



Julius Hemphill and his mother, Edna Hemphill.
Photographer and date unknown.

JULIUS HEMPHILL
THE BOYÉ MULTI-NATIONAL CRUSADE FOR HARMONY

80825-2 [7 CDs]

DISC 1 [TT: 74:20]

THE BOYÉ MULTI-NATIONAL CRUSADE FOR HARMONY I

1. *Dear Friend** 17:37

2. *Zuli** 18:21

3. Julius Hemphill band introduction :44

4. *At Harmony** 12:31

Julius Hemphill Quartet

Julius Hemphill, alto and tenor saxophone; Olu Dara, trumpet;
Abdul Wadud, cello; Warren Smith, drums

5. *Air Rings*** 12:32

The Boyé Multi-National Crusade for Harmony

Julius Hemphill, soprano saxophone; Baikida Carroll, trumpet;
Jehri Riley, guitar; Philip Wilson, drums

6. *Dimples: The Fat Lady on Parade**** 12:34

Julius Hemphill Quintet

Julius Hemphill, soprano saxophone; John Carter, clarinet;
Baikida Carroll, trumpet; Roberto Miranda, bass; Alex Cline, drums

* Toulouse, France, December 6, 1980

** DC Space, Washington, DC, November 23, 1979

*** Century City Playhouse, Los Angeles, May 29, 1978

Air Rings, At Harmony, Dear Friend, Dimples: The Fat Lady on Parade,
Zuli © Subito Music Publishing

DISC 2 [TT: 60:51]**THE JULIUS HEMPHILL/ABDUL WADUD DUO**

1. *Syntax* 9:16
2. *Tightenin'* 10:02
3. *Slang* 10:05
4. *Unknown Title* 10:24
5. *Rhapsody* 10:42
6. *Downstairs* 10:23

Julius Hemphill, alto and soprano saxophone; Abdul Wadud, cello

Unknown recording location and date

Downstairs, Rhapsody, Slang, Syntax, Tightenin', Unknown Title © Subito Music Publishing

DISC 3 [TT: 73:47]**THE JANUS COMPANY**

Julius Hemphill, alto and soprano saxophone; Baikida Carroll, trumpet;
Alex Cline, drums and percussion

1. *Opener** 6:05
2. *#4** 10:28
3. *#3—Improvisation—#2*** 19:53

The Janus Company + Abdul Wadud

4. *Collective Improvisation**** 26:10
5. *Dogon A.D.**** 11:12

*Recorded at Studio 28, New York City, December 10, 1977

** Mapenzi, Berkeley, CA, 1977. Recorded by Baikida Carroll.

*** The Foxhole, Philadelphia, PA, 1977. Recorded by Baikida Carroll.

#2, #3, #4, *Dogon A.D., Opener* © Subito Music Publishing

Collective Improvisation © Julius Hemphill, Baikida Carroll, Alex Cline, Abdul Wadud

DISC 4 [TT: 63:32]**CHAMBER MUSIC**

1. *Parchment* (1988)* 7:02
Ursula Oppens, piano
- Mingus Gold* (1988)* 19:15
2. *Nostalgia in Times Square* 4:29
3. *Alice's Wonderland* 7:35
4. *Better Get Hit in Your Soul* 7:11
Daedalus String Quartet
5. *Unknown Title No. 1* (1981)** 27:13
6. *Unknown Title No. 2* (1981)** 10:03

John Purcell, oboe, tenor saxophone, bass clarinet; Marty Ehrlich, soprano and alto saxophone, clarinet and bass clarinet; Janet Grice, bassoon; Bruce Purse, trumpet; Ray Anderson, trombone and tuba; Julius Hemphill, conductor

* Isabella Stewart Gardner Museum, Boston, MA, August 2, 2007

** Soundscape, New York City, December 5, 1981

Mingus Gold, Parchment, Unknown Title No. 1, Unknown Title No. 2 © Subito Music Publishing

DISC 5 [TT: 75:01]**ROI BOYÉ SOLO AND TEXT**

1. *Trills** 5:03
(solo soprano saxophone)
- Unfiltered Dreams*** 41:09
The K. Curtis Lyle/Julius Hemphill Duo
Poetry by K. Curtis Lyle; Julius Hemphill, alto and soprano saxophone, flute
2. *Wade in the Water* 3:48
3. *Change My Clothes* 4:50

4. *Nobody Tells Me What to Do* 5:55
 5. *Rapture Is the Rupture We Are Looking for* 5:07
 6. *Compute the Dolphin* 5:01
 7. *In Periods of Trance* 2:31
 8. *Why I Left St. Louis Soliloquy* 8:30
 9. *Power Dancer* 5:27
 - Soweto 1976: A Suite in Five Voices**** 21:18
 10. Part I: *The Orator* (composed by Julius Hemphill) 3:41
 11. Part II: *What Are They Waiting for Me to Tell Them?* 2:48
 12. Part III: *The Hipster* 4:05
 13. Part IV: *The Preacher* 7:54
 14. Part V: *Carnival Barker* (composed by Julius Hemphill) 2:51
- Malinké Elliott, recitation; Julius Hemphill, soprano and alto saxophone, flute, and “Bells” recording
15. *Solo Soprano Saxophone with “Bells” recording+* 7:31

* Lenox Arts Center, Lenox, MA, September 1, 1981

** New Jazz at the Public Theater, 1982. Recorded by Kazunori Sugiyama.

*** Unknown recording location

+ Verona Jazz Festival, June 6, 1980

Trills, Solo Soprano Saxophone with “Bells” recording © Subito Music Publishing
Change My Clothes, Compute the Dolphin, In Periods of Trance, Nobody Tells Me What to Do, Power Dancer, Rapture Is the Rupture We Are Looking for, Wade in the Water, Why I left St. Louis Soliloquy © K. Curtis Lyle, Subito Music Publishing
Carnival Barker, The Orator © Subito Music Publishing
The Hipster, The Preacher, What Are They Waiting for Me to Tell Them? © Malinké Elliott, Subito Music Publishing

DISC 6 [TT: 65:07]

THE BOYÉ MULTI-NATIONAL CRUSADE FOR HARMONY II

1. *K.C. Line** 8:33
 2. *Testament #5** 8:30
- Julius Hemphill Trio
 Julius Hemphill, alto saxophone; Abdul Wadud, cello; Michael Carvin, drums
- Song Suite** 9:55
3. *At Harmony* :50
 4. *Sixty/Sixty* 1:22
 5. *Astrid* 2:07
 6. *Mailika* 3:08
 7. *Pull It* 1:41
 8. *Rites* :46
- Julius Hemphill, soprano and alto saxophone, flute; Jerome Harris, electric bass
9. *Pigskin**** 15:18
 10. *For Billie (for Billie Holiday)* *** 13:10
- Julius Hemphill Quartet
 Julius Hemphill, alto saxophone; Jack Wilkins, guitar; Jerome Harris, electric bass; Michael Carvin, drums
11. *One/Waltz/Time+* 9:39
- The JAH Band
 Julius Hemphill, alto saxophone; Nels Cline, guitar; Alan Jaffe, guitar; Steuart Liebig, electric bass; Alex Cline, drums
- * Manhattan Healing Arts Center, New York City, December 18, 1983. Recorded by Kazunori Sugiyama.
 ** Rehearsal recording, unknown date
 *** Lush Life Club, New York City, October 5, 1982. Recorded by Chip Stern.
 + Unknown location, on tour in Europe, 1986
- Astrid, At Harmony, For Billie (for Billie Holiday), K.C. Line, Mailika, One/Waltz/Time, Pigskin, Pull It, Rites, Sixty/Sixty, Testament #5* © Subito Music Publishing

DISC 7 [66:44]

LIVE AT JOYOUS LAKE

The Boyé Multi-National Crusade for Harmony
Julius Hemphill, alto saxophone; Baikida Carroll, trumpet; Dave Holland, bass;
Jack DeJohnette, drums and melodica

1. *Mirrors* 27:16
2. *Dung* 24:07
3. Julius Hemphill band introduction :46
4. *Would Boogie* 14:36

Joyous Lake, Woodstock, New York, December 19, 1979. Recorded by Baikida Carroll.

Dung, Mirrors, Would Boogie © Subito Music Publishing

JULIUS HEMPHILL: THE BOYÉ MULTI-NATIONAL CRUSADE FOR HARMONY

by Marty Ehrlich

I. INTRODUCTION

In response to the arguably self-righteous pronouncements made in the 1990s as to what jazz is and isn't, Julius Hemphill (1938–1995) spoke up as he had done throughout his career. “*Well, you often hear people nowadays talking about the tradition, tradition, tradition. But they have tunnel vision in this tradition. Because tradition in African-American music is wide as all outdoors.*”¹ This collection of music, this celebration of artistic collaborations that engaged Julius Hemphill throughout his life, adds much to what we know of his creativity in exploring the implications in that wide space. His work, done in what was not much more than

¹ From *BOMB*, No. 46 (Winter, 1994) pg. 46–49. Interview by Suzanne McElfresh.

twenty-five years, illuminated so many byways of that protean tradition, created in America against the direst of odds. Equally vital, Julius claimed, with great passion, his space to be expressive. He worked inward as much as he looked outward, in his artistic creativity and cultural engagements.

This box set contains musical compositions and performances that have come to light from the Julius Hemphill Archive at the Fales Library of New York University. These performances present thirty-five Hemphill compositions culled from close to 180 audio and visual documents of his work. Twenty-five of these works did not receive a commercial recording in his lifetime. Also represented in this box set are ensemble contexts Julius formed which did not receive substantial, or in some cases, any public documentation. These performances put Julius's improvisational work as a saxophonist and flutist to the fore, from solo to quintet contexts. (The one exception being Disc 4, where we hear pieces Julius wrote for others to interpret.) Equally important, these performances deepen our experience of Julius's long associations in artistic collaboration. These collaborations begin with his work from 1968 in the Black Artists Group (BAG) and with the broader community of artists in St. Louis, Missouri.

Julius introduces himself to the wider world with two recordings made in 1972 in St. Louis, *The Collected Poem for Blind Lemon Jefferson*, a collaboration with poet K. Curtis Lyle (joined at one point by dramatist Malinké Elliott), and *Dogon A.D.*, with trumpeter Baikida Carroll, cellist Abdul Wadud, and drummer Philip Wilson. Julius initially forms his production company, Mbari, to release these recordings and to distribute two films. The self-determination of artistic creation and production established by BAG and its cohorts continues forward.

Notably, the first recording Julius undertakes is his duo with poet K. Curtis Lyle. The implications of this are many. This recording is still to my ears the most potent conjoining of intoned poetry and improvisational music we have. On Disc 5, we hear the continuation of their collaborative work a decade later in New York City.

The recording *Dogon A.D.* grabs people to this day as a wholly unique artistic expression. Julius records four compositions—*Dogon A.D.*, *Rites, The Painter*, and *The Hard Blues*—with Hamiet Bluiett joining on baritone sax for the

last piece. Whether from the alchemy between these diverse compositions, the players' instrumental voices, or the still-new use of cello, this recording sounded like no other work of its time. In particular, Julius's alto saxophone solo on *Dogon A.D.*, carried forward by the rhythm section's hypnotic propulsion, introduced his improvisational voice to the world in a striking way. This music will reach a wider listening audience when Julius moves to New York City and gets *Dogon A.D.* released on Arista Freedom records. He records a second small-group session for Arista Freedom in 1974, with the provocative title *Coon Bid'Ness*. He includes *The Hard Blues* from the St. Louis session on the second side. (The CD format has since allowed the four works from the *Dogon A.D.* session to appear together, which was not possible with the time limitation of the LP.) If you are coming to Julius Hemphill's work for the first time with this box set, the above-referenced recordings are essential listening for the narrative extended here.

It is the further iterations of these small ensemble contexts that received the least commercial representation in his lifetime. Many of these never-before-released compositions are the next extensions of his musical vision started on *Dogon A.D.* He continues to look at this wide-open space from many angles. These pieces circulate throughout his cosmology, finding purpose in a theatrical presentation, or are reimaged for saxophone quartet or jazz orchestra. Many works acquire additions over time: new bass lines, startling new harmonic passages, or an additional chordal sequence for improvisation. There are new melodic lines as he adds a guitar where there was none, often sharpening a harmony that was only implied in the original version. The music in this box set goes a long way toward filling in the picture of the repertoire he developed for his trio, quartet, and quintet ensembles with a rhythm section, with colleagues old and new.

Over the years, many saxophonists have asked me "how" Julius came up with his approach on the horn, which sounds unlike any other. I hope this box set further illuminates his singular path. Ornette Coleman is his older cousin by eight years, and Julius is the next generation in the great creative lineage of Black Music from Fort Worth, Texas. What he shares with his cousin is a critical mind that looks to translate the visionary work of Charlie Parker into something usable for their own

voice. The rhythmic and melodic implications of Bird are never far away in Julius's improvisations. He also explores a wide-open world of tonal inflections, surely deep in the blues continuum, though Julius activates this retention or intention with what I think of as a "revealing vigor," as he enters into ongoing modalities of pitch and sound. Within both of these actions, I would add a third pillar of his playing, that of an expressive, often spare melodicism, running out the story line by line, all closely intertwined with his compositional work.

Julius did not date his scores, meticulous as they often could be. I think this omission points to how he sees this wide-open space of African-American culture. His are concentric circles, wheels within wheels as in Ezekiel's vision, not concerned for straight lines in a historical narrative. He wants and demands this space for his agency. The polarities of tradition versus experimentation and other dualities get us only so far in understanding his work. He gives us a koan for this, written on the cover of one of his composition notebooks. He fills in an open note head graphic with "*A Guide/To the/ Reckless Conservatism Of/Musical Notation/As Expressed /Via M.Boyé.*" (The line break slashes are Julius's.) In the humor of this wordplay, of opposites conjoined, Julius gives a clue to the combustion, the transcendence if you will, that he hopes for in his endeavors. In the quote below, he gives us his origin story of just that formulation.

"I grew up in the 'Hot End' of Fort Worth. The Hot End is where people came for entertainment, such as it was, and to drink and carry on. It was musically rich. I could hear Hank Williams coming out of the jukebox at Bunker's, the white bar. And Louis Jordan, Son House, and Earl Bostic from the box at Ethel's, the black bar across the street. Texas gets hot, you know. Winter is an afterthought. We had all the windows raised. So right across the street, these two jukeboxes were blaring. I had a great childhood. I mean, I was right down there with the action. It helped formulate some ideas, you know what I mean."²

² From the Smithsonian Oral History Project interview with Julius Hemphill. Done by Katea Stitt on March 6-7, 1994. Transcription in the Julius Hemphill Papers.

Julius is celebrated for his long creative work with the saxophone choir. I don't think any composer has embraced writing for saxophone/woodwind choir without rhythm section with the ambition, brilliance, and pure joy of Julius Hemphill. His exploration of this orchestration starts in 1976 with an evening-length composition for seven reeds titled *Water Music for Woodwinds*. He gets two performances in New York City of this work, which includes choreography by dancer Joanne Robinson-Hill, an ongoing artistic collaborator. In this same period, he records two solo projects, titled *Blue Boyé* and *Roi Boyé and the Gotham Minstrels*. On these two double LPs he overdubs his woodwinds to form his own choir.

He is joined in the *Water Music for Woodwinds* presentation by BAG colleagues Hamiet Bluiett and Oliver Lake, as well as tenor saxophonist David Murray from Los Angeles. These four artists continue on to form the seminal musical collective, the World Saxophone Quartet (WSQ). WSQ achieves great artistic and commercial success as a leading international representative of the New Jazz, performing compositions by the four members with an ever-growing ensemble virtuosity. In Julius's eleven-year tenure with WSQ, ending in 1988, WSQ records thirty Hemphill compositions, while performing numerous more. In 1987, Julius conceives an evening-length multi-disciplinary work titled *Long Tongues: A Saxophone Opera*, in which he returns to the sound of six saxophones. Julius composes specific instrumental contexts for each saxophone soloist. In 1989 he forms the Julius Hemphill Saxophone Sextet, his primary performing and recording ensemble for the remainder of his life. He composes music for the Sextet for *The Last Supper at Uncle Tom's Cabin: The Promised Land*, his award-winning collaboration with the Bill T. Jones/Arnie Zane Dance Company. The large body of recorded work by WSQ and by the Julius Hemphill Saxophone Sextet (along with his *Julius Hemphill Big Band* recording) are equally essential listening in this narrative.

“Somehow I discovered I could write this music and play the saxophone. All that stumbling around and stuff, I ended up

finally being able to play it a little bit. I ain't the greatest by any means, not even close—but I think I've got depth, a broadness of my musical sensibility, that a lot of soloists don't have, because they focus on that one thing, soloing. I want to develop the whole backdrop, the scenery. Once I found out that was possible, that I could collaborate with people, I came alive musically.”³

THE MUSIC

DISC 1: THE BOYÉ MULTI-NATIONAL CRUSADE FOR HARMONY I

This performance of *Dear Friend* is the only one existing in the audio archive. *Dear Friend* is one in a long line of affecting chorales Julius composes, in which we hear the subtlety of his harmonic expression, how rich his color palette is. The friend in question is not known, though what Julius has to say or ask, is deeply felt. The quartet with Warren Smith, Abdul Wadud, and Olu Dara state and extend this chorale in a richly empathetic performance, which includes our first duo between Julius and Abdul heard in this box set. A striking solo cello improvisation follows the duo.

This concert comes from one of two European tours Julius does in 1980 with his quartet. By this time, Julius has put together a collection of twenty or more compositions for his two horns and cello ensemble, with more being written on a regular basis. Julius buys manuscript notebooks to use as band books for each instrument, pasting in the parts. Baikida Carroll's “curation” of the trumpet book gives a complete document of the repertoire. Baikida is Julius's right-hand man, to whom Julius will turn as a co-composer for diverse projects. Baikida was unable to do these tours in 1980 because of his development of a theatrical work with poet Ntozake Shange, which kept him in New York City.

³ Ibid, note 2.

Baikida Carroll, Julius Hemphill, Abdul Wadud (partially hidden). Photographer and date unknown.



It seems that the first trip to Europe of this quartet began with the recording of *Flat-Out Jump Suite* for Black Saint Records. That recording consists primarily of collective improvisations. With the live concert tapes in the archive, we hear this group playing deep into Julius's compositional repertoire. With Olu Dara on trumpet, Julius has not lost a step. Olu's fierce intelligence and vivid imagination as a soloist raised the creative stakes for an array of saxophonists in the '70s. For one, his playing on Oliver Lake's Arista Freedom recording, *Heavy Spirits*, is a revelation.

Zuli is a 32-bar piece in 3/4 meter. Its lyrical melody is based on an original chord progression, as always with Julius. (Even with the 12-bar blues, Julius decides

to get rid of the last two measures in *K.C. Line*.) Julius is writing works for his new instrument, the tenor sax. He adds tenor to his woodwind quiver for several years, using it in small groups and in new pieces for WSQ. On *Zuli* we hear a great example of the propulsive swing created by Warren and Abdul on the recordings of this tour.

Here we come to *At Harmony*, the first in this collection of the puns and wordplay in song titles we find from this brilliant prose stylist composer. *At Harmony* is one of Julius's most performed pieces. He will make substantial additions to the work in the big band realization he presents in 1980 at the Public Theater, and records in 1988 for Elektra/Musician. In this small-group version, played at a hellacious tempo, Julius is giving his wrinkle on the velocity of Bird and Diz. He practiced this leaping theme at length. I always feel for Baikida and Olu, the two trumpet players who valiantly play this most saxophonic of formulations. Baikida composes his own up-tempo composition, *At Roi*, in comradely reciprocation on his 1982 recording, *Shadows and Reflections*, with Julius as a sideman.

We now move back a year to what may be Julius's first use of the "Multi-National Crusade for Harmony" moniker for a touring group. My assumption is that Abdul was not available for this U.S. tour, and Julius decides to use guitar, an instrument close to his Texas sensibilities, and one he will exploit at length moving forward. Jehri Riley, no longer with us, was a young player from St. Louis, here thrown into deep water with Philip Wilson, Baikida and Julius, seasoned explorers from the Black Artists Group. Over a couple of recorded evenings, you hear the ensemble come more and more together. *Air Rings* is a creation of light-hearted fantasy, one of many Julius will write for his small group. The title appears to come from a discovery found in the archive. There is a detailed astrological chart on the back of the original score. Baikida Carroll's trumpet solo is his fast flight to the stars.

This stop on the *Boyé Crusade* may be one of the last examples of Julius and Baikida's deep connection with drummer Philip Wilson. A trailblazer of the New Jazz scene in Chicago, St. Louis, and New York, he is not recorded at length. (I first heard him live in St. Louis, anchoring the Paul Butterfield Blues Band, with Dave Sanborn on alto.) The Julius Hemphill archive helps to widen the picture of the artistry of this great drummer.

The final recording on Disc 1, *Dimples: The Fat Lady on Parade*, is the one recording we have of what I have named *The Circus Suite*. In his composition notebook, Julius lists seven titles on a page: *Bimbo: The Elephant, Dung, After the Crowd, Dimples: The Fat Lady on Parade, Aereo Bat, Midway, Freaks Inc.* We are at a traveling circus on the edge of town, and it is not entirely family entertainment. Julius will finish three of the seven works, though others are sketched out. *Dung*, heard later on in this collection, is the work that stays in his small-group repertoire.

We hear Baikida and Julius in tandem with three of the creative lights of the New Jazz scene in Los Angeles: drummer Alex Cline, bassist Roberto Miranda, and the great musical innovator John Carter on clarinet. John Carter was born in 1929 in Fort Worth, attending I.M. Terrell High School with Ornette Coleman and Charles Moffett. John's first teaching job after college is back in Fort Worth, where he is Julius's junior high school band director!

With *Dimples*, we hear the first performance of a work comically descriptive yet tinged with pathos. Alex Cline remembers Julius giving specific instructions on how a snare drum is played in just such a procession. Julius further points the way with his soprano playing, giving broad license to his fellow artists in this musical depiction.

Julius's respect for John Carter was deep, and he often talked about him with me. Julius follows John in attending Lincoln University, the prestigious Black land-grant college in Lincoln, Missouri. This performance may be the first time John is playing in Julius's ensemble. (We have a photo of a subsequent performance together in Washington, D.C.) Poignantly, their lives, a generation apart, end up being about the same span of years. Both are posthumously elected to the *Down Beat* Hall of Fame. I think about the paths life takes, which we can't know at the time.

DISC 2: THE JULIUS HEMPHILL/ABDUL WADUD DUO

This recording of the Julius Hemphill/Abdul Wadud duo is a Rosetta Stone find of the archive. It is from a cassette with just the name of the players, no other information. The archive has cello parts for five of the six compositions, a number of which have Abdul's cello fingerings, and thus we have the titles for these works.

The group of compositions on this recording are representative of the range of works Julius composed in the early to late '70s. Chromatic, open-ended melodic lines are placed in contrasting juxtapositions. The music has a sense of abstraction, while individual gestures evoke melodies known and felt. All of this sets up a charged emotional space for the improvisations to unfold. And with *Downstairs*, we hear another in a series of in-the-pocket groove tunes for Julius to testify on.

Julius and Abdul often performed as a duo. The released recordings of their work are live performances, open and airy, without extensive composition. This recording, whether done in a studio or a living room, is something else. These compositions are written expressly for cello and for Abdul's seemingly limitless artistry. The cello parts present a range of notational gambits, with Julius pushing the envelope of his ideas. The performances are spot-on, and we hear the time put into rehearsing these pieces. Julius says of Abdul in an interview, "*We're so close musically, I feel like I have total freedom. I feel like I could play anything, and he would respond. He knows he could do the same. I know for a fact that Abdul and I could count off a tempo and play for hours.*"⁴ These compositions do not appear anywhere else in the archive or on a commercial recording. They are specifically for this most vital of musical collaborations.

DISC 3: THE JANUS COMPANY

In the winter of 1976/77 I go down to New York from Boston to hear Julius in concert with trumpeter Lester Bowie and Sun Percussionist Famoudou Don Moyé. The concert is presented by composer Arthur Custer, whom Julius had befriended in St. Louis, and is held in a small theater at the old Brooklyn Academy of Music. I connect up with saxophonist Tim Berne, walking over from his nearby loft/residence, a former second floor office space in downtown Brooklyn, where Julius often rehearsed. Tim and I are about the only audience. We both remember the vividness of the music that day, in turn both spacious and edgy. I believe that what we heard were the first performances of the compositions numbered 1 to 4 for this instrumentation, composed in his notebook as a totality, one piece beginning on the line where the previous ends.

⁴ Liner notes to *Julius Hemphill and Abdul Wadud: Oakland Duets* on Music and Arts, 1993. Interview notes done by Gary Parker Chapin.

being

that celebrates

Our preoccupation with the Janus imagery—Janus was the ancient Roman god of entrances, gates, beginnings etc—stems from the fact of each member of the trio celebrating a birthday during the month of January. Coincidentally, the aura of the deity extends into the consideration of beginnings; and that consideration, being in the foreground of our thinking with regard to the implementation of a conceptually fresh approach to the trio format, blends effectively into the manifestation of the music we submit in this album. On our personal assumptions of spirituality, we have sought to explore the possibilities of a redistribution of usual rhythmic functions so that the role of rhythm is more diffuse, more shared among the performers. Structural elements aside, we have attempted to embrace an understanding of melody as the sum of musical utterance. On a human scale, it would seem reasonable to us to accept the idea that sound is understood as melody in a final sense. Texture, silence, the ebb/flow of tension, meter, pitch control, etc: the complete ~~frange~~ range of all the components finally comes to rest in some kind of melodic realization. But no matter. The overriding consideration is communication via the sounds one encounters upon this disc. If we are able to make the contours of our feelings, -ideas felt, then we think that we're in an upward, or positive arc; and everything is ok.....for now.

On ~~the~~ behalf of the Janus company, thank you.

Julius Hemphill

(and) ?

Lee;

*My spelling is unsound.
Please check for too-too's
Rai*

Julius continues this trio under the name The Janus Company, joined by Baikida on trumpet and twenty-one-year-old Alex Cline on drums. We hear this ensemble in both a studio recording and live performance. Disc 3 contains three of the four sax/trumpet/percussion compositions in Hemphill's notebook. (A live recording of #1 is yet to be found.) The scores contain notation for bell, alarm bell, triangle, and cymbal, though, in the main, the percussion part is left open for the performer. (#4 asks for a marching band snare drum figure, as we hear from Cline on this recording.) We also hear *Opener*, by all accounts composed while waiting outside with the band for the ride to the recording session. *Opener* is just that, something fleet and to the point to blow on, in contrast to the more extended works. These compositions contain something vital to Julius's musical vision. Sounds hang in the air, rich harmonic turns between the two horns wind in unpredictable ways, all engendering a collectively realized sound world.

The recording from December 10, 1977 is co-produced by Lee Kaplan, who presented a great array of New Jazz artists in Los Angeles from 1976 to 1981 at the Century City Playhouse. (*The Circus Suite* concert of Disc 1 is part of that series as well.) Julius writes liner notes, and later, back on the West Coast with the trio, chooses a set of ornate gates in Los Angeles as symbols of the Janus myth for the album photo. This is the first release of music from that session. We print here Julius's wonderful liner notes, yet another example of his unique prose style. He posits a musical theory: "*On a human scale, it would seem reasonable to us to accept the idea that sound is understood as melody in a final sense.*"⁵ Surely reasonable, and an idea exhaustively examined in practice throughout his work.

The performances from the Foxhole, a performance space on the campus of the University of Pennsylvania, need some explanation. Julius, Baikida, and Alex are joined by cellist Abdul Wadud for one night of a two-night stint, some weeks before the recording session, and Baikida captures it on tape. (Or Alex joins these three principals from the *Dogon A.D.* recording session.) I love this performance at the Foxhole for its creativity and high spirits, and for how it

⁵ Liner notes by Julius Hemphill for the Janus Company recording, December 10, 1977. Copy in the Julius Hemphill Papers.

shows the artistic rapport these composer/improvisers enact in making a sonic symphony, full of give and take. The music of this performance is composed in the moment. At one point, whether planned or not, Abdul and Alex segue into the ostinato of *Dogon A.D.* Julius enters with a quote from his original solo. Julius loved the variety and intensity Alex created within the 11/16 drum pattern. We hear Baikida and Julius stretch out on the vamp, coming together on a concluding riff like the original recording.

There was so much great music from the two sets of that evening, all well recorded by Baikida, who is responsible for all the in-concert documentation of The Janus Company. Here is a good place to add Julius's words written in January 1978 as notes for Baikida's solo trumpet recording, *The Spoken Word*. His comments reflect back on the music we hear on Disc 3 and bring us into the shared goals of these two artists.

"First off, I would like to make mention of the fact that this time/period is an exceedingly poignant one for me in regard to Baikida Carroll. We have just concluded an especially successful series of performances in the "artistic sense," and the impressions of the music remain almost tangible in my consciousness. . . I have had the rare good fortune to witness the fruition of a creative promise during the formative days of the Black Artists Group in St. Louis, Missouri, 1968. At that time, the gifts (the promises) were evident: but promises are not in the least inevitable. The realization and eventual impact of creative endeavor require consistency, dedication, and inspiration. I consider the opportunity to bear witness to the eloquent beauty of Baikida's music a distinct honor. . . Baikida Carroll is polarized, poised, at a matchless point between lyricism and fire. I hope he remains so."⁶

⁶ Liner notes by Julius Hemphill for *The Spoken Word*, by Baikida Carroll. Hat Hut Records, 1979.

DISC 4: CHAMBER MUSIC

In Julius's last decade, he received commissioned opportunities to compose for musical interpreters from the classical music/new music world. Julius will write two string quartet works: *One Atmosphere*, a piano quintet for Ursula Oppens and the Arditti String Quartet, later recorded by Ursula with the Pacifica Quartet, and *Mingus Gold*, commissioned by the Kronos Quartet in 1988. Disc 4 presents the first release of *Mingus Gold*, performed live by the wonderful Daedalus Quartet, from a 2007 "Julius Hemphill Composer Portrait" concert at the Gardner Museum in Boston.

Mingus Gold joins a series of re-imaginings of iconic compositions Julius undertakes with WSQ, all in this same time period of 1986 to 1989. His arrangements of *Take the A Train*, *Lush Life*, *What's Goin' On*, and *Messin' with the Kid*, capture the essence of those works with fresh ears, containing new harmonic shadings and melodic inventions, always Roi's immediately identifiable voice, rich with stylistic integrity. For *Mingus Gold*, Julius undertakes a certain type of musical translation: He composes a cello part that often sounds like Mingus himself improvising. On *Alice's Wonderland*, we hear Julius add striking harmonic variety and contrast much as he does with *Lush Life*. We also hear an orchestrational approach that he will extend further in the big band context with *Leora*, another deeply personal musical portrait. I hope the imaginative settings of these three classic Mingus works find a place in more string quartet repertoires.

We have included a performance of the solo piano composition *Parchment*, which Julius wrote for his beloved partner in his last decade, the esteemed pianist Ursula Oppens. Ursula and Julius meet on a New York Arts Council tour in 1983, she performing solo piano works, Julius playing with WSQ. In a note on the original score, Julius writes: "Dear Ursula . . . It began to Rag/Rain." *Parchment* is, by Julius's description, his first outing for solo piano, and he speaks to wanting to write more. Ursula records this work in 1989 and revisits it here with great passion.



Julius Hemphill with Marty Ehrlich; Carl Grubbs and Kenny Berger in rear: *Long Tongues* rehearsal, Apollo Theatre, New York City, December 6, 1990.
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had performed with us for the opening number, *Children's Song*, and remained sitting on stage, doing some cueing, but as always when hearing his music, having a bemused and enthused smile on his face, dancing along in his chair.

This disc of music Julius writes for interpreters other than himself has two untitled works with unknown (and unremembered) titles. Julius's conception of a mixed wind and brass quintet is yet another extension of his "horn choir" approach. Whenever he had woodwind doublers, he welcomed the instrumental possibilities, and he uses John Purcell and me on a range of our horns, including John on oboe. Bassoonist Janet Grice graces many ensembles of the New Jazz throughout her career. Janet and I first played together with Julius in 1978 in a concert given at the Creative Music Studio in Woodstock, joined by Baikida for another mixed reed and brass context. Trumpeter Bruce Purse is part of a next wave of St. Louis artists coming to New York City, known for his collaborative work with Arthur Blythe and others. Trombonist/tubist Ray Anderson is, as always, on fire. The writing is multi-faceted, engaging approaches "from reflection to vigor to reflection," as Julius liked to say. Julius

DISC 5: ROI BOYÉ SOLO AND TEXT

The visionaries Coleman Hawkins, Sonny Rollins, and Eric Dolphy had pointed the way in single recordings of solo saxophone pieces. The musicians of the AACM and BAG took this to heart and ran with it. Pianists and guitarists have always played solo; it was part of how they made a living, among other motivations. The liberation of instrumental roles in the '60s and '70s onward, where all instrumental combinations are viable within the Afrological methodology of improvisation, opened up many new worlds for these artists, spiritually, politically, and aesthetically. And, like the pianists and guitarists, you could do a solo tour, one more arrow in your quiver for survival.

Julius had his own strategy. As referenced before, he brings on his "Gotham Minstrels" in an array of roles, overdubbing his woodwinds to create long-form works of notated and improvised material. He also performs with these recordings in concert, adding a meta-layer to the existing work. He goes yet deeper into his DIY mode. While visiting Malinké Elliott in Eugene, Oregon, in this same fertile time of the mid-1970s, Malinké and he get access to Zinneger Brothers Salvage, full of discarded saws and picks from the lumber industry in Oregon, some as tall as Julius himself. Having the salvage yard for an evening, they hang these metal objects from rafters in an outdoor shed, choosing among the bounty for the most resonant objects. Julius has already made mallets from tree branches and rubber tire. Their friend Greg Daugherty has a good tape machine and mikes, and sometime around midnight, they make an hour-long recording titled *Bells*. (The discovery of the original tape was another major find in the archive.)

We hear Julius improvise with and within this sound environment at the Verona Jazz Festival in 1980. We also hear *Bells* used for the work *Soueto 1976: A Suite in Five Voices*. *Bells* is used numerous times by Julius as an environmental part of his theatrical works.

The opening performance on Disc 5 is *Trills*, a composed work in the main. This is not a public performance, but a recording made during a rehearsal of a theater piece Julius was working on with K. Curtis Lyle and Joanne Robinson-Hill at the Lenox Arts Center in Lenox, Massachusetts. *Trills* is written on a manuscript page

with two other solo works, those for flute. Here, in an old schoolhouse room, we hear Julius explore this theme, collaging the composed material for his expressive purposes. We hear these very fast tremolos, the rapid oscillation between two pitches, played in the low register of his soprano sax, create a beautiful harmonic fabric. These textural sections are offset by his heartfelt melodic invention, pointing us as always to a wider tonal world.

Poet K. Curtis Lyle was an early member of the Watts Writers Workshop in Los Angeles, who connects with Julius when he becomes Poet-in-Residence at Washington University in St. Louis in the late 1960s. We witness their close artistic bond in *Unfiltered Dreams*, a concert dedicated to the recently deceased St. Louis poet Arthur Brown, a beloved colleague of Curtis's.

The archive has a series of rehearsal tapes where we hear Julius and Curtis try the same poem with a range of feels, slower or faster, calmer or more assertive, a musical underpinning or a quick back-and-forth of interaction. On the opening piece of this concert, *Wade in the Water*, we hear Julius return repeatedly to a series of cascading phrases. We have a cassette marked "Practice" on which Julius works with this theme through dozens of repetitions. On this evening we hear Julius utilize it in interaction with Curtis. We hear the range of expressive strategies these artists employ in melding text and improvisation for each ensuing work on this concert. On *In Periods of Trance*, we hear Julius and Curtis switch roles, with Julius as the reciter of the poem as Curtis sustains a sung ostinato.

Julius was a "Blues Surrealist," according to Curtis, which is surely an apt enough description for his own strikingly imagistic and multi-referential poetry. Curtis tells me, "*Julius and I had long literary conversations. Ellison, Baldwin, the Harlem Renaissance. He was the first musician I talked with in this way. He in turn taught me how to use rhythm and cadence to make room for interaction. He taught me to read these poems from a musical point of view, to open up the space.*"⁷

Soweto 1976: A Suite in Five Voices presents another of Julius's long-time collaborations, that with dramatist and actor Malinké Elliott, who was director of the

⁷ Conversation by the author with K. Curtis Lyle, September 2020.

Black Artists Group's theater program. Julius presents the idea to Malinké of using the funeral oration in Ralph Ellison's novel *Invisible Man* as a source text and as a guiding metaphor for what becomes an ongoing series of multi-media works. In a telling story recounted in my annotated archive notes, Julius explains to Mr. Ellison upon meeting him in the ensuing years that *Invisible Man* was respected like the Bible where he grew up. The performance you hear on Disc 5 comes from a series of multi-track tapes that never got mixed, with Malinké's voice, Julius's horn, and *Bells* all at play. This work came to be called *Soweto* in performance, as the context of Tod Clifton's death in *Invisible Man* is transposed to the horror of the massacre of school children during the Soweto Youth Uprising in South Africa on June 16, 1976.

Julius notates two pieces for this work. He transcribes Malinké's textural improvisations and then composes music using one musical pitch to one spoken syllable. *Orator* is almost singable but filled with pathos. *Carnival Barker* is disjunct, alienating, disruptive, as the contemplation of evil must be. Julius later orchestrates both these works with trumpet and cello for a 1980 performance of *Ralph Ellison's Long Tongue*, in which his quartet with Carroll, Wadud, and Warren Smith plays a central role. Here, we have the genesis of that work. I have connected these five dramatic voices, inhabited through impassioned improvisation, into a continuous piece. *Soweto 1976: A Suite in Five Voices* is the first publicly released recording of the long collaboration between Malinké Elliott and Julius Hemphill.

DISC 6: THE BOYÉ MULTI NATIONAL CRUSADE FOR HARMONY II

I am going to move much quicker in my notes for these last two CDs. You hear Julius and his colleagues perform a bounty of Hemphillian creations. Disc 6 starts with a trio context, in which we hear Michael Carvin, another of the galvanizing drummers Julius performs with throughout his life, in tandem with Abdul Wadud. They dig into his beloved *K.C. Line*, his lifelong tribute to all things Ornithological. Julius solos on this ten-bar blues form where he gets rid of the last two measures, what is called "the turnaround." Perhaps like the 11/16 meter of *Dogon A.D.*, it is something to wake us up a bit, throw us off hardened expectations.

Julius performs *Testament #5* throughout his small-group outings. On almost all archival recordings, the group improvisation precedes the theme's statement, ending the piece. Here, Julius chooses to start with the theme, a composed solo cello line soon joined by the alto. The improvisation that follows is as the title of the work implies, a space to reflect and give testimony. This trio version is one of the most affecting realizations in the archive.

Song Suite is something I assembled. Julius records a rehearsal in his and Ursula's apartment with an unnamed electric bass player. Thanks to a few short vocal agreements from said bassist, we realized, Jerome Harris and I, that it was him! (Verifying what the artistry had pointed to as well.) In this rehearsal tape, we hear two pieces that exist nowhere else in the recorded archive, *Astrid* and *Pull It*, and we hear *Mailika* as Julius conceived it for small-group contexts. (Nels Cline donated guitar parts for these pieces to the archive, used for performance with the JAH band). Julius sounds wonderful, relaxed in his apartment, singing these great melodies. The bass parts are often in rhythmic counterpoint to the theme, and Jerome does a bang-up job.

A quartet performance at the Lush Life jazz club in New York City brings Jerome together with Michael Carvin and guitarist Jack Wilkins. Julius loved how Jack voiced his harmonies and how he supported him in performance. Jack's horn-like solo voice mirrors Julius directly. The evening was recorded from the audience by writer and close friend Chip Stern. Julius creates a flow of melodically incisive statements on two of his AABA song-form works, supported by the buoyancy of this rhythm section. *Pigskin*, titled in tribute to Roi's much-followed college and pro football, combines a back-beat pedal point with a Parker-esque chord sequence. *For Billie (for Billie Holiday)* is one of his beloved musical portraits, which he often performs, and he records a classic version on the *Julius Hemphill Big Band* release.

Alex Cline calls the three tours of the JAH band "the music that got away." Julius's two-guitar band is a critical part of his small-group journey, featuring guitarist Nels Cline, with Bill Frisell or Alan Jaffe along for different tours, and electric bassist Steuart Liebzig, with Alex on drums. The one commercial recording of the group, *Georgia Blue*, made while still a quintet with the late Jumma Santos on percussion, is their very first performance! There are some other concert tapes in the

archive, all with sonic problems. Here at least we get a wonderful work, *One/Waltz/Time*, a composition we also know from a celebratory version for WSQ. Alan Jaffe contributes a dynamic guitar solo on the song.

DISC 7: LIVE AT JOYOUS LAKE

As you can see from the poster on the CD cover, Julius has brought his “Crusade for Harmony” to Woodstock, New York. Both Baikida and he were living there at the time, and he asks Dave Holland and Jack DeJohnette, Woodstock neighbors, to join the barnstorming. Baikida captures this amazing night of music on his cassette machine. The choice of what to present from this evening, this meeting of Baikida and Julius with two of the music’s greatest artists, was not easy. It is an *on* night, played to a loyal audience of friends during a winter storm. The works presented here round out this seven-disc tribute in the most dynamic fashion.

Mirrors is one of Julius’s oldest pieces. I heard it in 1973, my first time seeing him perform, in a concert with Abdul Wadud and drummer Charles Payne at Washington University. Like music later written for The Janus Company, *Mirrors* “opens the air,” to paraphrase one of Julius’s own composition titles. Here at Joyous Lake, we hear an inspired realization from this quartet, kinetic and collective, building to a dynamic drum solo. *Dung* is mentioned earlier as the one work from *Circus Suite* that Julius keeps in the repertoire. (Julius announces it in one concert recording as a work “indelicately titled.”) *Dung* is an open-form mid-tempo theme, on which we hear horn stories told over the great propulsion that Jack and Dave create. Dave is in passionate voice in his bass solo, and Julius and Baikida trade loose figures to bring the work to a conclusion. Finally, we have the only example of *Would Boogie* in the archive. Very low on the tape, you hear Julius prompt Jack to start a backbeat. Julius and Baikida then overlay these composed figures, written in a whole range of meters and groupings, over the bass-and-drum feel. We hear yet again the great phrasing between Baikida and Julius. In the collective improvisation that transpires, Jack adds his creative voice on melodica, beautifully integrated into the texture, as he would in his ensembles over the years. *Would Boogie* indeed!

CONCLUSION

I stand by one statement about Julius. He would never tell you what his music meant. He avoided any sense of self-aggrandizement. In his artistic statement from *Blue Boyé* (June 1977), he posits that “*Since it is my understanding of the matter that instrumental music is not readily capable of delivering specific imagery and messages under our cloak of anonymity, it appears that one must be content to resort to titles and style to convey what might be termed “probable intent.”*”⁸ Serious as this is, I hear in its conclusion, many years later, the comic tinge he welcomed. He follows this assertion with another that aims to draw us back into the situation at hand, perhaps to not to let us off too easy. “*I think that music, as we know it, is autobiographical.*”⁹

This leads us to “The Boyé Multi-National Crusade for Harmony.” (“*Have mercy,*” I hear him say.) His crusade is surely *for* harmony (*At Harmony?*), but we hear how this harmony in its sonic representation is neither proscribed nor prescribed. As to his nom-de-plume, Roi Boyé (or sometimes M’ Boyé), there is no one explanation. Malinké Elliott traces Roi Boyé back to the names taken in the minstrel show tradition by Black actors whose coded subversions of racist constraints inspired his and Malinké’s endeavors. “Julius wanted to turn the minstrel into a *truth-teller,*” is how Malinké explains it. Their extensive work together, in which many of the musical works heard in this box set found a role, took seriously the Ralph Ellison admonition, “Change the Joke and Slip the Yoke!” In a film now in the archive, we see Julius in the role of coffin salesman “Mr. Flamboyé” succeed in getting “Whipporwill Johnson,” played by Malinké, to buy the most expensive coffin in the showroom through a relentless and thorough appeal to his vanity, all played for high comedy. The scenario moves to a Black Theater of the Absurd, with Malinké, now a living ghost, unable to get in said coffin because he is behind on the payments, and he cannot afford to die! (Or not so absurd, just an enactment of our race-based economic brutalities). This drama is set to slow, abstract music on sax and clarinet played by Julius and J.D. Parran.

⁸ Liner notes by Julius Hemphill for *Blue Boyé* on Mbari Records, 1977. Reissued by Screwgun Records, 1998.

⁹ *Ibid.*

K. Curtis Lyle speaks further to a source for the name Roi Boyé in his and Julius's shared fascination with the theatrical sport of wrestling, and the various names those performers took on. (I remember Julius at one point calling himself "The Waco Cowboy," another Texas claim.) The film they conceive together, *Sweet Willie Rollbar's Orientation*, whose title character name is taken from the *George of the Jungle* cartoon, presents scenarios of defiance and of tragedy. It is a world enacted in the film as burial rites, a funeral procession with silent musicians slowly winding through a decimated urban landscape, and later a staggered walk of the struggling to survive into a grassy field full of Dogon sculptures. A praise name, or a name of high absurdity, Roi Boyé, if you will, may help you enter this desired world of spirit. (Recall his words on the cover of his compositional notebook: "Via" M. Boyé) In a related theatrical work, Roi says to the audience, "*Help me make the right noise to get everybody attuned to where they should be. We are going to call up some of the folks we used to see that we don't anymore. It's another season, another day.*"¹⁰

"*The Bible, the Blues, the Subway, the Academy, general conversation, ideas from every source of many descriptions, we try to translate into music, dialog, movement, film, and incorporate these inspirations into our stage presentations.*"¹¹ Julius recites this as a voice-over in a video for a grant application, while Malinké reads the passage of the Sixth Seal from the Book of Revelations: "*And who shall stand?*" Julius asks the same question in reply, then plays solo alto improvisations, vocalized and stark. Julius will soon compose lyrics and music for a song titled "It's a Mystery," written to be sung by the great Fontella Bass: "*You know it's so hard, to watch the people pass away. I mean it's hurting to live with this pain and dismay which I share.*"

And what of *Dogon A.D.* and this "Adaptive Dance"? Painter Oliver Jackson gave Julius a copy of *Conversations with Ogotemmêli: An Introduction to Dogon Religious Ideas* by M. Griaule, first published in 1948. Jackson tells how Julius related to the idea of "functional spirituality," where music released a genuine manifested power, that the rain did come after a long drought from the Dogon's

¹⁰ *Coontown Bicentennial Memorial Service* theatrical presentation, St. Louis, MO, May 1975.

¹¹ Spoken words by Julius Hemphill in a video from the John Millaire Collection in the Julius Hemphill Papers. Date of video in the 1970s.

musical ritual. In an echo of the earlier quoted interview about his childhood, and from a different slant, Julius said in conversation, "*You may not agree with all the ideology or philosophy, but you can't escape the power found in these churches and these honky-tonks.*"¹²

In one manuscript notebook, we find a long work titled *Shadows/Echoes*, followed directly by the scores titled *Original Dogon A.D.* and *Original Rites*. In the archive, we have the film of what is surely the first manifestation of *Dogon A.D.* With the digitization of this tape close to fifty years after the fact, we can experience Julius's placing of this music within the African Continuum. We see a tableau full of Dogon sculpture, masks, and tapestry, in which two dancers from the Katherine Dunham Company enact a free-form ritual dance. Julius, Baikida, Philip, and pianist John Hicks, here playing vibraphone, each in African ceremonial wear, play the *Shadows/Echoes* music. In the middle of this work, Senegalese master drummers Mor Thiam and Zak Diouf enter, singing a theme that Julius has composed in call and response with the musicians. *Shadows/Echoes* segues into *Dogon A.D.* and then into *Rites*. No words are spoken. Julius has set this artistic rite of dance, song, costume, and visual art to music that looks far into the new world, a net cast out into the future, one which will engage his creative endeavors for years to come.

This box set of music and all the archive has brought to light, his catalog of recordings throughout his life, his many compositions, the films and musical scores for numerous theatrical and multi-disciplinary works, ever broader in their ambition, his building and sustaining of musical entities, from BAG to WSQ to his Saxophone Sextet, his many collaborative relationships, all this creative engagement and productivity which continued until his body gave out from a range of disorders, is an amazing legacy. His is an ambitious, generous endeavor.

One of Julius's tongue-in-cheek quotes is "*I like making things: Noise is one them.*"¹³ Let's give Julius the last words, which echo the quote given at the beginning of this essay. At the point of the Smithsonian interview in 1994, he had

¹² Julius Hemphill in conversation with Malinké Elliott.

¹³ Possibly from a newsletter sent out by New Music Distribution in the 1970s, though this has not been confirmed.

had to put his instruments to the side, and the words, even in transcription, take on the power heard from his “wake the dead” sound on the saxophone.

“So the great names, Johnny Coltrane and stuff like that? Most all of them were extraordinary blues players. This music is blues-driven. In terms of what has gone on before. Now where it goes from here—where it is going from here—may not be the same thing, ‘cause it has to change, or it’ll die in my opinion. You know what I mean? The traditions keep on turning over! People keep looking rearward for the tradition. The tradition in this music is forward! Forward! Not what you did last week, but this week! You see what I’m saying? Now . . . that’s a hard road.”¹⁴

About Itself/Affairs of the Heart/Another Feeling/At Dr King’s Table/Banana Whistle/Bayou Sketches/Blessed Quietness/Blues Country/C.M.E./Cool Red/Dirty Row/Fertility/Fixed Signs/Flat-Out Jump Suite/Funny Paper/Glide/Hazel’s Light/Homeboy Tootin’ at the Dog Star/Little Samba/Long Rhythm/Loopology/Mask Dance/The Moat and the Bridge/My First Winter/New Orleans Kidd/New Prayers/OK Rubberband/Open Air (for Tommy)/Pensive/Plain Song/Pulsating Shadows/Reflections/Revue/Rivers of Fire/Savannah Suite/Shadows-Echoes/Sir Preacher/Skin /Soft Lines/Sounds in the Fog/Steppin’/The Children’s Song/Twilight/Very So/ Void/What I Know Now.

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¹⁴ Ibid, note 2.



Julius Hemphill, Long Tongues rehearsal,
Apollo Theater, NY, December 6, 1990.
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—Marty Ehrlich

Please visit the wonderful website for the Hemphill papers, at https://wp.nyu.edu/library-hemphill_papers/. You will find a link for contacting the NYU Special Collections for an appointment to see and hear the archive. Marty Ehrlich's full annotated documents are available at <https://bit.ly/Hemphill-Ehrlich>, and in a print version from Subito Music Corporation.

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