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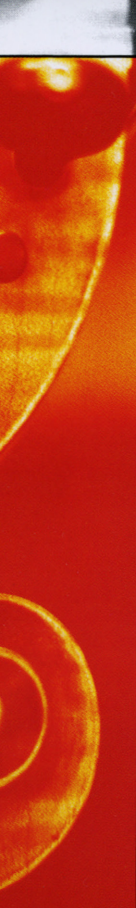
TONY OVERWATER **Op**

MAARTEN ORNSTEIN
WIM KEGEL

ack van rooijen
ernst reijseger

Produktie:	Tape:	1/2.	MOD 300.326
Lokatie:	TONY OVERWATER TRIC		
Date:	JEVENTER FOODS INC		
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Op



OSCAR PETTIFORD

His friends called him OP. He changed the way the double bass is heard and played. He made the bass a genuine solo instrument and was the first to incorporate the cello into jazz ensembles. He played with Thelonious Monk, Coleman Hawkins, Roy Eldridge, Erroll Garner, Max Roach, Woody Herman and Duke Ellington. Oscar Pettiford died in 1960 in Copenhagen, Denmark, at the age of only 37, which is not an acceptable reason for the fact that his music and playing are not on many lips these days. Strange. Disrespectful even. As a successor to Jimmy Blanton, and like his contemporaries Charles Mingus and Milt Hinton (who convinced him to quit his steady job for a career in music), Oscar Pettiford gave jazz bass playing a significant sway. His style was quite unique, straight on the beat, without the common triole feel swing around the time. With a clear attack, an articulate, frank tone and superior phrasing, in his time Pettiford was a very sought after musician and band leader, even though he had quite a temper.

Like Charles Mingus, OP was from Afro-American and American Indian extraction. Born on september 30, 1922 in an Indian Reservation in Okmulgee, Oklahoma, Pettiford was surrounded by music from day one. His father headed a family touring band that was based in Minneapolis and his mother played the piano and taught music. OP learned to play many instruments on the way and by age ten he was singing in front of the band. At fourteen he got a definite hold on the double bass. In 1943 he was engaged in Charlie Barnet's band as one of two bassists (the other was Chubby Jackson) and with them he travelled to New York City the same year. A crucial move since OP ended up in the middle of the flourishing bebop scene on 52nd street. He participated on Coleman Hawkins' famous 'The Man I Love' session and recorded with Earl Hines and Ben Webster. In the winter of 1943-44 OP co-led a group with Dizzy Gillespie at the Onyx club. Afterwards he landed gigs with many small and large ensembles until he joined Duke Ellington's big band in 1945 where he stayed for three years. As the

successor to Jimmy Blanton OP further developed the leading role of the bass and proved to be a crucial influence for other outstanding bas soloists like Ray Brown and Charles Mingus. Later, he joined Woody Herman's band where he would often play the (amplified) cello. This of course wasn't just another four string instrument. Apart from the size, it needed to be tuned in fourths instead of fifths to be played like a bass.

In 1958, Pettiford traveled to Europe with the Carnegie Hall Jazz Band. He liked it there so much that he decided to make it his home. He played gigs with Stan Getz, Hans Koller and Attila Zoller, but never achieved the level of acclaim that he had hoped for.

Though a plentiful performer, Pettiford composed just two dozen compositions, among which are some haunting ballads and bluesy bop tunes. Some, such as 'Swinging 'till the girls come home', 'Oscar's blues', 'Little Pearls' and 'Tricotism' have become standards. The latter is an impossible composition in D flat major, next to G major the key OP mostly wrote in, and very difficult for a bas player because it doesn't leave the player any note on an open string. This makes it hard, if not impossible to use the resonance of the instrument, and makes the notes sound brisk and firm, which fits his style and in hindsight could have been a reason for him to play in this key.

Bassists like Ron Carter, Al McKibbin, Christian McBride and of course Tony Overwater still marvel at Pettiford's style and compositions. Overwater feels very much at home with Pettiford's clear, almost simple phrasing on the borderline of straightforwardness and emotionless. It connects well with his love for the Dutch New Realism in art of people like Piet Mondriaan. "It's the combination of melancholy and realism of Pettiford that I love" says Overwater. "It is understated passion".

Oscar Pettiford was taken away from us way too soon, but his music lives on. Therefore Turtle Records is very pleased to be able to present Tony Overwater's personal and contemporary tribute to both OP's playing and compositions.



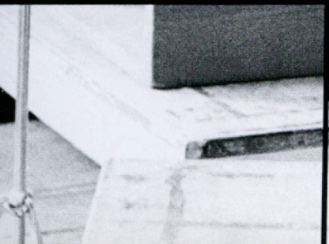
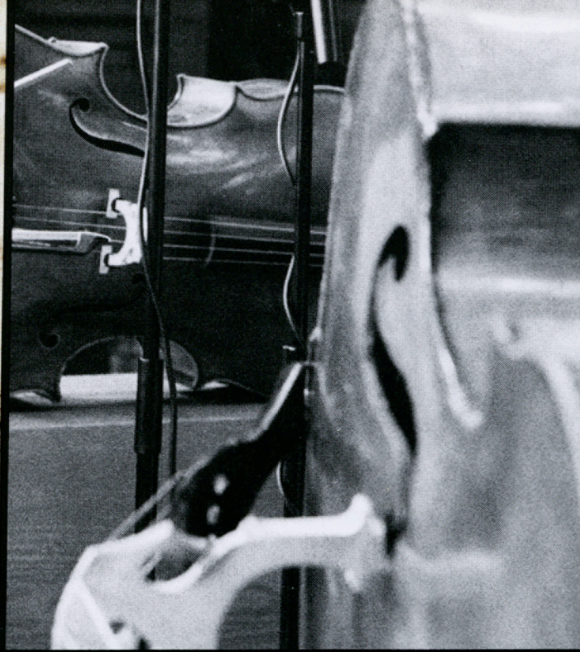
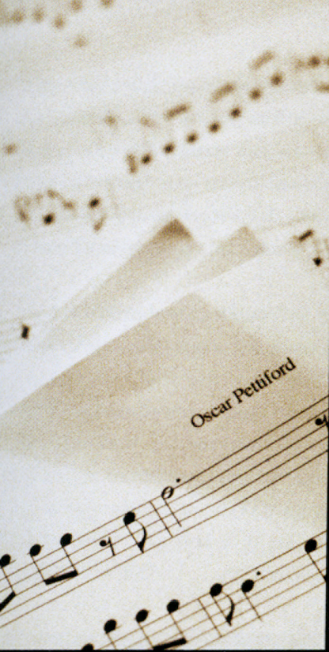
Maarten Ornstein plays Marca reeds

Ernst Reijseger appears courtesy by Winter & Winter

WIM KEGEL **drums** MAARTEN ORNSTEIN **tenor saxophone, clarinet, bass clarinet** TONY OVERWATER **bass**

ERNST REIJSEGER **cello on tracks 5, 6, 10** ACK VAN ROOYEN **flugelhorn on tracks 2, 4, 6, 7**

All compositions written by Oscar Pettiford, except track 4 by Carmichael & Parrish, and track 9 by Pettiford & Overwater.
Track 10 is a transcription of theme and cello solo by Oscar Pettiford as played on 'Vienna Blues: the complete session'.



With this cd I realised one of my dreams. Ever since I heard his music, I wanted to record the music of Oscar Pettiford. It was in my first year at the Royal conservatory in The Hague that one of my teachers told me I sounded a bit like Pettiford and that I should listen to his music. I was sure he either meant Oscar Peterson or Niels-Henning Ørsted Pedersen. I had never heard of Pettiford. But as soon as I started exploring his records I was hooked. Pettiford's music has a charm that lays somewhere between bebop, blues and chamber music. His lines and melodies are clear and transparent and his solos are a sort of abstract constructions with the intensity and colourfulness of the blues. I don't know much of his personal background, his motives or his behaviour, but I do feel connected to the essence of his music.

Recording with Maarten and Wim was a long awaited experience. We've been playing on and off since 1988 but never recorded a cd. These guys are not only excellent musicians of considerable reputation but also two of my closest friends. Their contribution to this cd is equal to mine. Their input and feedback made the cd what it is.

To record with Ernst Reijseger and Ack van Rooyen is another dream come true. Ack was one of my teachers at the Conservatory in The Hague and a big inspiration to all. Ernst's approach to cello playing opened up my ideas of bass playing completely. Ernst and Ack are representing the panorama of my musical interests. From Ack's lyrical jazz to the high energy, fast thinking improvising from Ernst. It was the first time ever that they worked together and even though they are simultaneously playing on only one tune, their presence during the recordings created an atmosphere which was vital for the end result. These musicians are the best I could think of for this project. Without them Pettiford's compositions would remain empty houses without anybody living in them.





PRODUCTION: Turtle Records / Edison Production Company bv

PRODUCER: Harry van Dalen

BALANCE ENGINEERS / EDITING: Bert van der Wolf & Fir Suidema

EDITING: Bert van der Wolf

ASSISTANT RECORDING ENGINEER: Michel van Polen

RECORDING LOCATION: Doopsgezinde Kerk, Deventer

RECORDING DATES: 17-19 april 2000

DESIGN: Willem Kroon, Rob Becker & Nashima Gokani

ARTWORK COORDINATION,

PHOTOGRAPHY: Rob Becker

DISTRIBUTION BENELUX: Clavicenter, Amsterdam

(31) 20 636 78 79

DISTRIBUTION OUTSIDE BENELUX: contact Edison Production Company BV

(31) 343 512 717

(31) 343 512 874 (fax)

www.turtlerecords.com

www.jazzinmotion.nl

To work with Harry van Dalen and Bert van der Wolf is a continuing dream. We worked together before and I never met any people in the recording business with that much drive and musicality. Their absolutely natural recording with clarity and transparency and a keen eye for detail, creates just the right atmosphere for Pettifords work.

As far as I know, 'OP' is the first cd dedicated to the work of bassplayer Oscar Pettiford. His music has been an inspiration and a guide for me throughout my career. It was not until recently that I dared to seriously think of making a cd with my own vision on Pettiford and his music. I needed time to mature to start such a hazardous project: not too close, not too far from Pettifords heritage.

I can only thank everybody involved for their beautiful work and warm friendship during these recordings. I hope that this cd will inspire people to rediscover Pettifords music as well as enjoy our music as a contemporary artform on which age has no relevance.

I especially would like to thank Oscar Pettiford, Victor Kaihatu, Harry van Dalen, Bert van der Wolf, Maarten Ornstein, Wim Kegel, Ack van Rooyen, Ernst Reijseger and Marieke Koster.

Truly yours,



TONY OVERWATER





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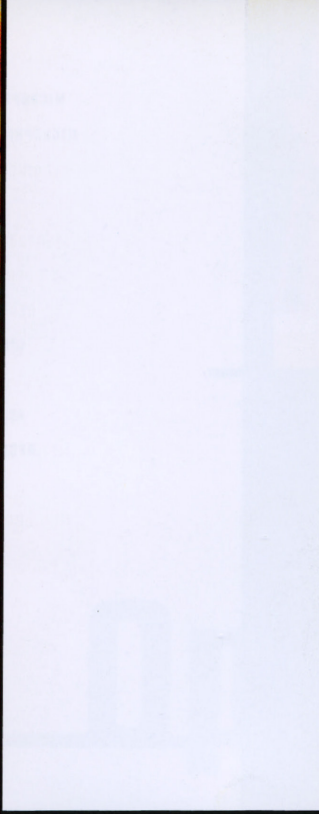
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MICROPHONES (ACTIVE): Sonodore RCM 402 modified Neumann KM 150

MICROPHONE AMPLIFIERS: Rens Heijnis custom built

CONVERTERS: dCS 904
dCS 954
dCS 972 samplerate / format converter

LOUDSPEAKERS: Avalon Eclipse Classic

HEADPHONES: AKG K 1000

(PRE) AMPLIFIERS: Spectral DMC 20 / DMA 100 S

CABLES: MIT

AC POWER CABLES: NBS

RECORDER / EDITOR: AUGAN OMX 24

