COUNTRY BAPTIST PREACHER IN THE PULPIT. JOEY CALDERAZZO, THE NEWEST MEMBER OF THE QUARTET, PLAYS A VERY THOUGHTFUL SINGLE-LINE SOLO WITHOUT EXPOSING THE HARMONIC STRUCTURE OF THE SONG TOO READILY. HIS IDEAS ARE THEMATICALLY LINKED AND FLOW FROM ONE TO THE NEXT WITH MASTERFUL EASE. BASSIST ERIC REVIS SUPPORTS THE SOLOISTS IN A FASHION THAT WOULD SURELY MAKE CHARLIE HADEN, JIMMY GARRISON, AND SCOTT LAFARO PROUD. TAIN RECALLS THE SOULS OF BILLY HIGGINS, ED BLACKWELL, AND CHARLES MOFFETT WITH HIS CRISP ARTICULATIONS AND UNORTHODOX ACCENTUATIONS. JOHN LEWIS' "CONCORDE" IS A BRILLIANT WORK THAT ILLUSTRATES ALL OF THE MODERN JAZZ QUARTET'S MOST APPEALING MUSICAL QUALITIES — RELAXED, INTROSPECTIVE, ADVANCED.... THE COMPOSITION EMPLOYS A BAROQUE CONTRAPUNTAL TECHNIQUE BY WHICH THREE INSTRUMENTS STATE THE MELODY IN DIFFERENT KEYS, SEQUENTIALLY. THE BASS STATES THE THEME FIRST, THEN PLAYS A COUNTER LINE TO THE PIANO'S STATEMENT.

ORNETTE COLEMAN'S "GIGGIN'" IS EXPERTLY HANDLED, THE PIANO ALTERNATING BETWEEN UNISON MELODY AND HARMONY WITH THE SAXOPHONE. MARSALIS' SOLO MAINTAINS THE HUMOUR AND QUIRKINESS THAT COLEMAN IS KNOWN FOR, YET THE LANGUAGE IS REFLECTIVE, MORE REPRESENTATIVE OF OUR MODERN DAY SOCIAL AWARENESS. (PART OF WHAT MAKES COLEMAN'S APPROACH SO UNIQUE IS HIS COMBINED USAGE OF SLURS, SLIDES, VOICE-LIKE INFLECTIONS AND QUARTERTONE TONALITY—THE NOTES BETWEEN THE NOTES). THE SAX SOLO SOUNDS LIKE A CROSS BETWEEN A GREAT ORATOR, A DISNEY CARTOON CHARACTER, AND A COUNTRY BAPTIST PREACHER IN THE PULPIT. JOEY CALDERAZZO, THE NEWEST MEMBER OF THE QUARTET, PLAYS A VERY THOUGHTFUL SINGLE-LINE SOLO WITHOUT EXPOSING THE HARMONIC STRUCTURE OF THE SONG TOO READILY. HIS IDEAS ARE THEMATICALLY LINKED AND FLOW FROM ONE TO THE NEXT WITH MASTERFUL EASE. BASSIST ERIC REVIS SUPPORTS THE SOLOISTS IN A FASHION THAT WOULD SURELY MAKE CHARLIE HADEN, JIMMY GARRISON, AND SCOTT LAFARO PROUD. TAIN RECALLS THE SOULS OF BILLY HIGGINS, ED BLACKWELL, AND CHARLES MOFFETT WITH HIS CRISP ARTICULATIONS AND UNORTHODOX ACCENTUATIONS. JOHN LEWIS' "CONCORDE" IS A BRILLIANT WORK THAT ILLUSTRATES ALL OF THE MODERN JAZZ QUARTET'S MOST APPEALING MUSICAL QUALITIES — RELAXED, INTROSPECTIVE, ADVANCED.... THE COMPOSITION EMPLOYS A BAROQUE CONTRAPUNTAL TECHNIQUE BY WHICH THREE INSTRUMENTS STATE THE MELODY IN DIFFERENT KEYS, SEQUENTIALLY. THE BASS STATES THE THEME FIRST, THEN PLAYS A COUNTER LINE TO THE PIANO'S STATEMENT.

F O O T S T E P S F O O T S T E P S F O O T S T E P S OF OUR FATHERS F A T H E R S F A T H E R S

UPON THE SAX ENTRANCE, THE BASS AND PIANO PLAY SEPARATE COUNTERPARTS, THE COMPOSITION CONCLUDING WITH THREE INTERDEPENDENT MELODIES PLAYED SIMULTANEOUSLY. CALDERAZZO'S SOLO IS QUITE IMPRESSIVE, STRUCTURED IN THE STYLE OF JOHN LEWIS OR TEDDY WILSON, WITH MATERIAL THAT LENDS ITSELF TO THE CLASSIC MJQ STYLE. REVIS, WHO DISPLAYS A FIRM ATTACK SYNONYMOUS TO PERCY HEATH, ARTICULATES VERY PRECISELY AND WITH A FAT TONE. FOR THE SAX SOLO THE ENSEMBLE BREAKS INTO A BIG BAND GROOVE, MARSALIS UTILIZING THE TIMBRE AND ATTACK OF TENOR GREATS BEN WEBSTER, LUCKY THOMPSON, AND "LOCKJAW" DAVIS; IDEAS TINGED WITH THE LINEAR CONSISTENCY OF COLEMAN HAWKINS, LESTER YOUNG OR DON BYAS. TAIN CHOPS WOOD EMPHATICALLY.

"FREEDOM SUITE" AND "A LOVE SUPREME" ARE TRADEMARK COMPOSITIONS BY THE TWO DOMINANT MODERN TENOR SAXOPHONISTS, SONNY ROLLINS AND JOHN COLTRANE. THESE WORKS CLEARLY REPRESENT THE STANDARDS BY WHICH MARSALIS AND ALL MODERN TENOR SAXOPHONISTS SHALL BE JUDGED AD INFINITUM.

INTERESTINGLY, MARSALIS HAS FIGURED OUT HOW TO SIMULTANEOUSLY MAINTAIN THOSE ELEMENTS IN ROLLINS, COLTRANE, AND HIS OWN PLAYING THAT GIVE EACH THE DISTINCT SOUND OF INDIVIDUALITY. IT'S AS THOUGH HE IS SPONTANEOUSLY SEPARATING THE FOLLOWING FACTORS INTO TWO DISTINCT COLUMNS:

1) MELODIC CONTENT, 2) NOTE DURATION, 3) RHYTHMIC INFLECTION, 4) HARMONIC STRUCTURE, AND 5) PERSONAL AFFECTS. WITH THAT INFORMATION ESTABLISHED, ALL TEN CATEGORIES (THE 5 OF HIS OWN PLUS 5 OF EITHER ROLLINS OR COLTRANE) ARE PUT INTO A RANDOMIZER AND THE ABSTRACT OF THE EQUATION PROVIDES THE RESULTANT SOLO.

UNDOUBTEDLY, THIS IS NOT THE CASE. BUT HOW CAN ONE EXPLAIN THE DEGREE TO WHICH "FREEDOM SUITE" SOUNDS SO MUCH LIKE AND UNLIKE SONNY ROLLINS AT THE SAME TIME; AS WELL, "A LOVE SUPREME" SOUNDS EQUALLY LIKE AND UNLIKE JOHN COLTRANE. ON THE ORIGINAL RECORDINGS, ROLLINS AND COLTRANE PLAY WITH A CONSISTENT LEVEL OF INTENSITY FROM THE BEGINNING TO THE END OF EACH MOVEMENT. MARSALIS'

SOLOS ARE MORE COMPARABLE TO A VISUAL ARTIST WHO STEPS AWAY FROM HIS WORK, EXAMINES THE CANVAS, AND THEN CONTINUES, PERHAPS CHOOSING A DIFFERENT DIRECTION THAN ORIGINALLY INTENDED.

THE RHYTHM SECTION DOES AN EXQUISITE JOB OF ACCOMPANYING THE SAX MAN ON BOTH OF THESE SELECTIONS. DRUMMER WATTS EXPLAINS, "WE'RE VERY SERIOUS ABOUT EVERYTHING WE PLAY, BUT THERE'S ADDED PRESSURE WITH THESE MUSICAL SUITES.

NOT ONLY DO WE HAVE TO LIVE UP TO THE GREAT PERFORMANCES, BUT ALSO, I PERSONALLY WANT MAX (ROACH), ELVIN (JONES) AND ALL OF THE OLDER DRUMMERS TO FEEL PROUD.

I WANT THEM TO KNOW THEIR STRUGGLE WASN'T IN VAIN." BASSIST REVIS, WHO HAS DEVELOPED GREATLY SINCE FIRST JOINING THE QUARTET IN 1998, COMBINES A STRONG RHYTHMIC PULSE WITH LOGICAL, HARMONICALLY ADVANCED LINES. CALDERAZZO, WHO HAS BEEN KNOWN FOR HIS IMPECCABLE DEXTERITY FOR A NUMBER OF YEARS, PLAYS WITH BOTH A SUBTLE, EASYGOING TOUCH AND AN EXPLOSIVE, FIERY DISPOSITION WHEN REQUIRED. IN ALL, "FOOTSTEPS OF OUR FATHERS"

IS A BRILLIANT EXAMPLE OF MUSICAL ARTISTRY ON ALL LEVELS. THE BRANFORD MARSALIS QUARTET UPS THE ANTE, BOTH INDIVIDUALLY AND COLLECTIVELY WITH OFFERINGS THAT RANGE FROM PROFOUND MELANCHOLY TO EXTREME ECSTASY. EACH PLAYER DISPLAYS AN IMMENSE UNDERSTANDING OF OUR GREAT JAZZ LEGACY, COUPLED WITH AN EXUBERANCE MORE COMMONLY ASSOCIATED WITH ADOLESCENCE. THIS CD AFFIRMS THE BELIEF THAT WE SHOULD ALL VIEW THE STRUGGLES, PASSIONS AND ACHIEVEMENTS OF OUR ANCESTORS WITH PRIDE AND JOY; TO STRIVE IN OUR OWN EXISTENCE TO LIVE UP TO THEIR HIGH STANDARDS AND GREAT EXPECTATIONS; TO UNDERSTAND, EMBRACE AND HONOR...

— DELFEAYO MARSALIS

MANAGEMENT:
WILKINS MANAGEMENT, INC.
323 BROADWAY CAMBRIDGE, MA.02139
TEL: 617 354 2736 FAX:617 354 2396
E-MAIL: INFO@WILKINSMANAGEMENT.COM
WWW.BRANFORDMARSALIS.COM
WWW.WILKINSMUSIC.COM

CONCORDE
WRITER: JOHN LEWIS
PUBLISHER: JATAP PUBLISHING CO. [BM]
C/O IRVING MILLS MUSIC

THIS ALBUM IS DEDICATED TO THE
MEMORY OF JOHN LEWIS,
MILT JACKSON, STEVE SALEM
AND DELFEAYO FERDINAND.

FOOTSTEPS OF OUR FATHERS
MARKS A PIVOTAL MOMENT IN MY
CAREER. IT IS INFINITELY APPROPRIATE
THAT THE FIRST ALBUM RELEASED ON
MARSA LIS MUSIC IS ONE THAT PAYS
TRIBUTE TO THE LEGENDARY
MUSICIANS WHO HAVE GONE BEFORE
AND TO WHOM I PERSONALLY OWE
A DEBT OF GREAT MAGNITUDE FOR
THEIR ENDURING CREATIVITY AND
COMMITMENT TO THE MUSIC. MANY
THANKS TO ROUNDER FOUNDERS
MARIAN, BILL AND KEN AS WELL AS
JOHN VIRANT, SCOTT BILLINGTON,
JOHN CAIN, PAUL FOLEY,
SHERI SANDS, TRACY WAKSLER,
JEFF WALKER, JON HOLCOMBE,
BRAD PAUL, BRAD SAN MARTIN,
JASON LINGLE, AMY BRUZDZINSKI,
NANCY GIVEN, AND THE ENTIRE STAFF
OF ROUNDER RECORDS FOR JOINING
ME IN THIS EXCITING ENDEAVOR.
WITH THE RELEASE OF THIS ALBUM,
WE'VE TAKEN THE FIRST STEPS
TOGETHER TOWARD FULFILLING THE
GOALS OF MARSA LIS MUSIC.

SPECIAL THANKS TO: NICOLE,
REESE, PEYTON, ELLIS & DOLORES,
WYNTON, DELF, ELLIS III,
MBOYA, JASON, ANN MARIE,
COLLEEN SLATTERY, SHERRY
MCADAMS, KATHEY MARSELLA,
WAYNE SHARP, BOB BLUMENTHAL,
AND ALL THE FOLKS AT WILKINS
MANAGEMENT, ANNIE OHAYON &
JASON FOX, ARNOLD LEVINE,
ELLIOT GROFFMAN, VICTOR MOORE,
CHRIS LAIDLAW, JANET MORTON,
TED, LAUREL, JACK, THE TWO ERICS
& MARILYN IN BOSTON, ROD,
BEN CASTLE, MOLLY MURPHY,
LEONARD FEATHER

ART DIRECTION & DESIGN:
ARNOLD LEVINE
PHOTOGRAPHY: JOSEF ASTOR
B&W PHOTOS: ARNOLD LEVINE
ART ASSOCIATE: NANCY GIVEN

FOURFATHERSFOOTSTEPSOFOURFA HERSFOOTSTEPSOFOURFATHERS FOOTSTEPSOFOURFATHERSFOOTSTEPSOFOURFATHERSFOOTSTEPSOFC