

Recorded in Binaural+ with the B & K 4100 Head and Torso simulator,
MSB A/D Converter, and Crystal Microphone cable

Recorded at The Hirsch Center, November 26th 2012, Brooklyn, NY
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Piano Tuner: Kaz Tsujio

Special thanks to Bonnie Barrett, Makia Matsumura, Hilary Jansen,
Hiroaki Mizutani, Kaz Tsujio, and the staff of Yamaha for their assistance

Special thanks to Professor Edgar Choueiri of the 3D Audio and
Applied Acoustics (3D3A) Lab of Princeton University for his
technical assistance on the 3D audio aspects of this binaural recording

DAVID CHESKY
BILLY DRUMMOND
JAVON JACKSON
JEREMY PELT
PETER WASHINGTON

JAZZ IN THE NEW HARMONIC



DAVID CHESKY

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DAVID CHESKY piano
BILLY DRUMMOND drums
JAVON JACKSON tenor saxophone
JEREMY PELT trumpet
PETER WASHINGTON bass

1. Jazz in the New Harmonic 8:26
2. Broadway 9:34
3. American Culture X 9:01
4. Duke's Groove 8:21
5. Grooves from the Underground 9:56
6. Deconstruction 7:30
7. Burnout 9:15
8. Transcendental Tripping 7:12

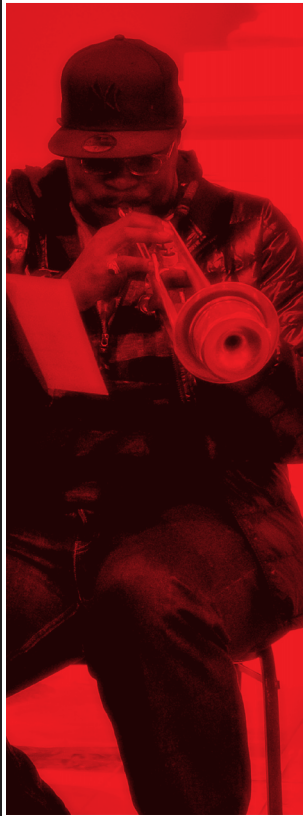
All compositions by David Chesky, Pamaluc Music, ASCAP
For more information please visit: www.davidchesky.com



large, dissonant intervals. There's no real blowing over chords or the normal blues type blowing in patterns. It's almost like instant composition, like doing a modern piano sonata in the moment."

Given the current state of jazz, Chesky's latest offering is a breath of fresh air. Full of provocative ideas, imbued with soulful expression and charged with the spirit of anticipation, *Jazz in the New Harmonic* is a portend of things to come from this accomplished composer and sonic provocateur.

—*Bill Milkowski*



“Billy and Peter are the ultimate groove masters,” says Chesky. “They’ve got such a great feel together and they lay this carpet down for Javon and Jeremy to do their thing. Both Javon and Jeremy play with incredible soul. When you hear them play, there’s an indescribable feeling to it. They organically play jazz. It’s not something they learned, it’s who they are.”

Beneath it all, in almost subliminal fashion, is Chesky, deliberately feeding his crew darkly dissonant chord voicings with a crystalline touch on the keys, subtly tweaking the proceedings along the way with his startling vocabulary. “We had some rehearsals with Jeremy and Javon and myself, just to get comfortable with the harmonic language,” he recalls. “And it’s not really dissonant to me at all. When I play that way, to me it sounds like I’m playing ‘The Candy Man’ or some kids song. I’m so used to it that it just sounds normal to me. It’s a nice color in my palette and I like it.”

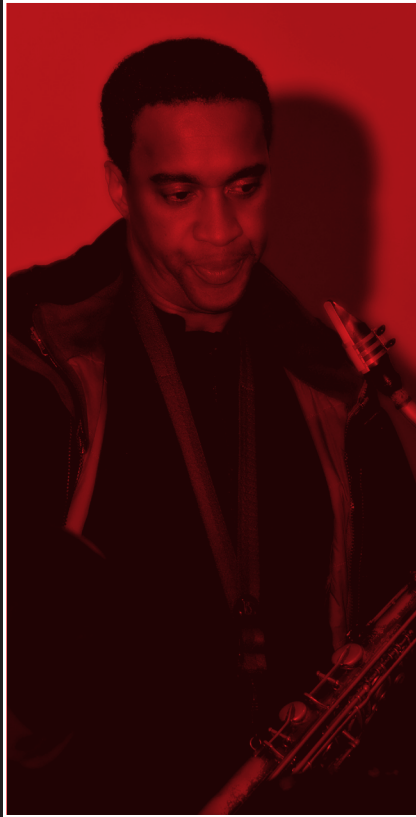
Throughout *Jazz in the New Harmonic*, Chesky takes a decidedly sparse, *mysterioso* approach to his piano solos, though he does open up and stretch in his own enigmatic fashion on “Burnout” and “Transcendental Tripping.” As he explains, “The music is about space so I’m not really looking to play 90 miles an hour. This is not about chops. When I do my solos, they’re all constructed on

It was back in 1957 that Gunther Schuller coined the term Third Stream to identify a new emerging musical sensibility that was essentially a confluence of classical music and jazz, with improvisation being a vital component. “The ideal for me was to create an absolutely new concept of composition in which the jazz and classical would be so blended that you would not be able to identify the jazz roots from the classical roots,” he told *Jazz Times*. Since then, composers like John LaPorta, John Lewis, Stan Kenton, George Russell and Schuller himself dabbled in Third Stream while more contemporary composers such as Henry Threadgill, Wayne Shorter, Chick Corea, John Zorn, Ohad Talmor and Joel Harrison have put forth their own ambitious chamber jazz projects.

Now comes pianist-composer David Chesky with *Jazz in the New Harmonic*, his own personal twist on bridging the disparate worlds of jazz and classical. More than a Third Stream project, in the strictly Schullerian sense of the word, Chesky’s recording is a striking manifesto that deals with dissonance and rhythm on equal footing. “I wanted to take the harmonic language of 21st century classical music and make it groove,” he says of his bold new direction in jazz.

Fueled by the cool, simmering rhythm tandem hookup between jazz veterans Peter Washington on bass and Billy Drummond on drums and colored by Chesky’s provocative comping, *Jazz in the New Harmonic* is further characterized by the searching spirit of principal soloists Javon Jackson on tenor saxophone and Jeremy Pelt on trumpet. “With Peter and Billy holding it down, I can do the painting above it with my harmonic language, which is coming from the Messiaen, Webern and Ives school,” Chesky explains. “So I’m giving Javon and Jeremy chords that they don’t usually hear in jazz. This is not C major or C minor or some dominant raised sharp nine chord. It’s a new vocabulary and it’s forcing them to adapt and come up with it.”

And both Jackson and Pelt deliver the goods with solos that are probing and profound. Whether it’s their agile interaction with tenor and muted trumpet on the moody, mid tempo swinging title track, their bold, unbridled blowing on the



dark *Bitches Brew/In a Silent Way* inspired “Broadway” or their potent playing on the dirge-like “American Culture X,” their musical choices are always unpredictable and in the moment. Pelt, one of the leading lights on the under-40 jazz scene today, also contributes an outstanding blues-tinged muted trumpet solo on “Burnout.” Jackson, the former *Jazz Messenger*, takes his time in formulating an answer to Pelt’s solo on that sinister offering.

Bassist Washington’s deep, woody-toned ostinatos solidly anchor the proceedings. His catchy “The Beat Goes On” riff propels the title track while his repetitive motif on “Broadway” recalls moody Miles Davis vehicles like “Spanish Key” and “Miles Runs the Voodoo Down” from *Bitches Brew* or the atmospheric “Shhh/Peaceful” from *In a Silent Way*. Washington also breaks loose for extended upright solos on the aptly-titled “Grooves from the Underground” and “Burnout” that reveal his dexterity and ingenuity on the instrument.

Drummond deftly crafts a different approach on the kit to perfectly underscore the vibe of each piece, whether it’s his subdued funky drummer take on “American Culture X,” his insistently swinging syncopations on the noir-ish “Duke’s Groove,” his vaguely Latin flavored beat on “Transcendental Tripping” or his patient, understated and unerring time-keeping on the laid back dub flavored jam “Grooves from the Underground” and the ominous jam “Burnout.” Drummond is also prominently featured throughout the infectious “Deconstruction,” which culminates in a dramatic, unaccompanied drum showcase.

