



Under One Sun

BILLY DREWES JAMEY HADDAD ROBERTO OCCHIPINTI ALI PARIS
SALAR NADER LUISITO QUINTERO LEO BLANCO MICHAEL WARD-BERGEMAN

MUSIC COMPOSED BY BILLY DREWES

JAMEY HADDAD AND I HAVE BEEN MAKING MUSIC TOGETHER FOR NEARLY 20 YEARS.

As a percussionist with a constellation of instruments from different cultures and continents, he fits into my band and provides the glue that makes it hang together rhythmically. He provides a similar service for this remarkable group.

Under One Sun plays gentle swinging music composed by Billy Drewes and interpreted by eight musicians who come from three continents. Still, the music feels natural, with a sound solidly rooted in American jazz, incorporating Ali Paris' qanun from Palestine and Billy Drewes' saxophone from the U.S.

Many musicians attempt to find a common language or palette of colors that create musical neologisms, but it's an endeavor more easily dreamed of than made real. Under One Sun is an example of the dream come true. The group blends seemingly disparate sounds and flavors into a rhythmic stew that makes a musical feast—music that is visceral and intellectual at once. Changing time signatures with an ease that belies the fact that this is their first studio recording, Under One Sun leaves us satisfied and looking forward to hearing its next incarnation.

—PAUL SIMON

Under One Sun

MUSIC COMPOSED BY BILLY DREWES

| | | |
|---|--|-------|
| 1 | HOME ON THE HILL | 9:18 |
| 2 | TINKER | 8:23 |
| 3 | OH MATEY | 5:13 |
| 4 | WALK TALK—WALKED, TALKED | 12:33 |
| 5 | PORTRAIT OF | 9:15 |
| 6 | EXCURSIONS THROUGH A FIELD OF YELLOW DAFFODILS | 6:05 |
| 7 | FOR THOSE WE'VE KNOWN | 5:31 |
| 8 | HIGH ABOVE | 10:49 |
| 9 | ODE TO BRIGADOON—A PATH TO ALL | 3:56 |

TOTAL: 71:17



Under One Sun at the Cat in the Cream Coffeehouse, on the campus of Oberlin College & Conservatory (August 2016).

MUSICIANS:

Jamey Haddad: drums, percussion

Billy Drewes: tenor and soprano sax, clarinet, bass clarinet, C and alto flute

Roberto Occhipinti: acoustic bass

Ali Paris: qanun, voice

Salar Nader: tabla

Luisito Quintero: congas, timbales, percussion

Leo Blanco: piano

Michael Ward-Bergeman: hyper accordion

ADDITIONAL PERFORMANCES BY:

Hadra des Femmes de Taroudant: vocals and drumming (“Portrait Of”)

Jo Lawry: vocals (“Walk Talk—Walked, Talked”)

Jay Ashby: trombone (“Walk Talk—Walked, Talked”)

Dominick Farinacci: trumpet (“Walk Talk—Walked, Talked”)

Lee Allen: trombone (“Ode to Brigadoon—A Path to All”)

Olivia Pidi: trumpet (“Ode to Brigadoon—A Path to All”)

Wyeth Aleksei: trumpet (“Ode to Brigadoon—A Path to All”)

Miguel Santos: tuba (“Ode to Brigadoon—A Path to All”)

Jamey Haddad

DRUMS, PERCUSSION



It was my first week at college in the winter of 1972 when I heard the sound of a soprano sax through the basement walls of Berklee’s infamous 1140 building. I entered a big band rehearsal room and asked the saxophone section who had just played that last solo.

“I think...it was me,” Billy Drewes answered as he packed up his horns.

“I think...we are going to be friends for a long time,” I responded.

In the 45 years since, Billy Drewes and I have pursued different musical

paths, but we share a fundamental approach to the things we believe are eternally true in life and in music. As much as I have always liked Billy's playing, it is his *writing* that really knocks me out. He is acknowledged by all who know him as an inspired writer. When playing a Billy Drewes tune, the players invent the language; the music almost never suggests a particular stylistic approach. This has allowed me to develop in ways that any particular path never could. I delight in the complex and flowing forms of Billy's tunes as if they were written for me.

Freedom to express yourself in the music world is earned with an open heart and by believing in what is unique and real about your own approach, what is beautiful in the approach of others, by respecting the elements that ring true, and by doing your best to uncover their secrets—even if your inspiration comes from a totally different set of musical and social criteria.

The eternal challenge to successfully performing with such a diverse group of players is the time it takes to develop your collective sound. It is a process I learned through extensive work with legendary jazz sax player Dave Liebman. We were road warriors, carefully listening to our performances and making adjustments. Dave gave me the space and trust to develop my voice and to orchestrate our music as I saw fit. More recently, I've worked with Paul Simon in a very different genre and using more of a top-down process. Paul's skill as a real-time editor—as well as his incredible patience when it comes to fleshing

out a musical idea—leads to amazing outcomes. As different as those two masters are, it's that blend that has helped me go forward.

The idea for Under One Sun had been on my mind since my earliest days, during my upbringing in a Lebanese Christian family back in Cleveland and long before I actually understood why being part of such an ensemble was so important. As my musical journey led me from one continent to another, this team of players cosmically came forward. It took a long minute, but I eventually assembled opportunities so we could all meet and play our respective music. Everyone offered wonderful tunes that touched us, but in the end we agreed that showcasing Billy's compositions on our first recording would be the best way to explore everyone's talents, bringing us all together with a fresh, sophisticated language.

Under One Sun includes eight musicians who hail from five different countries and whose ages span five decades. The sheer joy of every member experiencing their bandmates' artistry truly exemplifies the human capacity to celebrate what makes us unique. At this moment in time, more than any other in my lifetime, I hope that this collaboration of voices can be heard so that others may experience what we explore every time we play.

Billy Drewes

TENOR AND SOPRANO SAX, CLARINET, BASS CLARINET, C AND ALTO FLUTE



I have been blessed from an early age with the opportunity to travel into and within the realm of music and to nurture ideas through collaborations with many other creative artists. It is a gift of monumental proportions. I would like to thank all the musicians in this group—each one of whom is an incredible composer in his own right—for contributing their creative talents to my compositions. I am truly honored to have shared our music together. Thank you, in particular, to Jamey Haddad, for having the vision to see the

creative entity that Under One Sun could be and for taking the reins to make it happen.

When I was quite young, I would close my eyes and meditate on an intense, yellowish circle reminiscent of our sun. So many years later, a touch of magic crossed my path when the idea for this recording's cover, created by my daughter Amalia, was presented to me. Here it was: a link to the past and a new path leading to the future. People from all corners of the earth can relate to the cinematic sounds and feels of music. Each day presents us with creative opportunities and an invitation to choose a desired journey. In partnership with the artistic community worldwide, our common goal is to bring joy, love, and unity to all people.

Roberto Occhipinti

ACOUSTIC BASS



Connection and transcendence are the two things that define us as humans and even more so as musicians. Whether a Bach chorale, an Indian raga, *A Love Supreme*, or an Afro-Cuban chant, music connects us all and transports us to another place. Under One Sun is the perfect vehicle for us to launch this journey, and I'm thrilled to be along for the ride.

Ali Paris

QANUN, VOICE



I love music! Music is the most comfortable language for me to connect to the universe surrounding me. Audiences have agreed to listen and challenge the stereotype of where I come from through the strings of my instrument. That's how I feel. I'm only here because of music. I am alive and safe today because of music. I am from Palestine...and I am forever grateful.

Salar Nader

TABLA



As an Afghan American musician, I feel that it's very important to share the healing qualities of our music. With all that's going on around the world, it brings me pleasure to create with some of the best musicians representing the beauty within each of their cultures. In *Under One Sun*, we're building bridges through the power of sound and rhythm, creating a universal ecosystem that will bring us all together.

Luisito Quintero

CONGAS, TIMBALES, PERCUSSION



Working on this album was a great learning experience for me. For a long time, Leo Blanco wanted to get Jamey and me to work together on a project in order to play and exchange musical ideas together. Thankfully, it finally occurred with *Under One Sun*, in which many different musical worlds and the spirit of each of us were mixed into one. Thanks to all my brothers for sharing this incredible project.

Leo Blanco

PIANO



Working as a bandleader, soloist, and composer awakens in me the need to collaborate with bands in which I am only part of a whole. Under One Sun is a vehicle in time and sound in which a group of musicians, coming from distinct places on this wonderful and crazy planet, have the opportunity to voice out through sounds, silence, and rebellion our global vision and togetherness as we celebrate and nurture our diversity.

Michael Ward-Bergeman

HYPER ACCORDION



Vibration. It is the stuff of life. There is nothing that is solid. Everything is vibrating. Music making, at its very core, is an act of unconditional love reflected through vibrations over time. I am hindered by my belief in separateness, but the music making of Under One Sun has afforded me the opportunity to listen, love, and learn more about myself and make another small step toward the light. The reflections of this unique group intimate that not only are we all under one sun, but we are all one under the sun.

ACKNOWLEDGEMENTS

Thank you to Dean Andrea Kalyn and the Oberlin Conservatory of Music, for supporting this project; Mervon Mehta and the Koerner Hall and Pascal Wilmot at the Aga Kahn Museum in Toronto, for inviting us to perform and offering us a safe space to gain some momentum; Terri Pontremoli and the Tri-C JazzFest, for giving us our first gig; Jay Ashby, Lee Allen, Jo Lawry, Dominick Farinacci, Olivia Pidi, Wyeth Aleksei, Miguel Santos, and Hadra des Femmes de Taroudant, for your wonderful performances; Roger Brown at Berklee College, for always doing the right thing; Abraham Laboriel Sr., for always choosing to celebrate; Gabe Pollack at the Bop Stop in Cleveland, for always taking the chance that something good will happen if you work hard; John Cavanaugh, for suggesting a way to make things work; Cathy Strauss, Michael Straus, Ryan Sprowl, and Erich Burnett, for your guidance in organizing the project's release; Andy LaViolette and Ted Sikora, for your video support; Paul Eachus and Andrew Tripp, for engineering and mixing this project while requests for your services were overwhelming; Amalia Drewes, for divining the cover art that her father had in his head; and to my wife, Mary Kay Gray, for carrying on the Haddad tradition of housing, feeding, and caring for all my musician friends over the years...no amount of thanks could be enough!

—JAMEY HADDAD

OBERLIN MUSIC is the official record label of the Oberlin Conservatory of Music. It celebrates the artistic vision and superlative talent of Oberlin's faculty, students, and alumni—on campus and on tour. Essential to this mission is Clonick Hall, a superior recording facility dedicated to capturing studio sessions in the heart of the conservatory. Oberlin Music titles are available on CD and digital channels worldwide. For more information, visit oberlin.edu/oberlinmusic.

OBERLIN CONSERVATORY OF MUSIC, founded in 1865 and situated amid the intellectual vitality of Oberlin College, is the oldest continuously operating conservatory in the United States. Recognized as a professional music school of the highest caliber, it was awarded the National Medal of Arts, the country's highest honor given to artists and arts patrons.

LABEL DIRECTOR: Michael Straus

EDITORIAL DIRECTORS: Cathy Partlow Strauss and Erich Burnett

PRODUCER: Jamey Haddad

SESSION PRODUCER: Paul Eachus

AUDIO ENGINEERS: Andrew Tripp and Paul Eachus

AUDIO EDITING: Roberto Occhipinti

MIXING ENGINEERS: Andrew Tripp and Paul Eachus

MASTERING ENGINEER: Paul Blakemore

GRAPHIC DESIGN: Ryan Sprowl (ryansprowl.com), cover concept and hand-drawn typography by Amalia Drewes (amaliadrewes.com)

BOOKLET PHOTOGRAPHY: Walter Novak (walternovak.com)

DEAN OF THE CONSERVATORY: Andrea Kalyn

Recorded in August and December 2016 and January and April 2017 at the Oberlin Conservatory of Music.

***Jamey Haddad** is endorsed by Remo, Cooperman Fife and Drum, Sabian, Gon Bops, and Vic Firth. **Luisito Quintero** is endorsed by Sabian and Gon Bops. **Roberto Occhipinti** is endorsed by Mark, Grace Audio, and D'Addario.*

Compositions by Billy Drewes (billydrewesmusic.com). © © 2016 BMI-Billy True Music



OBERLIN MUSIC