

## Jim Hall Charlie Haden Duo - Jazzfest Berlin 2002

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1 Segment (CharlieParker,comp) / Announcement JH 7:25 2 All The Things You Are 8:45  
3 Night Fall / Announcement JH 8:56 4 Blackwell's Message (JoeLovano,comp) /  
Announcement JH 8:546 5 Hello My Lovely (ChH,comp) / Announcement ChH/JH 7:09 6  
Lonely Woman (OrnetteColeman,comp) / Announcement JH 10:56 7 Furnished Flats  
(JH,comp) 6:36 Jim Hall – guitar Charlie Haden – bass 2002-November-03 Berlin,  
Germany, Haus der Berliner Festspiele, Jazzfest 2002

A harmonically advanced cool-toned and subtle guitarist, Jim Hall was an inspiration to many guitarists, including some (such as Bill Frisell) who sound nothing like him. Hall attended the Cleveland Institute of Music and studied classical guitar in Los Angeles with Vicente Gómez. He was an original member of the Chico Hamilton Quintet (1955-1956), and during 1956-1959 was with the Jimmy Giuffre Three. After touring with Ella Fitzgerald (1960-1961) and sometimes forming duos with Lee Konitz, Hall was with Sonny Rollins' dynamic quartet in 1961-1962, recording *The Bridge*. He co-led a quartet with Art Farmer (1962-1964), recorded on an occasional basis with Paul Desmond during 1959-1965 (all of their quartet performances are collected on a Mosaic box set), and then became a New York studio musician. He was mostly a leader during the following years and, in addition to his own projects for World Pacific/Pacific Jazz, MPS, Milestone, CTI, Horizon, Artist House, Concord, MusicMasters, and Telarc, Jim Hall recorded two classic duet albums with Bill Evans. A self-titled collaboration with Pat Metheny followed in 1999. A flurry of studio albums, reissues, and compilations followed throughout the next few years, with the exceptional *Jim Hall & Basses* standing out for its bass/guitar duet format. Jim Hall died at his apartment in Manhattan on December 10, 2013; he was 83 years old. ---Scott Yanow, Rovi

Charlie Haden first played in Los Angeles with Art Pepper (1957), Paul Bley (1957-9), and Hampton Hawes (1958-9), then in 1959 traveled to New York with Ornette Coleman. He became a member of Danny Zeitlin's trio and worked with, among others, Archie Shepp. Haden recorded with Coleman in 1966 and the following year rejoined his group and also began an association with Keith Jarrett. Although he has preformed principally as a sideman, Haden won critical attention in 1969 with his own album Liberation Music Orchestra, which consisted of a number of revolutionary and freedom songs, including Haden's own composition Song for Che. Around the same time, he also played with Carla Bley and the Jazz Composer's Orchestra. In 1976, with Don Cherry, Dewey Redman, and Ed Blackwell (all former sidemen with Coleman), Haden formed the group Old and New Dreams, and the same year he recorded an outstanding series of duets with various musicians, which were issued on two albums. Haden continued to perform in the 1980s, and in 1982 recorded with a new Liberation Music Orchestra made up of members of Carla Bley's group and Old and New Dreams; the band toured the USA into the mid-1980s.

Haden has a large, warm tone, the subtle vibrato, richness, and manipulations of which are central elements in his improvisational vocabulary. In contrast to most jazz double bass players of his period, Haden is concerned with simplicity and traditional conceptions of accompaniment rather than weaving intricate underpinnings and producing horn-like solos. Haden was the perfect bass player for Coleman because he instantaneously aligned himself with the shifting directions and continuous modulations that typified Coleman's freely improvised lines. His accomplishments unified the improvisations of the saxophonist and helped the ensemble to swing, something that the horn lines could not always do by themselves. ---pbs.org

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