

jeffrey hayden shurdut the digital box

with: **andrew barker, randy horra, hopa carre, daniel carter, ed chang, laura cromwell, marcus cummins, on davis, welf dorr, shayna dulberger, marc edwards, mike fortune, anders gahnold, nick gianni, frode gjerstad, gene janas, margot k, bonnie kane, adam lane, joe mcpee, paul alexandre meurens, ras moshe, enrico oliva, brian osborne, mario rechtern, dave sewelson, ken silverman, sonny simmons, blaise siwula, robyn siwula, luther thomas, raymond todd, tomchess, jesse wallace, chris welcome, peter zuroweste**



ale
records

Jeffrey Hayden Shurdut is a composer and working artist in NYC. A visionary whose heritage and background are not based in the cotton-fields of the South – Shurdut's references and blues come from the 24/7 experiences of human and mechanical sounds in the big city. The music may be as abstract as the urban environment itself – disturbing, provocative, unstructured, or with its frequent street pulses; but regardless of the journey into his world, Shurdut will always bring you to react. His sounds are our sounds. And the experience, when one "hears," and ultimately "understands," is overwhelming.

Jan Ström

Founder of This Is The Music of Life, T.H.E.FMA, and The Human Condition, Shurdut and his groups have performed at The Whitney Museum of American Art, The University of Pennsylvania, Columbia University, TONIC, The Stone, CBGB's, The Knitting Factory, and The Vision Series.

Jeffrey Hayden Shurdut's choice of venue has often been as much a part of the creative process as the music itself.

He is best known for tuning his guitar to the sound of his environment. He has also been known to tune his instrument while on the way to gigs by putting the bottom of his six string to the floor of the subway car.

The artist's recollection of his epiphanic moment – «tuning» is the stuff of legend. «I opened my window, and there it was... I just tuned my guitar to 35 miles an hour and played.»

«The sound within is the sound all around. I see instruments as their raw materials: wood compounds and elements. Even 100% human is 2% metal. And everything has it's place in me.»

Jeffrey Hayden Shurdut

« This Music Lives Up To Its Name. »
The Village Voice (2005)

« A luta continua... intense, astringent , multipoint,... engrossing level of improvisatory interaction...a viscerally thrilling ride. » - *Cadence Magazine*

« Shurdut pledges allegiance to the spirit of ecstasy with a band of ebullient blow torches, including Sonny Simmons, and Blaise Siwula. » - *Time Out NY* (2005)

« Jeffrey Hayden Shurdut leads a sextet featuring legend Sonny Simmons. » - *The New York Times* (2005)

« Jeff Shurdut's THIS IS THE MUSIC OF LIFE with Marshall Allen and Sabir Mateen... Wynton Marsalis should get this group over to Lincoln Center. »
The Village Voice (2005)

« Top notch incendiary free jazz from Jeffrey Shurdut's collective. »
Time Out NY. November 17-23, 2005

« ...Haunting, Reflective, and Engaging.»
Bruce Lee Gallanter

Shurdut is a «Visionary,» *Mike Szajewski (WNUR, Chicago)*; with «Talent and Vision to Spare,» *Steven Loewy (All Music Guide)*. «But listeners beware, when you first get started there is no way back, you are going to be hooked for life,» says *Henrik Kaldahl*.

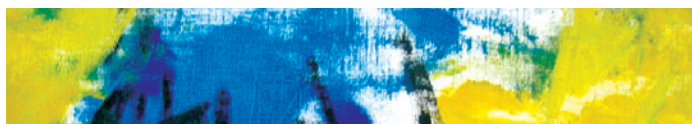
Overview Notes

By Ken Waxman

If any one musician arguably epitomizes cooperative total improvisation in the 21st Century, then it's New York-based guitarist and keyboardist Jeffrey Hayden Shurdut. As this set of CDs demonstrates, the 40-year-old Long Island-native is totally enveloped by music, and each session here is one variant in his long-standing attempt to capture the sound of his city... and the cosmos.



"Community is the most important thing about this entire exchange," Shurdut says about his performances, *"and anyone who has played with me knows they're welcome to bring friends."* More than 70 improvisers have recorded with the multi-instrumentalist over the years, ranging from neophytes to veteran free jazzers such as reedman and trumpeter Daniel Carter, who often plays with bassist William Parker; saxophonist Blaise Siwula; and former Cecil Taylor drummer Marc Edwards.



One feature of Shurdut's playing which sets him apart is his concept of guitar "etuning". Developed around 2002, following some time spent living in Scandinavia and Continental Europe, it haunted him throughout his thirties. *"Like broken images of a television that receives a clear picture for a brief moment, I vividly remember dreams, sounds and smells that leaked in while I was doing other things,"* he muses *"Finally everything became revealed in an all-out storm of the world communicating through me as its receptor."*

He also returned to Manhattan *"opened my window, and there it was."* Today, he adds, his guitar reflects the sonic of everyday life: *"the shower, the shower head, heater, wind howling underneath my door and more. I tune my guitar to those sounds around me. If you look carefully you would see that there are very inspirational things waiting in the ordinary."*

Furthermore, Shurdut is always listed as playing both the guitar and the guitar amp, which is deliberate. *"The electric guitar is somewhat dependent on its amplification. And while we are all in the community of sound, including the instruments, I think the amplifier deserves its own credit,"* he explains.

A similar strategy exists with the piano, since he plays not only the keys but "pedal" as well. *"At times I don't touch the piano keys at all, rather I pump and release the pedals as a means of vibration and letting the piano play itself,"* he elucidates. *"As with the guitar, there are moments when you need to just let the guitar be a guitar. And it will play itself to the vibration of the world."*

Fully conversant with the "by any means necessary" ethos which characterizes many New York musicians, performances by Shurdut and associates take place in nightclubs and coffee houses in Brooklyn, Manhattan and Queens plus, as he recalls "on top of buildings, out on terraces, in churches, old movie theaters, and in off the street in some of New York's music stores."

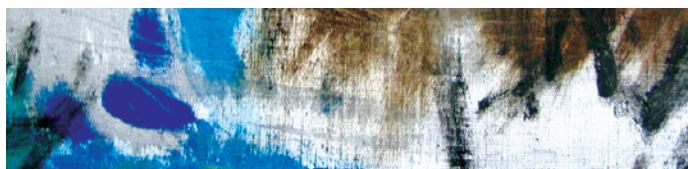
At the same time, while the go-for-broke group improvisations that characterize the recorded instant compositions here may superficially relate to 1960s-1970s Energy Music, there are no retreads in hearing range. Instead the reverberations reflected are those of the city itself. An autodidact, who as a child took "half of a piano lesson" and one year of guitar lessons until he stopped because *"I obsessed over writing my own notation";* Shurdut sets out to capture the "vibration, sound, and light" of his existence. *"There has been no bigger influence on me than living on Third Avenue, right across from the mirror and glass store that has nightly pick ups at 4 a.m. and being kept awake all night by the sounds of New York City,"* he states.



Instrumentation, individual musicianship and notated composition are secondary to community, Shurdut elaborates. *"Written music doesn't mean anything unless it is played. Playing is about communication. Communication is about listening and responding. And there can't be any of that if you are playing to a page."*

Instead, what's most germane to him is building an association of totally communicating musicians who could ideally play in a location where everyone is inspired 24 hours a day. *"None of us could exist without interdependence,"* he avers *"Our culture has misguided us into believing that the greatest reward is being celebrated as an individual. Rather, as Einstein said, it's through the community where the individual gains greatest strength."*

This series of downloadable-only CDs is designed to aurally illustrate this sense of community involvement and cooperation, expressed in the exceptional music created by Shurdut's different ensembles. Since he and his friends are continuously immersed in total improvisation, each CD is a valuable document of his – and their – evolving sound and vision. *"To experience art, just leave yourself open,"* the guitarist/pianist insists.





Jeffrey Hayden Shurdut, g, amp
Sonny Simmons, as
Daniel Carter, tp, as, cl
Blaise Siwula, ts
Adam Lane, b
Robyn Siwula, vln, viola
Mike Fortune, dr

1. The Effects of City Living 35:34

Recorded at Zebulon, NYC
on July 10, 2005

This is the Music of Life vol. 2, Live at Zebulon

ayIDB-200/001

An octet of accomplished improvisers help guitarist Jeffrey Hayden Shurdut reflect “the effects of city living” on this CD, a brief, yet heartfelt example of New York Free Jazz. Recorded in a Brooklyn club in 2005, the single improvisation is partially shaped around the snaking FreeBop cry of veteran alto saxophonist Sonny Simmons, who would recall this sort of absolute music session from the mid-1960s. At the same time the hocketing, polyphonic explosion heard epitomizes today’s Big Apple. It includes pinpointed contributions from the trumpet rasps, alto saxophone slurs and clarinet slithers of Daniel Carter – who is as satisfied busking as recording, provided he can play his own way – plus the concentrated overblowing of tenor saxophonist Blaise Siwula, who organizes the weekly COMA jam sessions. Also added to the mix are rubato asides from younger players, such as the double-stopping and *sul ponticello* lines of fiddler Robyn Siwula and bassist Adam Lane, with the entire performance grounded by a nucleus of thick beats and cymbal slaps from drummer Mike Fortune. Reflecting on the sound, Shurdut, who displays his characteristic ringing guitar riffs here, says: “*If you look carefully you would see that there are very inspirational things waiting in the ordinary.*” Surviving in the big city may be ordinary but the sounds produced by the ordeal are extraordinary.

Ken Waxman (www.jazzword.com)
Toronto, January 2008

This music is already there, somewhere, in the light waves, colors, vibrating particles of life. We are just connecting with it. Connecting with what we are, just as much as with who we are in a physical, interdependent, reactionary, responding universe.

That is how complete and honest a music this is.
It is more than life. It is living.

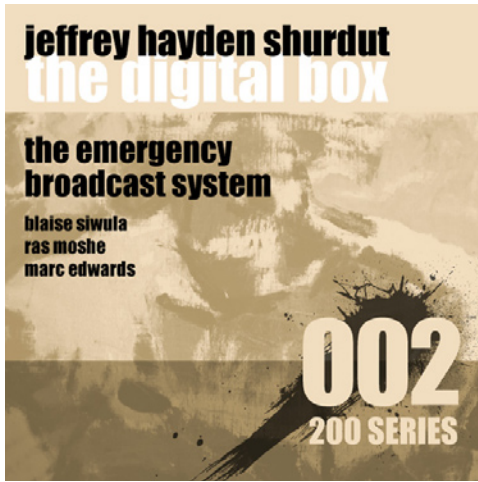
JHS



with Sonny Simmons

I question spontaneity. We're born. We live. We die. Our cells are programmed. Our body knows exactly where to put everything inside. And it goes there, programmed, as though it's been told a thousand time before. That's why I think this music is pre-ordained. Playing it freely means we are getting out of our own way so that we can do things the way we should and not how we are told. Doing things the way nature has already conceived it, which is far from free, and how we connect to what is already there – all happening at the same time.

JHS



The Emergency Broadcast System

ayIDB-200/002

Times of challenge and crises depend on an emergency broadcast system to convey unfiltered information to the population, and that's exactly what this quartet of accomplished improvisers provides on this CD. With the United States continually lurching from challenge to crisis, this CD, recorded in a Brooklyn coffee house in 2005, demonstrates musically the end product of mutual cooperation – an aural emergency broadcast system. “None of us could exist without interdependence,” says guitarist Jeffrey Hayden Shurdut, who organized the session, “I think we’re all really helping each other in the music.” Building up to a dense mass of multi-hued tones, the creation bubbles and shifts according to no logic but its own, driven and expanded by the glossolalia of the two saxophonist: the cavernous staccato tones of tenorist Ras Moshe, fully committed to the free-form; and the cries and squeals of altoist Blaise Siwula, who organizes the weekly COMA jam sessions. With the electronic pulsations from Shurdut’s guitar and guitar amp – “I think the amplifier deserves its own credit,” he insists – providing the thread that holds the entity together, the tune reaches its climax with the spectacular double thumping, cross sticking and distinctive press rolls of drummer Marc Edwards, a former associate of pianist Cecil Taylor.

Jeffrey Hayden Shurdut, g, amp
Blaise Siwula, as
Ras Moshe, ts
Marc Edwards, dr

1. The Emergency Broadcast System 44:05

Recorded at Spoken Words, Brooklyn, NYC
on November 9, 2005

Ken Waxman (www.jazzword.com)
Toronto, January 2008

Nothing is free... there is always an exchange between all points of energies. We are always in response to each other and the things around us. Total awareness cannot lead to total freedom. There is a responsibility to everything. Like in conversation – you can ask me how the weather is and it wouldn't be right or helpful for me to respond by saying «tuna fish sandwich», or even use letters or symbols freely and respond «ar4uo[v4jkl'j,swlgjl;w]». Everything is used and works together even in its misleading acts of *independence*. The American Indian used all parts of the animal. I use all parts of my instrument to amplify the vibration of things already in me. And in a world of rain, sun, calm, oceans, mountains, and storms. I am the environment.

JHS



with Marc Edwards and Blaise Siwula



Until we go home, we are set to this life. And in life we are based on contradiction. Contradiction is the most honest of lessons. In life there is death.

JHS



Jeffrey Hayden Shurdut, p
 Marc Edwards, dr
 Blaise Siwula, as
 Andrew Barker, cello
 Robyn Siwula, vln
 Shayna Dulberger, b
 Chris Welcome, cello
 Brian Osborne, contact mics

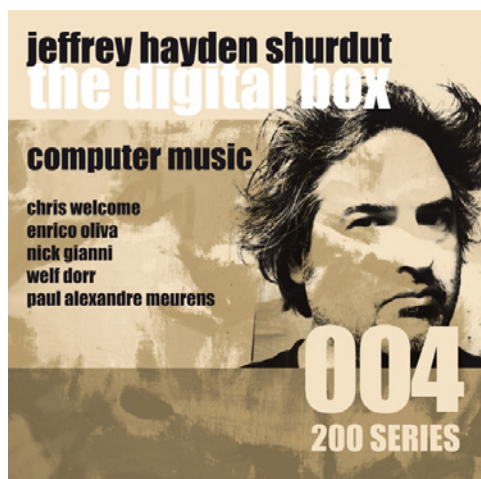
1. Trance Jazz 46:18

Recorded at ABC No Rio, NYC
 on October 15, 2006

Trance Jazz ayIDB-200/003

Put aside any trendy associations with “trance” when hearing this music. For rather than aping fashion, this interactive mix of vibrating strings, horns and percussion is more personal and enduring. It captures an improvisation taking place on New York’s Lower East Side one Sunday night in 2006, part of a series organized by alto saxophonist Blaise Siwula. Not only does the intense, multi-faceted session preserve Free Jazz’s true underground sounds, but it also showcases veteran and neophyte improvisers, together committed more to experimentation than instrumentation. Case in point is Jeffrey Hayden Shurdut, who is actually a guitarist, but who contributes connective keyboard clusters here (“*There was a piano there, so I played it,*” he explains); Brian Osborne, usually a drummer, who on this gig “plays” contact mics; and Andrew Barker, normally the Gold Sparkle Band’s drummer, whose cello work joins the sawing spiccato from the string section. “*I’m glad we got him out that day to play cello,*” says Shurdut. “*I say to everyone that first they’re artists then they’re musicians.*” But accomplished musicians are here, and the thick, dense and vocalized sound is propelled by Siwula’s expansive vibrato squeals; the taunt, anvil-hard pounding of veteran drummer Marc Edwards, plus the contrapuntal jagged and pulsed string thrusts that also involve cellist Chris Welcome, violinist Robyn Siwula and bassist Shayna Dulberger, who is part of saxophonist Ras Moshe’s band. While only an occasional tinkle from Shurdut peeps from among the opaque dissonance that characterizes the piece, ironically when the strings play pizzicato, the results actually resemble his unique guitar etuning.

Ken Waxman (www.jazzword.com)
 Toronto, January 2008



Jeffrey Hayden Shurdut, p
 Marc Edwards, dr
 Luther Thomas, as, voc
 Blaise Siwula, as
 Ras Moshe, ts
 Nick Gianni, bs
 Ed Chang, computer

1. Go Charlie Parker, Go 59:01
 2. Unity 10:49

Recorded at Tonic, NYC
 on December 26, 2006

Computer Music ayIDB-200/004

I always remember the first great painting my mother brought me to see. And hearing Handel’s “Water Music”. It’s not music made from sound of water, just as Monet’s “Water Lilies” aren’t actual water lilies.

It is called «Computer Music» because my piano part was inspired by music I composed and performed by programming a hand held sampler while listening to live concerts in the basement of the NY Philharmonic in the early 1990’s.

It’s the sound, color and light, changes, attack and speed; just as “Water Lilies” and “Water Music” are inspired by those things.

Jeffrey Hayden Shurdut



Ayle Records Celebration

aylDB-200/005

An anomaly among Jeffrey Hayden Shurdut's CDs in this collection, this nearly 70-minute session, recorded in New York's now-defunct Tonic club in 2006, is distinctive in many respects. For a start, the idiosyncratic guitarist doesn't play his usual instrument, but turns out high-frequency, irregularly shaped piano lines. The CD also features Ed Chang on computer, though whatever wave-form pulsations the instrument emits are obscured by the continuous, multi-layered energy of the six other musicians' playing. Even rarer, despite lacking a bass player, the performance takes place within a neo-Bebop atmosphere, with raunchy alto saxophonist Luther Thomas not only rapping about Charlie Parker's legacy, but also frequently instrumentally riffing some of Bird's classic lines. The CD innovates as well as celebrates however, with the other hornmen, including long-standing Shurdut associates alto saxophonist Blaise Siwula and tenor saxophonist Ras Moshe, squealing and squawking; baritone saxophonist Nick Gianni snorting in response; while veteran drummer Marc Edwards produces flams, ruffs, bounces and bangs that meld the tradition of Free Jazz with a martial beat fillip. Eventually as the layers of foghorn swells, altissimo screams and reed vocalization pile on top of one another, the polyphonic phenomenon of many separate and jagged melodies expelled simultaneously is exposed, and the surface vibrates exponentially. Expanding and mutating from the Parker celebration, the septet members follow Shurdut's dictate: "*We can all be free and make things work together.*"

Ken Waxman (www.jazzword.com)
Toronto, January 2008

Jeffrey Hayden Shurdut, p
Marc Edwards, dr
Luther Thomas, as, voc
Blaise Siwula, as
Ras Moshe, ts
Nick Gianni, bs
Ed Chang, computer

1. Go Charlie Parker, Go 59:01
2. Unity 10:49

Recorded at Tonic, NYC
on December 26, 2006

I grew up in a house under flight
patterns from the local airport
And where the emergency sirens
sounded nightly around dinner.
I'd lie in the backyard with those
planes overhead.

I remember blue skies as a child.

I remember art schools telling
my mother that I shouldn't apply.
They would change what I already had.

I held various jobs
I was both rich and broke.

I had few friends
And lived in isolation.

I had nowhere to go
Everywhere was my home

I was always graced with
the good will of others.

I slept in barns
I slept in castles in Maastricht
I lived with town's people, freely.

First in a Church on the outskirts of
Copenhagen, then a few years later
across Sweden, Norway, and Iceland.
I worked in a bakery for bread and
on a farm for my bed.
I saw the slaughter of the lamb
from my window.

I had a sighting, then visions.

I saw images and painted them
in pictures of the American dream.
Falling buildings, burning planes,
false smiles, screams.
All documented from December 1999
to May 2001, in NYC.

I became the wind and water one night
I had the streets and machines
speak to me
An angel came who understood

I recognized this was the beginning.

JHS





Jeffrey Hayden Shurdut, g, amp, recorder
 Mario Rechtern, as with string (5)
 Blaise Siwula, as (1,2) / Daniel Carter, ts (7,8)
 Brian Osborne, dr (1,2,3,4,5,8)
 Enrico Oliva, as (3,4)
 Bonnie Kane, ts, fl, live electronics (6)

Etuning from the...

1. Shower Head 8:38 - 2. Heart 2:32
3. Bedroom Floor 3:36 - 4. Kitchen Sink 9:42
5. Bathroom Tub 17:59
6. Siren to the Dishwasher Handle 4:14
7. Truck to the Wind Underneath My Door 6:45
8. Wood Rattling Against the Heater 15:00

Recorded at Williamsburg, Brooklyn, NYC
 on February 14+17 and May 8, 2007

Etuning
 ayIDB-200/006

Guitarist Jeffrey Hayden Shurdut defines his idiosyncratic style of etuning both laconically as “awareness” and poetically as “*an all-out storm of the world communicating through me as its receptor*”. Listening to these 2007 Brooklyn sessions clarifies the concept. Encompassing interactions with items as familiar as a shower head or as abstract as “*the wind underneath my door*”, this series of cameos is as notable musically as it is instructive, as he tunes “*my guitar to those sounds around me*.” Adding his rhythmic input on seven of the eight tracks is Brian Osborne, who studied with drum master Milford Graves. “...Shower Head”, for instance features Osborne’s percussive pops matching open-handed string patting and vamping from the guitarist, while alto saxophonist Blaise Siwula chirps and trills. In contrast, “Wood Rattling Against the Heater”, with ingenious tenor saxophonist Daniel Carter and Osborne, could be a miniature John Coltrane session. Masticating slurs, narrowed reed pitches and moaning onomatopoeia blends into a unique homage that involve Carter’s saxophone from bell to ligature. Meantime Carter’s exposition is balanced by the drummer’s blunt ruffs and struts and Shurdut outputting thick Jimmy Garrison-like plucks from his bass strings. Community-minded above all, the guitarist angles his dissonant frailing and slurred fingering to also showcase the undulating lines and metallic squeaks of alto saxophonists Enrico Oliva and Mario Rechtern on the properly watery sounding “...From the Bathroom Tub”. Careful listening to this CD demonstrates how the other players, including Bonnie Kane on tenor saxophone, flute and live electronics, react and fit their improvisations to Shurdut’s ideas.

Ken Waxman (www.jazzword.com)
 Toronto, January 2008



Jeffrey Hayden Shurdut, p, piano pedal
 Mario Rechtern, as, homemade reeds & strings, wooden mouthpieces, small amp
 Welf Dorr, as
 Nick Gianni, bs
 Shayna Dulberger, b
 Chris Welcome, cello
 Bopa «King» Carre, dr
 Margot K, tube

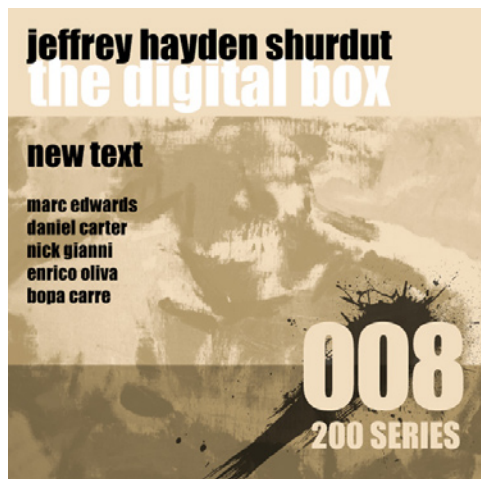
1. Humanity 64:23

Recorded at Nick’s, Queens, NYC
 on February 16, 2007 (2nd set)

Humanity
 ayIDB-200/007

“I’ve always had an open door policy; anyone who has played with me knows they’re welcome to bring friends,” explains idiosyncratic keyboardist Jeffrey Hayden Shurdut about the genesis of kinetic live dates like this one. “I try my best so that everyone has something to be a part of. Whoever wants to play, plays.” Welcoming all comers means that the players represented here goes beyond the expected improvisers. Latino/reggae drummer Bopa “King” Carre adds conga-like concussion to the tune, that also floats on the scraped and rattling string loosening or tautness from cellist Chris Welcome and bassist Shayna Dulberger, who often play together when the bassist’s isn’t part of saxophonist Ras Moshe’s groups. Undulating above this string thumping are cries and screams from three saxophones improvising at top strength and volume. United in yelping intensity or operating in congruent counterpoint are Munich-native alto saxophonist Welf Dorr and New York baritone saxophonist Nick Gianni, who together make up the Underground Horns, plus veteran Berlin-born reedist/artist Mario Rechtern – whose philosophical experiments with open harmonies that here include wooden mouthpiece slurs and Orientalized timbres – initially took place in the 1980s with groups like Reform Art Unit. Bridging the spurting, staccato contributions are Shurdut’s unique keyboard and pedal tinctures and runs that finally guide the entire ensemble into a crashing, polyphonic *Ascension*-like climax.

Ken Waxman (www.jazzword.com)
 Toronto, January 2008



Jeffrey Hayden Shurdut, p
 Daniel Carter, as, tp, ts, cl, fl
 Nick Gianni, bs, fl
 Enrico Oliva, as, dr (3)
 Bopa «King» Carre, perc

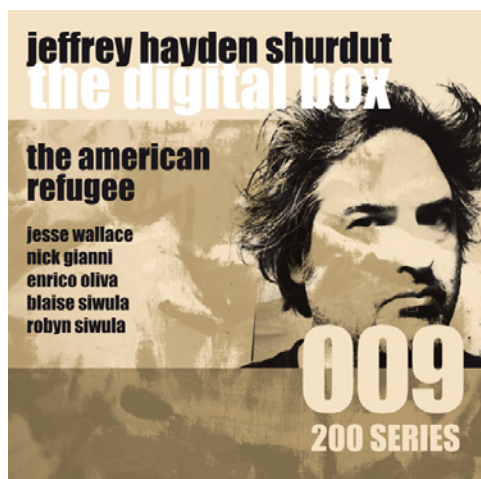
1. New Text part 1 6:32
2. New Text part 2 21:13
3. New Text part 3 48:37

Recorded at Nick's, Queens, NYC
 on April 15, 2007

New Text
 ayIDB-200/008

Unexpected and diverse aspects of the music of Jeffrey Hayden Shurdut are exposed through this set of download-only releases, characterized by his concept of etuning that informs the sonic strategies of his bands. Although completely improvised the three “new texts” performed here vibrate and pulse with the attributes of repetitive minimalism guided by the ostinato chords of Shurdut’s piano. Yet true to his non-hierarchical musical policy, this nearly 76½-minute session recorded at a Queens, N.Y. nightclub, also contains players echoing Freebop, Afro-Cuban rhythm and even comb-and-tissue paper-like buzzing. Coloring their responses to Shurdut’s prodding is their mixed musical experience. Multi-instrumentalist Daniel Carter, who produces unabashed jazzy obbligatos from his muted trumpet or jagged riffs from his saxes, busks outdoors as frequently as he plays with avant-garde avatars like bassist William Parker; Underground Horns member Nick Gianni snorts out rumbling, punky baritone saxophone runs; while alto saxophonist Enrico Olivia, who studied with David Murray, adds vibrated split tones to two tracks and a march-tempo – on drums [!] – to the third. In contrast Bopa “King” Carre’s slinky, concussive percussion maintains a Latin mood, and, when he isn’t rhythmically cross-pounding his strings, Shurdut himself introduces a sprightly waterfall of spidery treble notes. By the time the theme is resolved through super-quick clanging and tingling piano runs and bifurcated horn vamps in triple counterpoint, the “new text” mutates into a climax that may not be New music, but is definitely New York.

Ken Waxman (www.jazzword.com)
 Toronto, January 2008



The American Refugee
 ayIDB-200/009

Jeffrey Hayden Shurdut, p
 Jesse Wallace, dr
 Nick Gianni, bari. sax
 Enrico Oliva, as
 Blaise Siwula, saxes
 Robyn Siwula, vln

1. American in Scandinavia 30:30
2. American in New Orleans 34:38

Recorded at The Bridge, Williamsburg,
 Brooklyn, NYC on April 24, 2007



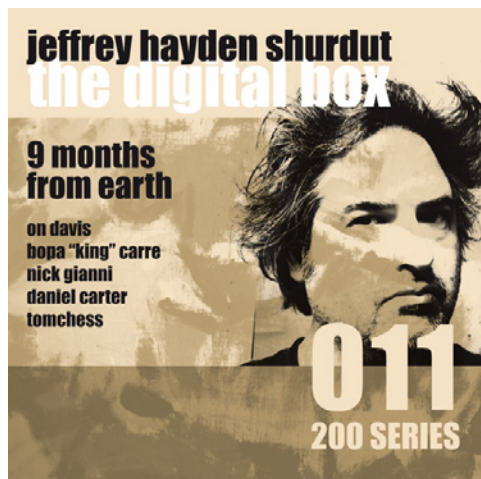
Nick Gianni



Daniel Carter

I had a lot of trouble expressing myself in words when I was younger. It became worse as I grew older and went through a very non-communicative time in my life. I spent a great deal of that time out of traditional work, just listening to music, and riding the subways and walking a lot. I barely survived 1 piano lesson as a child. But one day found myself behind a piano, again, in my latter 30's. And this music just exploded out of me. I couldn't contain myself. It just happened. And I just listened.

JHS



Jeffrey Hayden Shurdut, p
 On Davis, g, pedal
 Bopa "King" Carre, dr
 Nick Gianni, ts, ss, fl, bari. sax
 Daniel Carter, ts, fl, as, tp
 Tomchess, ts, oud, ney, fl, mbira,
 tuned paracho, loops/sampling/fx

1. 9 Months from Earth I 10:30
2. 9 Months from Earth II 20:45
3. 9 Months from Earth III 26:07

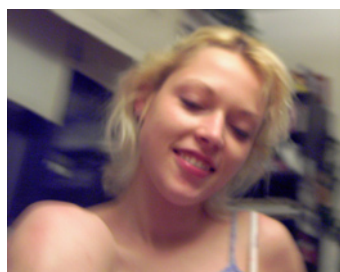
Recorded at Nick's, Queens, NYC
 on May 25, 2007

9 Months from Earth

ayIDB-200/011

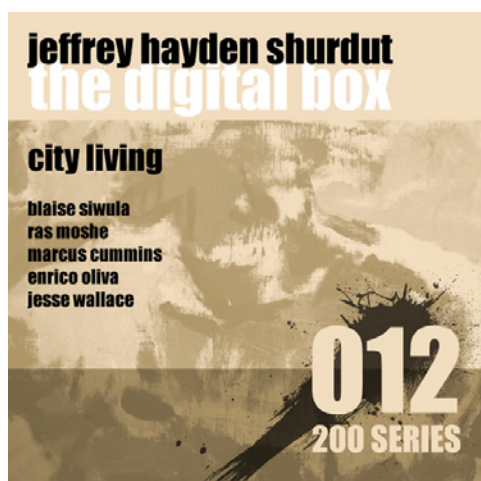
At a certain stage of development embryos of every living being share the same shape, function, and structure. The embryos of insects look like the embryos of fish, or that of humans. In a couple of weeks the human embryo evolves into the embryo of a mammal, then into the embryo of a primate. This means that we all have experienced the evolution of hundreds of thousands of years in nine months before even being born. As embryos, we knew all about the past and all about the future, without framing time or space, because we were the beginning and we were the end. We did not separate ourselves from infinity, because we were part of the cosmos. Without being individuals, we reflect all of humanity. As earthly beings we desperately try to remember what we knew before being born and will know after our death. Sometimes these lucid intervals are reflected in art or literature; sometimes we see them in our dreams.

This music is the most comprehensive testimony of prenatal knowledge ever experienced on earth. Here, Shurdut, Carter, Chess, Davis, Gianni and Carre become embryos again in order to be born. They do not play what is taught or expected, they play according to the feeling of the cosmos within, around,



and among themselves. They do not play the experience of a single human life, they play the one of humanity. Screams stand for the excitement of birth, birth of themselves, and music. These artists also stand for the desperation of separating ourselves from the universe to form a single individual life.

Gusta Veitnere, 2007



Jeffrey Hayden Shurdut, fender rhodes
 Blaise Siwula, ts (1)
 Ras Moshe, ts (1)
 Marcus Cummins, ss
 Enrico Oliva, as (3)
 Jesse Wallace, dr

1. City Living 1 42:07
1. City Living 2 8:01
1. City Living 3 21:22

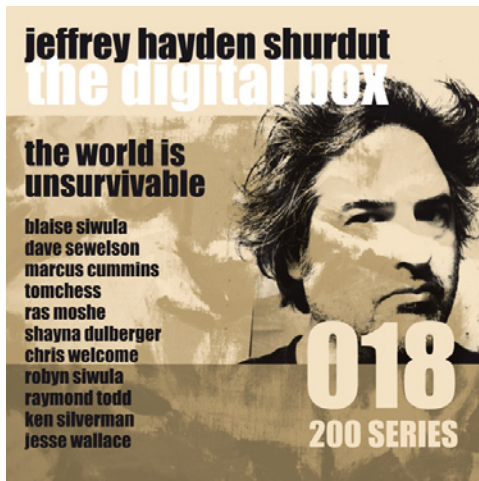
Recorded at The Bridge, Williamsburg, NYC
 on May 29, 2007 (1) and May 12, 2007

City Living

ayIDB-200/012

Similarities and differences involving the performance and the performers are both unclear and obvious on the three slices of city living recorded by this edition of Jeffrey Hayden Shurdut's ensemble at a Brooklyn club in 2007. Since he maintains that "my music is your music is everybody's music is all music" his sessions welcome old friends as well as newbies, so this CD is the only chapter of the digital box which features ruffs and rolls from Jesse Wallace, who usually plays in rock bands; and adjusts the sound for the serpentine, Middle Eastern-styled trills of soprano saxophonist, Briton Marcus Cummins, who spent almost a decade in Trevor Watts' Celebration Band. It's also the CD where Shurdut's idiosyncratic etuning is adapted to the chugging pulsation of electric piano. "City Living was actually supposed to be titled Tuning In," he admits. But the cacophonous palindromes heard here more appropriately fit the present title since the city is New York. Similarities arise as the performance expands with unison polyphony, rippling vamps and the hints of bagpipe chanter burr from tenor saxophonists Blaise Siwula and Ras Moshe, plus alto saxophonist Enrico Oliva, who studied with David Murray. Siwula, who often works with Shurdut, and Moshe both run similar all-encompassing Free Music sessions elsewhere. Mixing the drummer's fortissimo rumbles, pops and bangs together with squeaky altissimo cries, scatter-shot split tones and reed bites from the horns and widely spaced, throbbing piano comping, the CD encompasses just about every electronically vibrated sound and emotion that can be musically replicated by top-flight, Big Apple improvisers.

*Ken Waxman (www.jazzword.com)
 Toronto, January 2008*



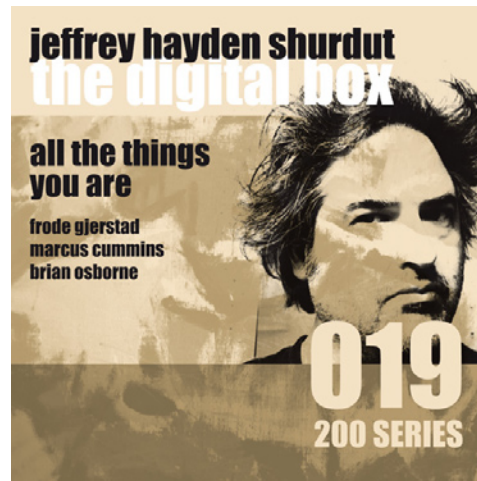
The World is Unsurvivable

ayIDB-200/018

Jeffrey Hayden Shurdut, p - Blaise Siwula, as
 Dave Sewelson, bari. sax Marcus Cummins, ss
 Tomchess, ts - Ras Moshe, ts, fl
 Shayna Dulberger, b - Chris Welcome, cello
 Robyn Siwula, vln - Raymond Todd, tb
 Ken Silverman, g - Jesse Wallace, perc

1. The World is Unsurvivable 45:45

Recorded at Brecht Forum, NYC
 on August 22, 2007



All the Things You Are

ayIDB-200/019

Jeffrey Hayden Shurdut, crying reeds, 360° recorder, voc
 Frode Gjerstad, cl
 Marcus Cummins, as
 Brian Osborne, dr

1. All the Things You Are – Torso 21:50
2. All the Things You Are – Head 9:40
3. All the Things You Are – Extremities 12:21

Recorded in Williamsburg, Brooklyn, NYC
 in September 2007

Everything is already here.
 Who are we to decide what music
 is if music is really from the spirit
 world? What right do we have to
 contain it and control it... to play it –
 to make it ours unless it already is
 ours, and we are already the spirits
 in that world.

JHS



The Gang at Brecht Forum



Bopa "King" Carre



with Marcus Cummins, Brian Osborne & Frode Gjerstad



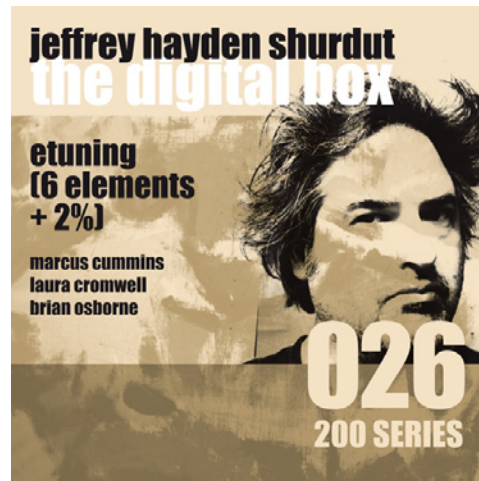
Concrete Sky

ayIDB-200/021

Jeffrey Hayden Shurdut, g, amp, p (4)
 Joe McPhee, ss
 Dave Sewelson, bari. sax
 Brian Osborne, dr
 Marcus Cummins, ss (4)
 Peter Zuroweste, g (4)

1. Concrete Sky I 16:52
2. Concrete Sky II 7:58
3. Concrete Sky III 12:53
4. Concrete Sky IV 30:35

#1-3 recorded at 257 Grand Ave., 2nd level (outside),
 Williamsburg, Brooklyn, NYC on September 7, 2007.
 #4 recorded in empty room inside ground level.



Etuning (6 Elements + 2%)

ayIDB-200/026

Jeffrey Hayden Shurdut, g, amp
 Marcus Cummins, ss
 Laura Cromwell, dr
 Brian Osborne, live electronics, contact mics

1. Etuning (6 Elements + 2%) I 12:05
2. Etuning (6 Elements + 2%) II 15:30
3. Etuning (6 Elements + 2%) III 7:40
4. Etuning (6 Elements + 2%) IV 15:57

Recorded at «11», Williamsburg, Brooklyn, NYC
 on November 3, 2007



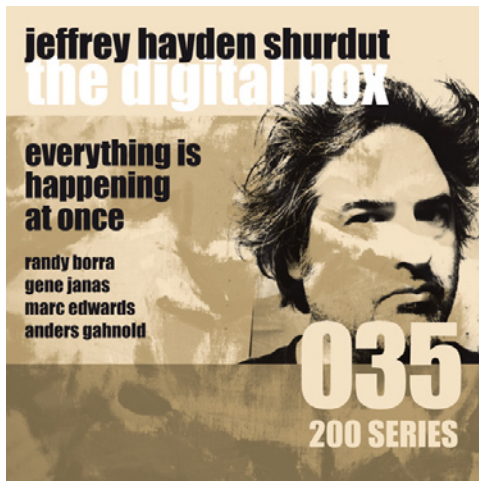
with Joe McPhee & Dave Sewelson

I speak for the faucets and the drains; the trucks and the machines; the things we make that already come from nature. The things we manipulate can only project ourselves and reflect the universe. Six elements: H,N,O,P,S,C, +2% (including metals) make up all living things. Only two things make up man: the luxury of a G-d and man's freedom to destroy his art and live in poverty.

I am a car.

JHS





Everything is Happening at Once

ayIDB-200/035

Jeffrey Hayden Shurdut, p, as
 Randy Borra, as
 Gene Janas, b, lead vocals
 Marc Edwards, dr
 with special guest: Anders Gahnold, as

1. Everything is Happening at Once I 17:50
2. Everything is Happening at Once II 13:56
3. Everything is Happening at Once III 14:52
4. Everything is Happening at Once IV 11:14

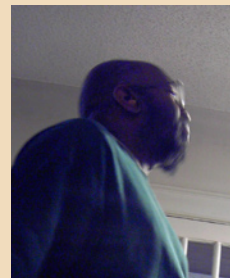
Recorded in the Bronx, NYC on August 3, 2008



with Anders Gahnold



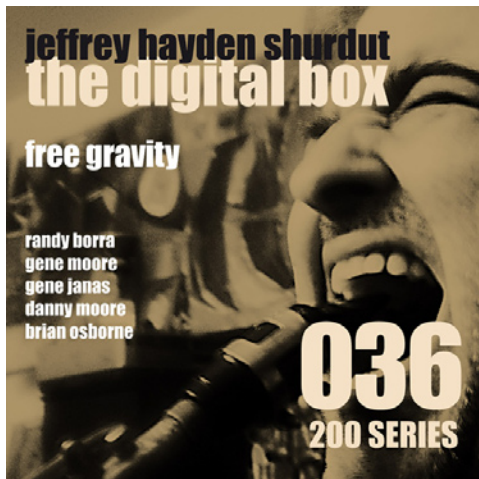
Gene Janas



Marc Edwards



Randy Borra



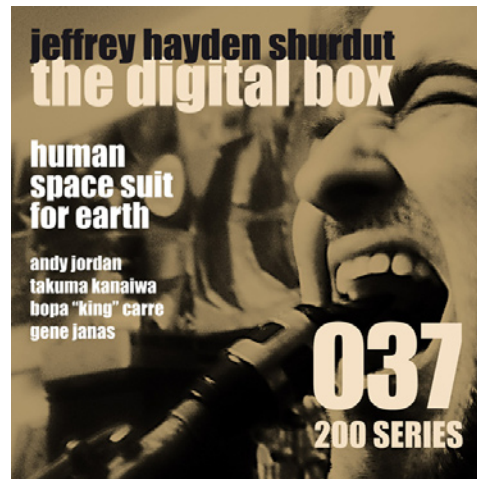
Free Gravity

ayIDB-200/036

Jeffrey Hayden Shurdut, as, as with pa monitor (1)
 Randy Borra, synth, keys, p, as (2), ts (2)
 Gene Moore, g, pedals, voice, cl, bells, metal parts
 Gene Janas, b, lead vocals
 Danny Moore, electronics, lap guitar+bow, recorder
 Brian Osborne, dr

1. Free Gravity I 10:33
2. Free Gravity II 48:50

Recorded in the Bronx, NYC on March 28, 2008



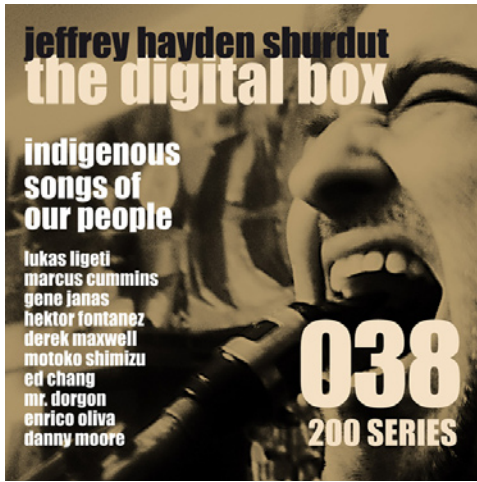
Human Space Suit for Earth

ayIDB-200/037

Jeffrey Hayden Shurdut, as, perc. (4)
 Andy Jordan, perc., african dr, shakers, tr (2),
 ts (2), recorder, double reed (4)
 Takuma Kanaiwa, dr, homemade electronic box,
 g+pedal, double reed
 Bopa "King" Carre, homemade perc., dr
 Gene Janas, b

1. Human Space Suit for Earth I 5:49
2. Human Space Suit for Earth II 19:44
3. Human Space Suit for Earth III 16:35
4. Human Space Suit for Earth IV 8:22

Recorded at Jordan's Underground on Franklin Street, NYC
 on May 2, 2009



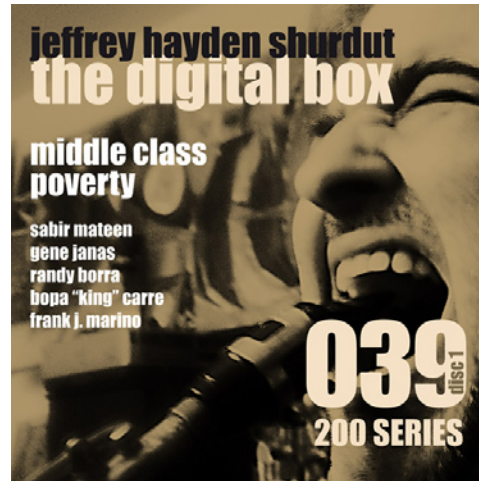
Indigenous Songs of Our People

ayIDB-200/038

Jeffrey Hayden Shurdut, as (1,3,4,7,10,11,13-16), voc (10,11), perc (2,9), etuning, drum guitar, recorder (5), african strings, metal staircase (6,8), piano (12), faux radio dial sound (14), mix (7,13-16), Lukas Ligeti, perc (1) - Marcus Cummins, ss (1) Gene Janas, lead voc, b (2-5, 10, 11) Hektor Fontanez, perc, voc, (3-5,10), el g, pedals (3-5,11) Derek Maxwell, dr, voc (3-5,10,11) Motoko Shimizu, keyboard (6,8), lead voc (8) Ed Chang, g, pedals+effects (6,8), african thumb piano (8) Mr. Dorgon, tapes, electronics (7,13,14,15) Enrico Oliva, cl (9,13,14,15,16) Danny Moore, prepared guitar (12)

1-16. Indigenous Songs of Our People, Parts I to XVI 50:39

Recorded in NYC and Seattle (Mr. Dorgon's) between May 2008 and January 2010



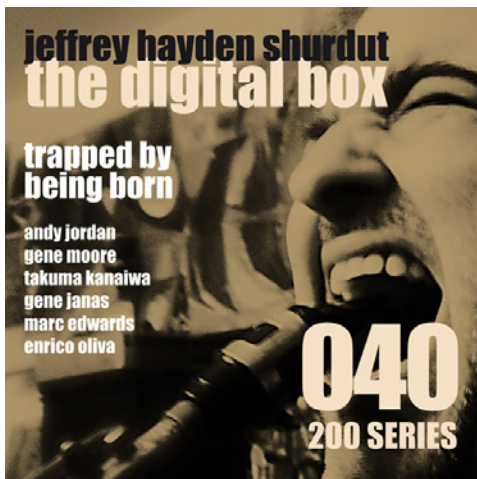
Human Space Suit for Earth

ayIDB-200/039a

Jeffrey Hayden Shurdut, p, voice
Sabir Mateen, piccolo fl, cl, ts
Gene Janas, b, lead vocals
Randy Borra, as, perc.
Bopa "King" Carre, perc.
Frank J. Marino, dr

1. Middle Class Poverty 41:05

Recorded at Randy Borra's, Bronx, NYC on March 25, 2009



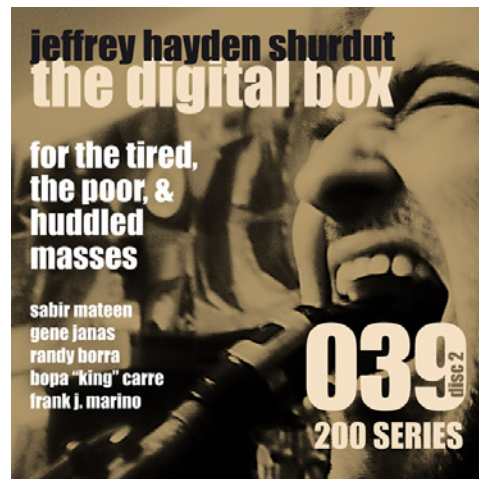
Trapped by Being Born

ayIDB-200/040

Jeffrey Hayden Shurdut, as, voice - Gene Moore, g, cl
Andy Jordan, ts, african dr, perc., bells, metal chain, recorder
Takuma Kanaiwa, g, home made sound box, double reed
Gene Janas, b, voice - Marc Edwards, dr
with guest Enrico Oliva, cl

1. Trapped by Being Born 46:41

Recorded at Andy Jordan's, Chinatown, NYC on December 30, 2009



For the Tired, the Poor, & Huddled Masses

ayIDB-200/039b

Jeffrey Hayden Shurdut, as, bells (1), as, recorders, lead vocals (2) - Frank J. Marino, dr
Sabir Mateen, cl, ts (1), p (2) - Gene Janas, b, lead vocals
Randy Borra, p (1), as (2) - Bopa "King" Carre, perc.

1. For the Tired, the Poor, & Huddled Masses I 31:10
2. For the Tired, the Poor, & Huddled Masses II 25:12

Recorded at Randy Borra's, Bronx, NYC on March 25, 2009