

1. Little Melonae 4:50

McLean (Prestige Music, BMI)

2. Evidence 4:14

Monk (Thelonious Music, BMI)

3. To A Pair of Morbid Pools 6:26

Byrd (Byrdspeak Music, BMI)

4. Where is Spring? 3:17

Byrd (Byrdspeak Music, BMI)

5. Clear Sky 7:40

Byrd (Byrdspeak Music, BMI)

6. October Ballade 3:45

Corea (Universal/MCA, ASCAP)

7. Armageddon 4:11

Scott/Byrd/Porter (Byrdspeak, BMI)

8. Wistful Street 5:31

Byrd (Byrdspeak, BMI)

9. You've Changed 8:03

Corey/Fischer (Southern Music, ASCAP)

10. Alternatives 5:04

Byrd (Byrdspeak, BMI)

11. What Is This Thing Called, "Love"? 4:07

C. Porter (Warner Bros. Music, ASCAP)

12. Smilin' in the Dark 5:29

Byrd (Byrdspeak, BMI)

13. Misterioso 3:20

Monk (Thelonious Music, BMI)

The Players (6/99)

Warren Byrd, Piano

Steven Porter, Bass (Except #10)

Selections #3, 4, 6, 8, 11, 12, 13

Tido Holtkamp, Drums

Kris Allen, Alto Sax (#11, 12)

Selections #1, 2, 5, 7, 9

Michael Scott, Drums

Johnathan Ball, Tenor (#2) and

Soprano Saxes (#5)

Tom Pietrychia, Bass

Tony Leone, Drums

Engineered by Andy (6/99)

and Bill Ahern (11/97)

Recorded at Tapeworks, Hartford, CT

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Produced by Warren Byrd

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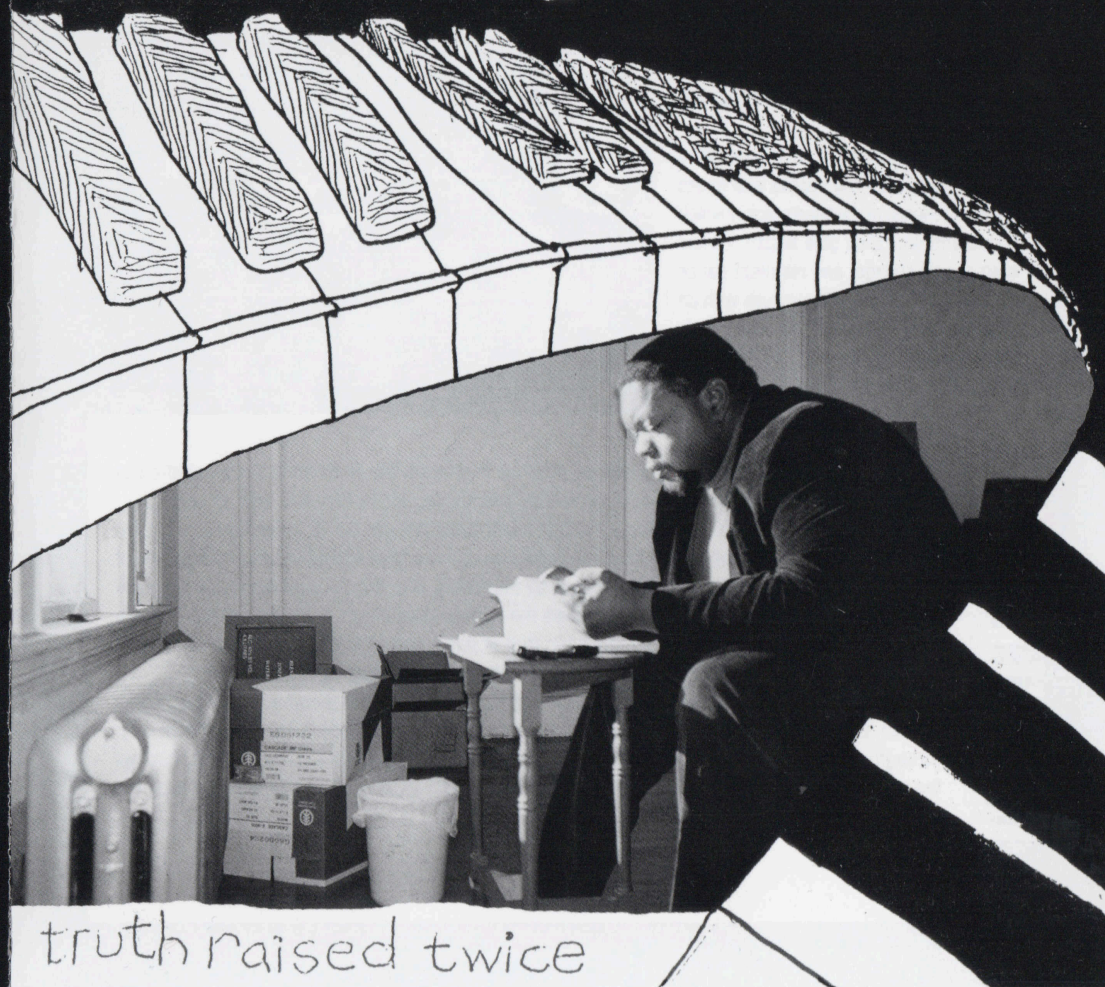
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Dedicated to T.L.H.

BYRDSPEAK1

(Warren Byrd)



truth raised twice

"... truth or being do not lie at the root of what we know and what we are, but the exteriority of accidents." Michel Foucault

As my wheels of selves turn, the me at the center reaches for the specks and forms different collages of my heart's legacy which sound and time then give breath. I know each speck, collage, and resultant dance like a director in intimate process with an autobiographical sketch. When other souls see the song they recollect and recognize their own stories and join in. This to me

is Jazz improvisation: tapping the outer reaches of self and bringing

them to the table to be observed, willing to drink of Truth from the Truth boiling in a cauldron of truths and savor its entire trail through ourselves, and sharing the testimonies with all creation . . . Jazz is tough music and it's taken all my youth to finally make this one CD. Between bouts with great doubt and sterling times of incredulous self-belief was my awe from having listened to volumes of legacies of the great masters, and being seized by the feeling of doom. After what they all did, what could I possibly offer up to posterity? They were the original troubadours of Blackness, their sounds the immediate ascendants of dark struggle, the fruit of harsh birth. I'm just some kid from Charter Oak, Hartford with much "church", big ears, and a large music-laden family.

I look inside of myself and my experiences. The kinship is there. I dare not embark upon a scholarly treatise. I know without pains that the justification is in my heart. All my parts have found their way: through all the rhythm-and-blues and klezmer through all the singers, duets, and groups, through the theory books, biographies of Monk, Duke and Trane, through family gatherings, through the loves and hates, and through frustrations - and now I'm here. .

truth raised twice



On truth raised twice I get down to it with eight select others. Steve Porter is on all the pieces except one, with round bass-depth. Along with Tido Holtkamp and me, we comprise the Warren Byrd Group. Porter fills the bass with sound, soul and gilded groove, no matter what the tempo. Check that out on Monk's Evidence and Misterioso, or how he hooks up with Tido on Wistful Street. Together they make a nice Latin thang, with Kudos to Tido for his supple tough and crisp sound on that piece and throughout his album contribution. He plays a tasty ballad as with To a Pair of Morbid Pools. We are twice visited by Kris Allen, alto

sax, a young man conversant with bebop, and driving with inner logic, usage of thematic material, and fluidity. He solos with intensity on What is This Thing Called Love and with lyrical burn on Smilin' in the Dark. Other tracks feature the propulsive Michael Scott on drums who kicks it with Porter and me on that beat-twisting version of Jackie McLean's Little Melonae and the impromptu free piece we created on the spot, a dream of life called Armageddon. His powerful style doesn't let up even when multi-reedist Johnathan Ball joins us. On Evidence, Ball follows me with three dauntless choruses of modern dance up and down his tenor and with pathos and acrid sardony on Clear Sky (My favorite track!).

I fit in a lot of originals most of which date back to many-years-ago inception: Clear Sky, Wistful Street, Alternatives, and Where is Spring? all date around 1989-91, To A Pair of Morbid Pools from '96, and Smilin' in the Dark '97. Alternatives is another one of my favorites. This version features me with Tony Leone, strong and facile, on drums and Thomas Pietrychia on very tuneful bass on a session from 1997.

Thanks to destiny for helping me create myself, as well as my folks, Ellington, Monk, Stravinsky, etc. for helping me make the most of my hometown, Hartford. Yet I dedicate this particular album to my main inspiration, T.L.H.

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Warren Byrd truth raised twice



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