

Creative Improvisors Orchestra □ – The Sky Cries The Blues (1982)

Written by bluesever

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1. *Black Fire in Mother-land My Soul* 05:09 2. *Return to my Native Land II* 14:38 3. *The Interstices of a Dream (for Henry Miller)* 10:44 4. *Picric Wobble* 07:41 Wadada Leo Smith - p,flh George Alford - tp,flh Genghis Nor - tp,flh Bill Lowe - tb,tu Oliver Lake - ss,as,fl Marty Ehrlich - as,cl,bcl,fl Phil Buettner - bs,cl,bcl,fl Cliff White - ts,bs,fl Bobby Naughton - vib Robert de Sesa - vib,perc Allan Jaffe - g (only tr.3) Wes Brown - b Mario Pavone - b Joe Fonda - b Gerry Hemingway - dr Yohura Ralph Williams - perc Harryson Buster - perc,voc

Lauded as “one of the most vital musicians on the planet” by Coda, Wadada Leo Smith is one of the most visionary, boldly original and artistically important figures in contemporary American jazz and free music, and one of the greatest trumpet players of all time. As a composer, improviser, performer, music theorist/writer and educator, Smith has devoted a lifetime to navigating the emotional heart, spiritual soul, social significance and physical structure of jazz – both free and composed – and world music to create new music of infinite possibility and nuance. Early in his career, he invented a strikingly original music notational system called Ahkreation or Ankrasmation, which was radical for its time and remains revolutionary today. Described as a “musical language” or “notation system for scoring sound, rhythm and silence, or for scoring improvisation”, it remains the physical and philosophical foundation of his oeuvre. Since the 1960s, when Smith became a founding member of AACM (Association for the Advancement of Creative Music) and debuted as a composer with “The Bell” on Anthony Braxton’s 1968 *Three Compositions of New Jazz*, he has released nearly 30 albums under either his own name or his bands’ on ECM, Moers, Black Saint and other labels, including numerous releases on his own Kabell label in the ‘70s-‘80s and on Tzadik, Pi Recordings and Cuneiform in the ‘90s and 2000s. In recent years, a galaxy of new releases and reissues in a wide variety of projects have brought Smith wider attention and world-wide critical acclaim. When Tzadik released a boxed set of his early work in 2004, *The Kabell Years 1971-79, All About Jazz* noted that “Having all this material in one spot establishes Wadada Leo Smith as a major musical force and verifies his important and lasting influence on succeeding generations.” Finally beginning to get the recognition due to, in *All About Jazz*’s words, “a living master”, Smith appeared on the cover of two of North America’s premier avant-garde jazz and improv magazines: *Signal to Noise* in Spring 2003 and *Coda* in the Fall of 2004. In 2005, Smith’s

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music was spot-lit as the subject of a three-day Creative Music Festival held at RedCat in Los Angeles. The crowning highlight of that festival, headlining on November 19, was a concert by Wadada Leo Smith's Golden Quartet, a musical project especially dear to his heart. ---
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