

**“When we escape from the place we spend most of  
our time . . . we start thinking about obscure  
possibilities . . . that never would have occurred to us  
if we’d stayed back on the farm.”  
—Jonah Lerner<sup>1</sup>**

In his 2009 essay about the transformative power of travel, science writer Jonah Lerner concludes, “When we get home, home is still the same. But something in our mind has been changed, and that changes everything.” The same thing can be said about listening to music, especially music that causes you to lose your bearings in a territory that cannot be fenced into any familiar category. The Celestial Septet, comprising the Nels Cline Singers and Rova Saxophone Quartet, is a vehicle for time and space travel through dense, narrow thickets and airy, wide expanses of boundary-blurred extrapolations of jazz, rock, late-20th-century European modernism and American minimalism, and 21st-century postmodern fusions. The trip is challenging, but the open-minded listener/traveler cannot help but come through the experience with new perspectives on sound and music.

As individual entities, the Singers and Rova ramble in musical regions that have been variously and inadequately called “avant-garde,” “creative,” “improvised,” “new,” “noise,” and “free.” Such labels are more convenient than instructive. Similarly, the groups’ respective names are somewhat deceptive and limited when it comes to describing the configurations of personnel and instrumentation. The singer-less Singers—Nels Cline, Devin Hoff, and Scott Amendola—are ostensibly a guitar-bass-drums trio. But the approaches taken by Cline on acoustic and electric guitars and various effects, Hoff on acoustic contrabass, and Amendola on drum kit, percussion, live electronics, and effects expand the threesome’s musical possibilities exponentially. Similarly, Rova—Jon Raskin, Larry Ochs, Bruce Ackley, and Steve Adams—is a quartet. But the multiplicity of saxophones on which the players double and triple, ranging from baritone at the bottom through tenor, alto, and soprano to sopranino at the top, further extended by the players’ mastery of multiphonics, creates a virtual orchestra of sonic shape-shifters.

Conjoined, the Singers and Rova further defy categorization by taking composition as seriously as they take improvisation, and by taking neither so seriously as to let one get in the way of the other.

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“I am large, I contain multitudes.”—Walt Whitman<sup>2</sup>

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The Celestial Septet was introduced to the world in a series of northern California nightclub concerts—at Yoshi’s in San Francisco, Kuumbwa Jazz Center in Santa Cruz, and the Palms in Winters. The occasion was the 2008 edition of *Rovaté*, Rova’s annual presentation of interdisciplinary and multimedia collaborations, produced by the nonprofit umbrella organization Rova:Arts. But the Septet’s roots go back another decade.

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<sup>1</sup> Jonah Lerner, “Definitive, Incontrovertible Proof: Why Travel Makes You Smarter,” in *The Panorama Magazine*, *The San Francisco Panorama*, issue 33 of *McSweeney’s*, Dec. 2009

<sup>2</sup> From Walt Whitman, “Song of Myself,” *Leaves of Grass*. Bantam Classics, 1983, p. 76

The seeds were planted in 1998 when guitarist Henry Kaiser and trumpeter Wadada Leo Smith paid tribute to the later-period electric music of Miles Davis (circa *On the Corner*, *Pangaea*, and *Agharta*) with the first *Yo Miles!* recording. That double-CD featured both Cline and Rova, as did a memorable Yo Miles! concert at the Fillmore Auditorium during the 1999 San Francisco Jazz Festival. Then, in 2003, when Rova decided to mount and record its electronically enhanced interpretation of John Coltrane's breakthrough free-jazz composition *Ascension*, they called on Cline as the electric guitarist, a role he has filled in all but one of the *Electric Ascension* concerts since.

The story picked up steam in June 2006 when all three members of the Nels Cline Singers participated in the *Electric Ascension* performance at the Vancouver International Jazz Festival. Six months later, the Singers invited Rova to share a double bill at the Starry Plough, a venerable corner pub and grassroots music venue in Berkeley. When the idea of doing something together arose, *Ascension* was suggested, since everyone had played it together already, but Rova decided to maintain *Ascension* as a separate project. However, Rova's Steve Adams had heard Coltrane's "Living Space" on the car radio on his way to the rehearsal, and it struck him as a composition with similarly open-ended possibilities for the ad hoc ensemble. "I kept the arrangement simple so that it could be done without rehearsal," Adams says, "We played it as our one piece together that night, and it was amazing. It seemed to generate much of the volcanic energy of *Electric Ascension* in a smaller format." Moreover, the potential of further collaboration became evident to all involved.

Larry Ochs masterminds many of Rova's special projects, looking to fashion events that are both "practical" and "exportable." For its ever-morphing occasional big band, Orkestrova, and its annual Rovaté events, Rova has incorporated the writing and playing of Sam Rivers, Wadada Leo Smith, Satoko Fujii, Dave Douglas, Fred Frith, Mr. Bungle, Joan Jeanrenaud, Carla Kihlstedt, and many others. "Rova is a collective band, and that is really the guiding light for everything we do," Ochs explains. "We *do* lead the larger ensembles we organize, but we lead by creating environments in which the collective can thrive."

Parlaying the chemistry of the Rova-Singers one-night stand into something more formal "seemed like a real natural," Ochs says. But the birth of the Celestial Septet was more casual than most Rovaté productions. There were no founding musical aims, Ochs notes, "except to have a really great time and make some powerful music together." Steve Adams confirms the absence of a master plan. "There was never any discussion of how it would work," he says. "It just fell into place. What is unique and compelling about it is that there are two very well defined and rather different entities combining here, so that you always have a complex layering going on in the music. Each band has a very strong personality and cohesion, but each is deeply dedicated to responsiveness."

The way Nels Cline sees it, Rova comes out of the free-jazz and collectivist innovations of the late 1960s and early '70s, while the Singers, also steeped in free-jazz, refer to more recent developments in post-rock, noise, and fusion. "They don't play like jazz guys," he says, "and neither do we." So, there was no way that bringing the groups together could be anything like adding Rova horns to the Singers rhythm section or vice versa. Adams agrees. "It's not one band having appendages tacked on, but an interaction where each entity brings out the best in the other, like food and wine combining in a great meal."

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"To study the way is to study the self. To study the self is to forget the self. To forget the self is to be enlightened by all things." — Dogen<sup>3</sup>

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<sup>3</sup> Quoted in *On Zen Practice: body, breath, mind*, edited by Taizan Maezumi and Bernie Glassman. Wisdom Publications, Zen Center of Los Angeles, 2002, p. 89

All the Celestial Septet members except Bruce Ackley and Devin Hoff composed or arranged pieces for the new ensemble. (Jon Raskin's two contributions do not appear on this debut CD.) Scott Amendola had written the opening track, "Cesar Chávez," for his 2005 Scott Amendola Band album, *Believe*. At Ochs's invitation, and with encouragement from Cline, who played on the original version, Amendola rearranged it for the Septet. Underscoring the suspension of egos that is evident throughout the recording, Amendola emphasized the ensemble's orchestral capacity and kept his percussion parts understated and sparse—skittering undercurrents that support shifting sonic fields and tender melodic lines.

Opening with swirls of electronic sounds evocative of tuning a shortwave radio to a station broadcasting from a distant galaxy, the signal disturbed by swashes of static and solar winds, "Cesar Chávez" becomes a study of shapes and color. Hoff establishes an improvised throb on his bass—"I didn't say much to Devin," Amendola notes. "He has ears the size of Africa, and I wanted him to feel his way through things"—before Ackley, Adams, and Raskin create richly-textured drones that step up and down in a kind of deconstructed chord pattern. Assigned to play the melody on tenor, Ochs explores the deep growling registers of the horn, as well as the bittersweet aching upper range. The piece sets a tone of spiritual exploration for the album, not unlike that of Coltrane's later work with his classic quartet. But the journey here includes an absorbing tenor and guitar conversation between Ochs and Cline, and collective pauses and nuanced timbres that add feelings of tension and release as the emotional intensity builds.

Steve Adams's "Trouble Ticket" is also a new arrangement of an older piece, in this case written initially for Rova and reconstructed with a section to showcase the Singers. In marked contrast to the rolling flow of Amendola's composition, "Trouble Ticket" opens with jittery, bouncy pointillist passages punctuated by car-horn-like sax-section blasts and short melodic statements. There are pleading songlike fragments (reminiscent of Ornette Coleman and Albert Ayler tunes) propelled by Amendola's furiously precise clatter and Cline's brittle guitar strums and figures. A third of the way through the piece, a flurry of beyond-hard-bop blowing leads to a new construal of the opening ideas, a scratchy, noisy, bent-string solo spot by Cline, and a Singers avant-jazz-rock explosion with Rova amping up the hysteria through Greek chorus-like commentary. As if catching their collective breath with a brief reprise of the theme, the saxophonists lead the way into a calming denouement of reedy warbles and musings, the Singers providing arrhythmic accents.

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"I must play music that is beyond this world."<sup>4</sup>—Albert Ayler (1936-1970)  
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*The Celestial Septet's* centerpiece, the epic 25-minute "Whose to Know (for Albert Ayler)," was composed by Larry Ochs, who was listening to Ayler's 1967 LP *Love Cry* when he decided to take up the saxophone in 1971. In a collection of compositions characterized by unconventional structures, "Whose to Know" is the most episodic. Its sections include melancholic ruminations; impressionist fugues of melodic shards passed around the ensemble; a three-minute Singers showcase in which Cline worries his guitar strings like a Chicago blues player at warp speed, unhinged from chord changes; an ominous bass solo and a skronky structured sax frenzy in which virtuosity becomes a dangerous weapon; the "hive" effect of swarming saxes that has long been part of Rova's strategic arsenal; and long saxophone exhalations that could be mistaken for accordion chords. After twenty minutes or so, it begins to feel like the *Saragossa Manuscript*—a tale within a tale within a tale—until all the story lines are bundled up together in a final collective cadenza and climax.

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<sup>4</sup> Ayler to Val Wilmer, quoted in "Spiritual Unity" by Val Wilmer, an essay included in the notes to the *Holy Ghost* CD box set, Revenant, 2004.

“When I listened to Ayler’s music, it said to me, if you feel it, let it out and let it loose,” notes Ochs. “And I keep his attitude as a model. I set up some spaces within this long piece that were reminiscent of Ayler—the ballad area, the plaintive chant area, the free blowing areas.”

Jazz historian John Litweiler has argued that “never before or since has there been such naked aggression in jazz”<sup>5</sup> as there was in Ayler’s sound. Not surprisingly, Ayler has remained outside the ken of the vast majority of jazz listeners, but his creed (“You have to relate sound to sound inside the music. . . . You have to try to listen to everything together.”) and his quest for pure ecstatic expression continue to resonate forty years after his death. “Whose to Know” is both a rhetorical question about ownership of this musical/spiritual space (Is it Ayler’s alone? A strictly African-American legacy? Exclusive to his musical apostles?) and a material answer: It belongs to anyone who can feel it.

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“The more one studies the harmony of music, and then studies human nature, how people agree and how they disagree, how there is attraction and repulsion, the more one will see that it is all music.”

—Hazrat Inayat Khan<sup>7</sup>

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*The Celestial Septet’s* longest performance is followed by its shortest. At just over two minutes, “Head Count” is practically a pop tune, in some ways reminiscent of the pithy pieces Jon Raskin composed for Rova’s *Juke Box*, from 2006. Ochs wrote this jaunty, dancelike melody in 1983 for a saxophone octet called Figure 8. In this version, which Ochs re-imagined as a vehicle for Cline, Amendola shatters the beat into countless fragments while the guitarist goes berserk, creating a nonstop lightning storm around and through Amendola’s percussion, Hoff’s bass, and Rova’s loping horns.

Cline’s two-minute freak-out on “Head Count” gives way to the tranquil, chiming opening of his spacious CD-closing composition, “The Buried Quilt.” Again, Rova demonstrates the uncanny ability to breathe as one, forging seamless chords, taking synchronized steps through a musical walking meditation. Written specifically for this project, the piece discloses no easily discernible patterns. Swells of electronically processed textures fill the field, and the sources of particular sounds are cloaked in uncertainty. In one section of the sixteen-minute performance, slow, keening pulses hint at György Ligeti’s *Atmosphères* (used in the soundtrack to Stanley Kubrick’s *2001*). In another, Amendola sounds as if he’s rummaging through a shed full of chains and bear traps. Eruptions of saxophones and electronics—bookending intimate, unnerving guitar and soprano/sopranino sax duets—put a new, dizzying spin on the concept of “energy music.” After storm fronts of bowed bass, sonorous reeds, rolling tympani, and processed cymbals move through, a sense of subsiding ecstasy washes over the soundscape toward a bold but rather wistful summation.

By calling themselves the Celestial Septet, these musicians proudly declare their kinship with an “outside jazz” tradition in which, as Sun Ra put it, “We Travel the Space Ways.” Sun Ra’s extraterrestrial allusions are legendary and forever enshrined in such titles as *Interstellar Low Ways*, *Moonrails and Satellites*, and *The Heliocentric Worlds of Sun Ra*. Cline had Sun Ra, and the notion of visitations, in the back of his mind when he devised “The Buried Quilt.” “When we performed it live,” he explains, “Rova was instructed to leave the stage and reenter through the audience, eventually surrounding Scott as he processed their increasingly dense fragments/conversations. For me this was a very Sun Ra-inspired idea.”

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<sup>5</sup> John Litweiler, *The Freedom Principle: Jazz After 1958*. Da Capo, 1984, p. 159

<sup>6</sup> Nat Hentoff, “Albert Ayler—The Truth Is Marching In,” *Downbeat*, November 1966

<sup>7</sup> David Rothenberg and Marta Ulvaeus, editors, *The Book of Music & Nature: An Anthology of Sounds, Words, Thoughts (Music/Culture)*. Wesleyan University Press, 2001, p. 19

“I never even thought about whether or not they understand what I’m doing . . . the emotional reaction is all that matters.” — John Coltrane<sup>8</sup>

In the titles of the aforementioned *Ascension* and “Living Space,” as well as “Stellar Regions,” and *Interstellar Space*, John Coltrane indicated his intention to use music to transcend the earthly realm. Likewise, Albert Ayler believed that *Music Is the Healing Force of the Universe*. But the ear of the beholder is a fickle organ. Listeners are not always willing to follow musicians into their realms of unlimited potential. In music that involves a heavy quotient of improvisation, the players must inhabit a present moment more expansive than the ones that most of us experience in everyday life. Elements of composition and arrangement provide signposts, although they are anything but precise roadmaps. To move together in space and collectively find a direction that works, the members of an ensemble such as the Celestial Septet must detach themselves from prejudices and expectations and listen to one another—and the group as a whole—with empty ears.

Still, what the players and their open-eared audience make of the possibilities is one thing. How listeners tethered to preconceptions will react is another. As Jonah Lehrer puts it, “Our thoughts are shackled by the familiar.” On December 7, 2009, Larry Ochs’s Sax and Drumming Core (with pianist Satoko Fujii, trumpeter Natsuki Tamura, and drummers Amendola and Donald Robinson) performed at the Sigüenza Jazz Festival outside Madrid, Spain. During the first piece, an audience member stormed out and reported the band to the police for not playing jazz. Spanish Civil Guardsmen arrived on the scene to investigate the festivalgoer’s complaint, which was allegedly based on his doctor’s advice that it was “psychologically inadvisable” for him to listen to “contemporary music,” as opposed to jazz. Clearly, the patient did not feel healed.

“The question of what constitutes jazz and what does not is obviously a subjective one,” said the festival’s director Ricardo Checa, “but not everything is New Orleans funeral music.” The Celestial Septet has yet to be formally charged with disturbing anyone’s peace of mind, but its unconstrained explorations of texture, color, mood, and space, as well as its manipulations of melody, harmony, dissonance, and rhythm might send even free-jazz devotees into a disoriented swoon. This may not be New Orleans funeral music, but it sounds a cosmic death knell for fixed ideas about musical protocol and decorum, and a round trip through its 68 minutes leaves no horizon intact.

—Derk Richardson

*Derk Richardson is a senior editor at Afar magazine in San Francisco and a music programmer at KPFA-FM 94.1 in Berkeley. He lives in Oakland and writes about music for The Absolute Sound, Acoustic Guitar, and other publications.*

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<sup>8</sup> From a 1964 interview with Leonard Feather, quoted in Bill Cole, *John Coltrane*. Schirmer Books, 1976. Second Da Capo Press edition, 2001, p. 171

Since their formation in California nearly a decade ago, **The Nels Cline Singers** (Nels Cline, Scott Amendola, Devin Hoff) have performed throughout the world and released three albums on Cryptogramophone Records: *Instrumentals* in 2002, *The Giant Pin* in 2004, and *Draw Breath* in 2007. Performing original compositions by Cline, the band's musical expression benefits from important contributions by both Amendola and Hoff, and it ranges moment to moment from delicate lyricism to sonic abstractions to skull-crunching flights of fancy. Their fourth album, *Initiate*, is set for release in Spring 2010 on Cryptogramophone Records and juxtaposes the band's first live recording with a collection of new studio tracks.

For more than a quarter-century, the **Rova Saxophone Quartet** has been acclaimed and recognized for its vital role in extending the horizons of today's genre-bending music. With its potent mix of compositional creativity and stellar musicianship, Rova explores the synthesis of composition and collective improvisation. Positioning itself in a dynamic musical nexus, Rova has become an important leader in the music movement that has its roots in post-bop, free jazz, avant-rock, and 20th-century new music, as well as drawing inspiration from traditional and popular styles of Africa, Asia, Europe and the United States. Rova deliberately works at the boundaries of sound and space.

Inspired by a broad spectrum of musical influences—from Charles Ives, Edgard Varèse, Olivier Messiaen, Iannis Xenakis, and Morton Feldman to The Art Ensemble of Chicago, John Coltrane, Anthony Braxton, Steve Lacy, Cecil Taylor, and Sun Ra—Rova began, in 1978, writing new material, touring, and recording. During the past thirty-plus years the band has created dozens of quartet recordings as well as some stunning collaborative CDs. Since 1976, their own non-profit organization Rova:Arts has annually produced a premiere collaborative-performance in San Francisco, many of which have then been exported live and/or through recorded means (including *The Celestial Septet*, *Electric Ascension*, and *Figure 8*). All CDs and past collaborations are listed at the official Rova website. They have toured in Europe at least once annually since 1979, including the near-legendary tours of the former USSR in 1983 and 1989. For more info, go to [www.rova.org](http://www.rova.org).

To book the Septet contact Rova:Arts: [www.rova.org](http://www.rova.org) / [rova@rova.org](mailto:rova@rova.org).

**Bruce Ackley** began playing saxophone in 1970 and formed his first improvising trio that year in Detroit, relocating to the Bay Area in 1971. Throughout the 1970s he was involved with the emerging improvisation scene in San Francisco. During this period Ackley began playing with Ochs and Raskin, leading to the formation of Rova in the fall of 1977. Since then he has performed and recorded with John Zorn, Eugene Chadbourne, and Henry Kaiser in Twins; with trombone-electronics wizard J.A. Deane and drummer Joseph Sabella in Planet X; and with koto player Miya Masaoka, bassist Stefano Scodanibbio, and the brilliant cellist Rohan de Saram. In 1996 Ackley formed Actual Size to perform his original compositions, recording *The Hearing* with Joey Baron and Greg Cohen. He is currently working almost exclusively with Rova, focusing more on writing material for the quartet, and considering future projects with other musicians.

**Steve Adams** joined Rova in 1988, and is also a member of the Vinny Golia Large Ensemble, the Matt Small Ensemble, and the Bill Horvitz Band, as well as leading his own groups. He has been a member of Composers in Red Sneakers, a Boston composers' collective, and the bands Birdsongs of the Mesozoic and Your Neighborhood Saxophone Quartet. Adams has released six recordings under his own name on the 9 Winds and Clean Feed labels, the latest of them being *Surface Tension* with bassist Ken Filiano and drummer Scott Amendola. Adams's compositions have been performed at the Bang on a Can festival and The Works festival presented by Meet the Composer/Reader's Digest, and recorded by the violin/marimba duo Marimolin. He is a graduate of the School of Contemporary Music in Brookline, Massachusetts, and studied composition with Alan Crossman, Christopher Yavelov, and Thomas Oboe Lee, saxophone with David Birkin, and Indian music with Peter Row and Steve Gorn. Adams received a California Arts Council Fellowship in 2000 and a Meet the Composer/Reader's Digest grant in 1993, and teaches at Mills College.

While rooted in the Bay Area scene, **Scott Amendola** has woven a dense and far-reaching web of bandstand relationships that tie him to influential artists in jazz, blues, rock and new music. A potent creative catalyst, he's become the nexus for a community of musicians stretching from Los Angeles and Seattle to Chicago and New York. His closest musical associates include guitarists Jeff Parker, Nels Cline, and Charlie Hunter, Hammond B-3 organist Wil Blades, violinist Jenny Scheinman, saxophonist Larry Ochs, and clarinetist Ben Goldberg, players who have each forged a singular path within and beyond the realm of jazz. He currently leads or co-leads the Scott Amendola Band and Plays Monk. As a sideman, Amendola has performed and recorded with a vast, stylistically varied roster of artists, including Bill Frisell, John Zorn, Dave Liebman, Wadada Leo Smith, Madeleine Peyroux, Jacky Terrasson, Shweta Jhaveri, Kelly Joe Phelps, Carla Bozulich, Robin Holcomb, Gyan Riley, Johnny Griffin, and Pat Martino, among others. For his recording and tour info: [www.scottamendola.com](http://www.scottamendola.com)

**Nels Cline** has been playing the guitar since he was twelve years old in Los Angeles, California. He is the twin brother of the percussionist Alex Cline. Nels has played with artists in the jazz, rock, and avant-garde worlds. Mike Watt, Vinny Golia, Charlie Haden, Julius Hemphill, Carla Bozulich, Mark Isham, Zeena Parkins, Thurston Moore, Andrea Parkins, Jenny Scheinman, Wadada Leo Smith, and Rova Quartet's OrkestRova are just a few of these artists. Cline has written and/or arranged music for various ensembles, often for trios such as his current working unit, The Nels Cline Singers. Recent work has been with the Chicago-based band Wilco, of which he is a member, and a commission to write/record music that accompanies an art monograph of L.A. artist Ed Ruscha's work, with poetry by David Breskin, entitled *Dirty Baby*. Cline also leads groups that perform the music of Andrew Hill and Jimmy Giuffre, and he continues to tour and record with The Singers as well as performing solo and in duo formats with improvisers worldwide. [www.nelscline.com](http://www.nelscline.com)

**Devin Hoff** is a double-bassist, bass guitarist, guitarist and songwriter. He began playing music seriously at age fifteen and has continued to do so ever since, forgoing college as he was already working full time at his chosen profession. Torn between the visceral energies of punk and metal and the spiritual freedom of free jazz in his youth, he has spent the past twenty-plus years exploring the resonance and dissonance of these musical tendencies. He has played and recorded with many musicians and bands over the years, including Xiu Xiu, Vijay Iyer, Mike Watt, Steven Bernstein, and Howard Wiley, among others. His main creative vehicles are the crust-jazz bass/drums duo Good For Cows, the anarchist black metal band Slings and Arrows, and his solo project, the Devin Hoff Platform. He now lives in Chicago. [devinhoffplatform.com](http://devinhoffplatform.com)

In his thirty-plus years in Rova, **Larry Ochs** has created roughly two dozen compositions for saxophone quartet as well as other pieces for Rova in extended ensembles, many of which are recorded, and some of which were commissioned by Chamber Music America/Doris Duke Foundation and Meet the Composer. He has been acting executive director of Rova:Arts since 1987. In addition Ochs currently composes for and leads Larry Ochs Sax & Drumming Core (with Scott Amendola, Don Robinson, Satoko Fujii, and Natsuki Tamura [= *Stone Shift*, CD]) and Kihnoua (with vocalist Dohee Lee, Scott Amendola and special guests [*Unauthorized Caprices*, CD]). He is performing in collective ensembles Jones Jones (with Mark Dresser and Vladimir Tarasov), ODE (with Lisle Ellis, Trevor Dunn, Mike Sarin), Maybe Monday (with Fred Frith and Miya Masaoka), and What We Live (with Ellis and Robinson). Details on tours and recordings, and several interviews at [www.ochs.cc](http://www.ochs.cc).

**Jon Raskin** has been a member of Rova for the past thirty-plus years, exploring the relationship of improvisation and composition, developing and honing the language of ensemble music, and researching linguistic possibilities for the saxophone. He has performed and/or recorded with Anthony Braxton, Fred Frith, Sam Rivers, Tim Berne, John Butcher, Wadada Leo Smith, and Henry Kaiser. Current CDs featuring his compositions include *Juke Box Suite* (Not Two) and *Let's Go* (Black Saint) by Rova; *JR Quartet* (Rastacan) with Liz Allbee, George Cremaschi, and Gino Robair; *Kaolithic Music*, jaw-harp music recorded in a 587-gallon vase (Evander Music). He is working on several new recordings, one with JR Quartet, a Rova CD of graphic scores composed by himself and Steve Adams, and a compilation from the 2 + 2 series that Phillip Greenleaf and Jon Raskin presented at the 21 Grand Gallery in Oakland, California. [www.jonraskin.com](http://www.jonraskin.com)

#### SELECTED DISCOGRAPHY

##### **The Nels Cline Singers**

*Draw Breath*. Cryptogramophone CG133.

*The Giant Pin*. Cryptogramophone CG120.

*Initiate*. Cryptogramophone CG143.

*Instrumentals*. Cryptogramophone CG113.

##### **Rova Saxophone Quartet**

*As Was*. Atavistic ALP216 CD.

*Bingo*. Victo cd056.

*Figure 8: Pipe Dreams*. Black Saint 120167-2.

*John Coltrane's Electric Ascension*. Atavistic ALP159 CD.

*The Juke Box Suite*. Not Two MW786-2.

*The Mirror World (for Stan Brakhage)*. Metalanguage MLX2007.

*Ptow!* Victo cd040.

*Resistance*. Victo cd086.

*Totally Spinning*. Black Saint 120206-2.

*The Works Volumes 1-3*. Black Saint 120176-2.



Publishing credits:

*Cesar Chávez* (Scott Amendola / IWriteWhatILike Music—BMI)

*Trouble Ticket* (Steve Adams / Metalanguage—BMI—administered by BUG Music)

*Whose to Know (for Albert Ayler)* (Larry Ochs / Trobar -ASCAP—admin. by BUG Music)

*Head Count* (Larry Ochs / Trobar—ASCAP—BUG Music)

*The Buried Quilt* (Nels Cline / Nebsonic Music—ASCAP—admin. by Bug Music)

Produced by Larry Ochs.

Mastered by Scott Hull.

All tracks except *Trouble Ticket* recorded by Jeff Cressman on November 21, 2008 at Broken Radio, San Francisco. *Trouble Ticket* recorded live by Eric Moffett on May 28, 2008 at Yoshi's, San Francisco.

Mixdown by Jeff Cressman and Larry Ochs.

Photo by Matthew Campbell.

Cover Art: Douglas Hall

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Scott Amendola plays Craviotto Drums, Istanbul Agop Cymbals, Vic Firth Sticks, Attack Drumheads, Z.Vex pedals.

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NELS CLINE SINGERS/ROVA SAXOPHONE QUARTET

*THE CELESTIAL SEPTET*

80708-2

1. *Cesar Chávez* (Amendola) 12:45
2. *Trouble Ticket* (Adams) 12:25
3. *Whose to Know (for Albert Ayler)* (Ochs) 25:23
4. *Head Count* (Ochs) 2:26
5. *The Buried Quilt* (Cline) 15:59

Bruce Ackley, soprano, tenor saxophones

Steve Adams, alto, soprano saxophones

Scott Amendola, drums

Nels Cline, guitars

Devin Hoff, bass

Larry Ochs, tenor, soprano saxophones

Jon Raskin, baritone, alto, soprano saxophones

Recorded in 2008.

TT: 68:58

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