

CELESTIAL GREEN MONSTER

1. Spiderman Theme (2:17)

(Paul Francis Webster & J. Robert Harris)

(publ. by Webster Music Corp.; Hillcrest Music Corp.)

2-6. In-A-Gadda-Da-Vida (In the Garden of Eden) (16:00)

(Doug Ingle) (publ. by Warner-Tamerlane Pub Corp.; Warner-Tamerlane Pub. Obo Iron Butterfly, Inc.; Warner-Tamerlane Pub. Obo Ten East Music; Warner-Tamerlane Pub Corp Obo Cotillion Music); arranged by Fred Ho with Randy Woolf

7. Liberation Genesis (6:53) (composed 1975)

8. Blues to the Freedom Fighters (9:54) (composed 1974)

9-15. The Struggle for a New World Suite (38:17) (composed 2006)

Tracks 7-15 are all composed by Fred Ho and published by Transformation Art Publisher, Inc. (ASCAP).

THE GREEN MONSTER BIG BAND:

Fred Ho, leader/baritone sax; **Bobby Zankel, Jim Hobbs**, alto sax; **Hafez Modirzadeh, Salim Washington**, tenor sax; **Stanton Davis, Brian Kilpatrick, Amir ElSaffar**, trumpet; **Taylor Ho Bynum**, cornet; **Robert Pilkington, Marty Wehner, Richard Harper**, trombone; **Earl McIntyre, David Harris**, bass trombone; **Art Hirahara**, piano, electronic keyboard; **Wes Brown**, electric and acoustic bass; **Royal Hartigan**, drum set

Guest Artists on "In-A-Gadda-Da-Vida":

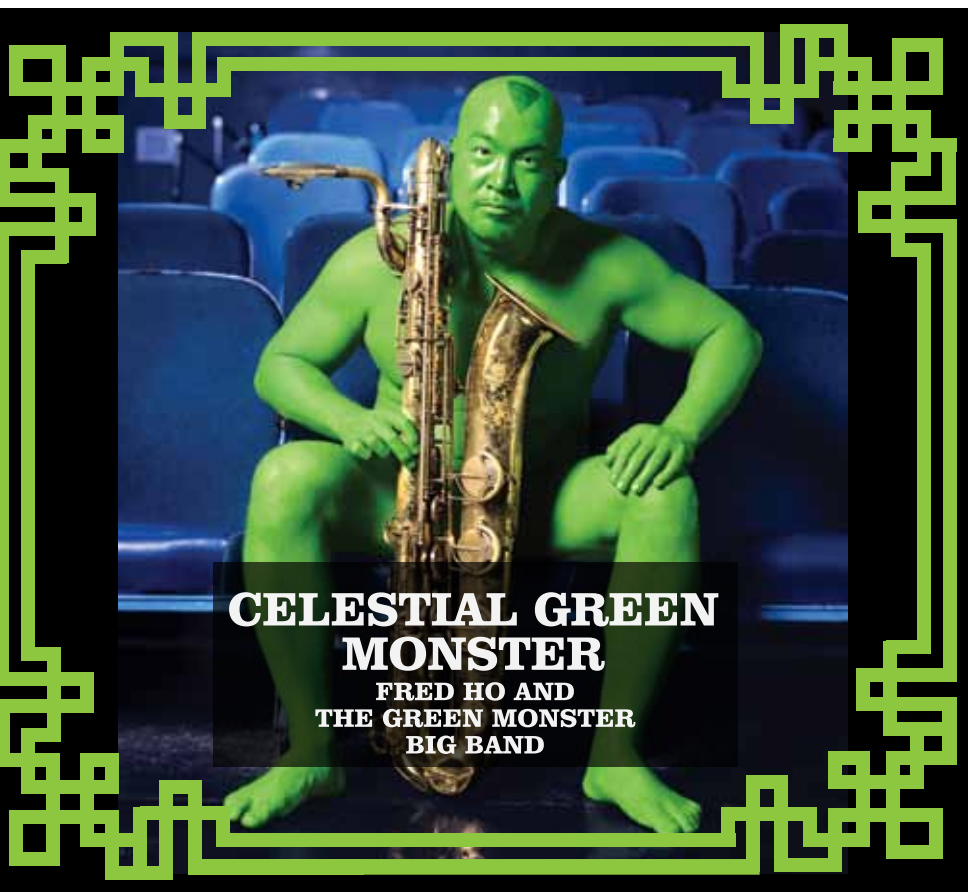
Abraham Gomez-Delgado, Haleh Abghari, vocals;

Mary Halvorson, electric guitar

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BACK COVER

1. Spiderman Theme (2:17)
 2. Blue Planet, My Love (6:50)
 3. Journey to the Dark Heart, Enter the Serpents of Stratification (2:44)
 4. Mastodon, My Friend (0:44)
 5. Where Angels, Mastodons, Sabertooths, and Whales Fear to Tread (Paradise for the Parasites) (1:27)
 6. The Tipping Point of No Return (4:11)
 7. Liberation Genesis (composed 1975) (6:53)
 8. Blues to the Freedom Fighters (composed 1974) (9:54)
 - 9-15. The Struggle for a New World Suite (composed 2006) (38:17)
- "The modern world worships the gods of speed and quantity, and of the quick and easy profit, and out of this idolatry monstrous evils have arisen."
Rachel Carson (1963)
Dedicated to the Move Organization of Philadelphia
- MOVEMENTS:**
9. Part of the Solution, NOT part of the Problem (2:30)
 10. Original, Organic and African (9:28)
 11. Battleground Earth Blues (6:14)
 12. Patience, Passion and Praxis (3:07)
 13. Up Against the Wall You *\$%&@# Gods of Corporate Profit! (1:37)
 14. Paper Tigers are Real Scaredy Cats (6:28)
 15. Guerrillas Gone Wild (9:13)

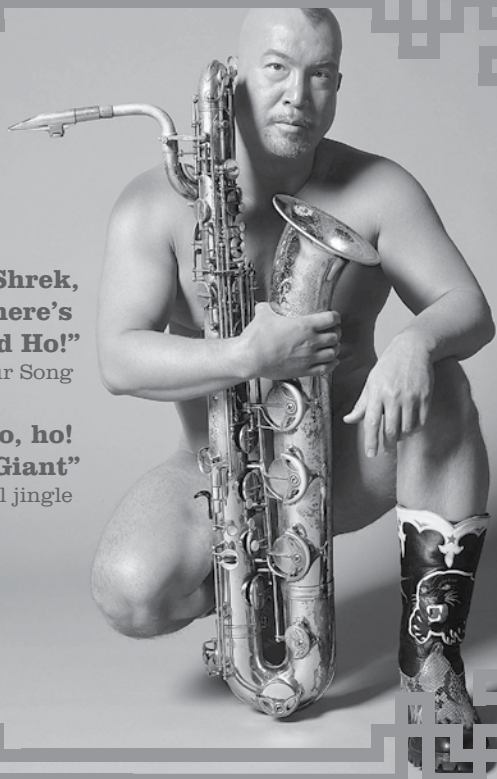


FRONT COVER

**“There’s Shrek,
and then there’s
Fred Ho!”**

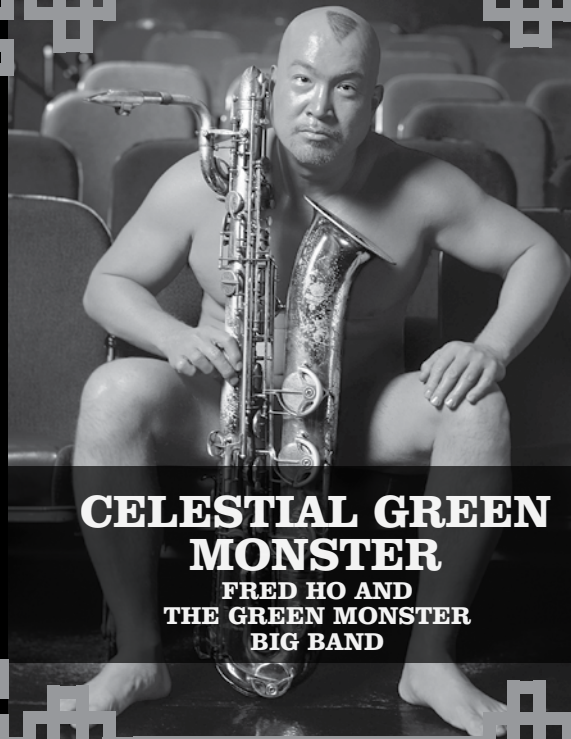
Arthur Song

**“Ho, ho, ho!
Green Giant”**
TV commercial jingle



**CELESTIAL GREEN
MONSTER**

**FRED HO AND
THE GREEN MONSTER
BIG BAND**



CELESTIAL GREEN MONSTER

COMPOSER'S NOTES

The quintessential American orchestra is not the symphony, but the big band. If so-called “jazz” is “America’s classical music” (as proclaimed by the U.S. Congress, among other officiates), then its attendant large ensemble is the “jazz” orchestra, popularly called the big band. If we apprehend “classical” as worthy of veneration instead of high-brow elitist or celebratory of western European bourgeois values, and imbue a dynamic sensibility to the concept of “classical” to not mean something stuck in the past, reactionary or ossified, but rather, enduring, vital and constantly relevant and revolutionary, then certainly the big band form represents the best of the so-called “jazz” tradition. Retaining the essential features of swing and African-descended rhythmic vitality and complexity, improvisation (both individual and collective) with sophisticated compositional imagination, elasticity and experimentation with timbre and harmony, expansive and epic themes, the big band makes for as much a “joyful noise” as the ubiquitous small band. Though the composer/arranger may start with sketches and minimally notated material, the opportunity and challenge for a broader and more extensive palette of orchestral voicing, contrapuntal techniques (both melodically and rhythmically), and magnified excitement, intensity, energy and explosive dynamic range (“from a whisper to a scream”) continually make for the big band form an ideal vehicle of serious extended composition.

GREEN MONSTER BIG BAND

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Fred Ho, leader/baritone sax; **Bobby Zankel** (1st alto sax); **Jim Hobbs** (2nd alto sax); **Hafez Modirzadeh** (1st tenor sax); **Salim Washington** (2nd tenor sax); **Stanton Davis** (1st trumpet except for The Struggle for a New World Suite); **Brian Kilpatrick** (2nd trumpet, 1st trumpet for The Struggle for a New World Suite); **Amir ElSaffar** (3rd trumpet); **Taylor Ho Bynum** (cornet); **Robert Pilkington** (1st trombone); **Marty Wehner** (2nd trombone); **Richard Harper** (3rd trombone); **Earl McIntyre** (4th bass trombone); **David Harris** (5th bass trombone); **Art Hirahara** (piano and electronic keyboard); **Wes Brown** (electric and acoustic bass); **Royal Hartigan** (drum set).
Guest Artists on In-A-Gadda-Da-Vida: **Abraham Gomez-Delgado** and **Haleh Abghari** (vocals); **Mary Halvorson** (electric guitar)

Produced by **Fred Ho** and **Big Red Media, Inc.** with **Mutable Music**.

Engineered, mixed, edited and mastered by **Jon Rosenberg**. Recorded December 17, 2008 at **Systems Two**, Brooklyn, NY. Mixed and edited January 3 and 13, 2009. Design by **Carin Fortin**. Photos by **Robert Adam Mayer**.

Special thanks to: **Paget Walker** and **Christina Hilo**. I am tremendously grateful for the opportunity presented by the commission to compose THE STRUGGLE FOR A NEW WORLD SUITE from the **Boyer College of Music and Dance at Temple University, Peregrine Arts** supported by the generous support of the **Philadelphia Music Project**, a program of the **Pew Charitable Trusts**, administered by the **University of the Arts**, along with additional funding provided by the **Stockton Rush Bartol Foundation**. Special thanks to **Thaddeus Squire of Peregrine Arts, Terrell Stafford of Temple University** and the **Pew Charitable Trust**. Also, love to **Thomas Buckner, Gladys Serrano, Randy Woolf, Al Margolis, Joseph Yoon**, all the musicians...

Management: Joseph Yoon www.spectrummusic.net 718.383.2313 (USA).

SOLOISTS

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Spiderman Theme, soloist: **Jim Hobbs**

In-A-Gadda-Da-Vida, soloists: **Art Hirahara** (electronic keyboard);
Mary Halvorson (electric guitar); **Haleh Abghari** (Persian vocals); and
Abraham Gomez-Delgado (lead vocals, Mastodon and Sabertooth vocals)

Liberation Genesis, soloists: **Fred Ho** (baritone sax) and **Hafez Modirzadeh** (chromodal tenor sax); **Stanton Davis** (trumpet)

Blues to the Freedom Fighters, soloists: **Taylor Ho Bynum** (cornet) and **David Harris** (bass trombone); **Salim Washington** (tenor sax); **Robert Pilkington** (trombone); **Bobby Zankel** (alto sax); **Marty Wehner** and **Richard Harper** (trombones); **Earl McIntyre** (bass trombone); **Fred Ho** (baritone sax)

The Struggle for a New World Suite
Movement 1 Part of the Solution, NOT part of the Problem
soloist: **Wes Brown**

Movement 2 Original, Organic and African soloists: **Earl McIntyre**,
Marty Wehner

Movement 3 Battleground Earth Blues soloist: **Jim Hobbs**, **Art Hirahara**;

Movement 4 Patience, Passion and Praxis soloist: **Fred Ho**

Movement 5 Up Against the Wall You *\$%&@# Gods of Corporate Profit!

Movement 6 Paper Tigers are Real Scaredy Cats soloists: **Jim Hobbs**,
Bob Pilkington, **Bobby Zankel**, **Hafez Modirzadeh**, **Art Hirahara**, **Stanton Davis**, **Taylor Ho Bynum**, **Marty Wehner**

Movement 7 Guerillas Gone Wild soloists: **Art Hirahara**, **David Harris**,
Salim Washington.

I wrote my first big band work, "Blues to the Freedom Fighters," based on a 12-bar minor blues celebrating the victory of the Vietnamese national liberation struggle over the U.S. aggression and occupation in the spring of 1974. My second big band work, "Liberation Genesis" was composed a year later and expressed the heavy influence of the Black Arts Movement and its musical emphasis upon "modalism" as reference to and interpretation of the "Third World". Both were performed by the Harvard University Jazz Orchestra under the direction of Thomas Everett.

Over the years, my influences in big band writing include composer/arrangers such as Duke Ellington, Thad Jones, Count Basie, Sammy Nestico, Alan Broadbent, Sun Ra, the brilliant and radical team of RoMas (Romulus Franceschini and Calvin Massey), Toshiko Akiyoshi, Charles Tolliver, Don Ellis, Frank Foster, Orpheus Gatainopolus, Melba Liston, Shorty Rogers, Lalo Schifrin, Charles Mingus, Tadd Dameron, and so many others.

I have to also add that the popular "jazz-rock" horn bands also contributed mightily to my musical consciousness, including Chicago Transit Authority, Blood, Sweat and Tears, Tower of Power, Azteca, Malo, Flock, Cold Blood, and others; along with black funk and soul bands such as Mandrill, Crown Heights Affair, Brass Construction, Earth, Wind and Fire, The Pyramids, Kool and the Gang, and so many other terrific bands. My oeuvre also included the blazing salsa bands especially led by Eddie Palmieri, Mongo Santamaría, Ray Barretto, Bobby Paunetto, Willie Colón, Celia Cruz and so many other greats.

I came of age during the late-1960s and early-1970s as a teenager caught up in the whirlwind of revolutionary consciousness. Music, like any conscious human activity, could be a force to change humanity, society and the world. I embraced this possibility. I remain committed to this *raison d'être* ("reason for being," in other words, why I was put on this planet).

As "jazz" became increasingly a bastion of classical calcification and genuflections to a constrictive canon, I left the big band form in search of other forms including opera, music/theater, multi-media, martial arts ballet, multi- and cross-cultural hybrids. Today, "jazz" has become the provincial domain of the stiff, sterile and square, albeit posturing as "hipsters". With enormous funding and marketing monopolized by Jazz at Lincoln Center, run by reactionary and unimaginative leadership, the music has become anemic and counter-revolutionary. It is no longer truly the music of liberation, firing the hopes for new possibilities of human expression to expand the capacity for humans to be more humane. Today's leading "jazz" artists remain deafeningly silent about the concerns of not only the black community (except perhaps for the occasional verbally opined condemnation of rap/hip hop), but of the condition of society and the entire planet.

"The Struggle For A New World Suite" is my return to composing for the big band form to extol and exhort all efforts, activities and attempts to oppose the "monstrous evils" that thwart humane social relations and threaten the very biosphere itself.

In August of 2006 I was diagnosed with advanced (stage 3b) colo-rectal cancer. After surgery and 6 months of (FOLFOX) chemotherapy, the tumor returned in late June 2007. By fall of 2007 I was given only one in four

chances of living. I would continue with two more bouts of new chemotherapies, 4 more surgeries. Whether I live or die, I wanted to assemble and perform again with my favorite musicians with whom I've had the pleasure and honor to work with since I embarked upon a professional career in music in the 1980s. What better way than to get them all together as a big band. I grew up listening to the terrific TV themes of the 1960s, such as the themes to Jonny Quest, Mission: Impossible, Ironside, The Green Hornet, and of course, The Amazing Spider-Man. I was also infected by the contagious vamps of the late-1960s rock world, especially Doug Ingle's "In-A-Gadda-Da-Vida" made famous by the band Iron Butterfly.

But in my version of this rock classic, I thematically wanted to explore the journey of humanity's ascendancy on this planet and the dark rise of class and gender stratification as an outgrowth of the human conquest, domination and primacy over the natural world. "In-A-Gadda-Da-Vida" has been used in more modern movie soundtracks associated with "evil" (such as Manhunter introducing the homicidal cannibal Dr. Hannibal Lecter and in Resident Evil 3, a zombie movie). In my view, the "evil" for human tenure on this planet has been a social cancer of acquisitiveness, and its attendant stratified social systems, and ecological and social degradation. Rock legend has it that the real name of the song was "In the Garden of Eden". How far have we come in its perversion, pollution and poisoning. Only THE STRUGGLE FOR A NEW WORLD can hope for people and the planet prevail. This begins my mission for the remainder of my time on this planet to make Revolutionary Earth Music.

Fred Ho, January 2010