OSLAND/DAILEY JAZZTET

Miles Osland – *soprano & alto saxophones, piccolo, C & alto flutes*
Raleigh Dailey – *piano & keyboards*
Danny Cecil – *acoustic & electric bass*
John Willmarth – *drums & percussion (all tracks except 1, 5 & 10)*
Paul Deatherage – *drums (tracks 1, 5 & 10)*

all compositions and arrangements by Raleigh Dailey (Sharkman Music, BMI)

The Jazztet would like to thank

Miles: the Abercrombie Endowment for Jazz Study at the University of Kentucky, Jerome Selmer at Selmer (Paris), Bob Lichty and Amy Pribulick at Conn-Selmer (USA), Kristen McKeon with Rico reeds, Jody Espina with Jody Jazz mouthpieces, Miles Davis at Miles Ahead Instrument Repair and of course, Lisa Osland for her continued support over the years!

Raleigh: the guys for their dedication and great playing - and Miles for making this all happen!

Danny: my colleagues in the *Jazztet,* my family and friends.

John: my band mates for their inspiration and friendship. In addition, special thanks to my wife Sharon and kids Jonah and Clara for their unwavering love and support.

Paul: my family and my mentors for their ongoing support and inspiration.

CREDITS

Produced by Miles Osland (MOSAX Productions)
Recorded and mastered by Dave Henderson
Mixed and edited by the *Jazztet* and Dave Henderson

tracks 2, 3, 4, 6, 7, 8, 9, 11, 12 & 13 were recorded 1/9/10
at the Singletary Center for the Arts • Lexington, KY

tracks 1, 5 & 10 were recorded on 10/5/11 at Studio at The Courts • Lexington, KY

Miles Osland is a Selmer (Paris) and Conn-Selmer (USA) Performing Artist/Clnician and plays Selmer (Paris) saxophones, an Avanti flute, Emerson piccolo and an Armstrong alto flute. He also endorses Rico reeds and Jody Jazz mouthpieces.

John Willmarth plays Yamaha drums, Evans drumheads, and Innovative Percussion sticks and mallets.

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OSLAND/DAILEY JAZZTET

THE MENDOZA LINE

MILES OSLAND RALEIGH DAILEY DANNY CECIL
JOHN WILLMARTH PAUL DEATHERAGE

Mark 1962 50 Years 2012

All composers want a great band to write for - one that is excited about the music and takes it seriously. It's also a bonus if that group adds to the music, making it better and taking it to places you hadn't thought of. That is what I have with the *Jazztet,* and I want to thank Miles, Danny, John, and Paul for playing my music so well and with such dedication. On to the music!

The term ***The Mendoza Line*** comes from the world of major league baseball. Mario Mendoza was a decidedly average hitter (around .200) in the 1970s; George Brett coined the term, telling Chris Berman that he was just trying to keep his own batting average "above the Mendoza Line." The term stuck in baseball (and elsewhere) to refer to a threshold of mediocrity. We often open sets with this tune.

For me, the harmony of ***Beulah Road*** (Henry Cow fans will get the title) has less to do with jazz and more to do with the music of groups like The Band, where simple chords move around in non-functional ways. I also like odd meters that don't have that lopsided feel or "hiccup." My attempt at an earthier "Americana" feel....

Dawn Treader, ***Jehanne***, ***Jules Verne***, and ***Damon's Dance*** were all written around the same time and have been mainstays of our concert repertoire. All the titles except one are literary references from books or authors I was into at the time. Johnny Damon needs a tune title too, right?

Bartertown (a title suggested by my brother) is my first piece to use the exact same chord quality throughout. Using less material in more ways is always a good procedure for me, in composition and in improvising.

Stalking the Dread Moray Eel is a favorite of mine to play live, as the solo section is wide open and can go many different directions. I had the title (lifted from a Steely Dan tune) well before the piece was written; I knew it had to be a snaky-sounding tune with an evil bass line. And it is, I think. I also expanded the tune into a big band version that is a lot of fun.

Habiru is an unusual piece with a vaguely eastern-sounding melody and a somewhat more conventional blowing section. I had originally written it for soprano sax, but Miles (rightly – though it took me awhile to agree!) brings a new dimension to it with his flute sonorities.

The Linden Walk is one of the more recent tunes in the set and reflects a looser compositional approach, in particular using given melodic rhythms but using improvised pitches (a trick I learned from John Carter's music). The tune also has a certain amount of humor in it, which I like.

Home to You was written after listening to Brian Blade's wonderful album *Season of Changes*. The compositions on that recording are so strong while using relatively simple chords, melodies, and forms. I decided immediately that I needed to write a simpler tune! I think the result is one of my best tunes from that period. I also had the wonderful experience of hearing Joe Lovano play this tune with our quartet in Lexington. Unforgettable.

It seems like each of our records has a "production number," a tune that is complex enough that it takes some time to lay it down in the studio. On the first CD it was *Flashpoint:* this time around it was ***Counting Florida.*** The tune is based around an interlocking hands figure that I came up with on the piano. The title refers of course to the chaos surrounding the 2000 presidential election.

Nuangola 671 was written around that quasi-atonal bass line at the end of the form (well, it's kind of in the key of C). I always liked hearing John play over vamps, and this tune was a great vehicle for him. When in doubt, end with a drum solo!

Anyway, thanks for listening!

Raleigh Dailey

The Music of Raleigh Dailey

I have had the privilege of performing the music of Raleigh Dailey for well over 10 years. We've played together in almost every configuration available to us: duo, trio, 4 to 10-tets and a big band (the rhythm section with the *Jazztet* is also the rhythm section with the DiMartino/Osland Jazz Orchestra). Heck, as of this writing, we just completed World and American premieres of the saxophone sonata that he wrote for me! This recording is documentation of and a testament to Raleigh's profound musicianship, creativity and diverse prolific writing. – Eons above the Mendoza Line!

The release of our sophomore effort has been a long time coming! John Willmarth was the drummer with the *Jazztet* since its inception over 5 years ago. John was the drummer on our premiere CD *Evidence*, released in 2009 and 10 of the 13 tracks on this new one. John has recently moved from Lexington, KY (where we're based out of) and Paul Deatherage has stepped in and been doing an incredible job with us for the past 2 years. I was happy that we were able to include 3 tracks that Paul played on.

Enjoy the music!

Miles Osland

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THE MENDOZA LINE

1. The Mendoza Line	4:45	8. Jules Verne	4:48
2. Beulah Road	4:14	9. Habiru	5:08
3. Dawn Treader	6:11	10. The Linden Walk	6:17
4. Bartertown	6:11	11. Home To You	6:57
5. Stalking the Dread Moray Eel	7:39	12. Counting Florida	5:07
6. Damon's Dance	5:28	13. Nuangola 671	5:03
7. Jehanne	8:01	total time:	75:49

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