

### 3 X SPEARMAN

O'HARA O'HARA O'HARA  
 SPEARMAN SPEARMAN SPEARMAN  
 2 IRISH LAST NAMES  
 "RED" SPEARMAN, YEAH  
 A ENGLISH, IRISH, TALLAHASSEE BLACK  
 AFRORIGINAL AMERICAN  
 TALLAHASSEE BLACK  
 SHOT LIKE CANNONBALL STRAIGHT INTO NEW YORK CITY  
 BANKED OVER TO ST. LOUIS, (MISSISSIPPI)  
 STRAIGHT INTO THE CORNER POCKET, FRANKIE

SPEARMAN SPEARMAN  
 LOVE WITH THE MUSIC  
 LOVE WITH HIS MUSIC  
 LOVE KNEW MORE MUSIC THAN MOST,,,IN (THIS) TOWN  
 IN HIS TOWN NOW

WE KNEW HE WAS GIVIN' NETTERVILLE TIPS ON IMPROVISATION.  
 WITH LOVE HE TAUGHT THE MUSIC

THEY CAME IN DROVES TO WASHON TO WATCH HIM CONDUCT:

1812 OVERTURE  
 THE GRIEG PIANO CONCERTO WITH DONNY HATHAWAY, SOLOIST  
 LOVE HEARD THIS MUSIC  
 PLAYED THE MUSIC  
 LOVE GAVE THE MUSIC (TO THE CHILDREN)

O'HARA'S FIRST WORDS TO ME  
 "HEY, COLEMAN HAWKINS  
 YOU BLOW THAT HORN SO LOUD."  
 I DIDN'T KNOW ABOUT HAWK AT 11 OR 12 YEARS OLD  
 I COULDN'T YET PLAY SAXOPHONE SOFTLY  
 BUT LOVE TAUGHT THE MUSIC

O'HARA... "RED"... SPEARMAN  
 ANGL0/AFRICAN TOM-TOM

LIVED THE MUSIC  
 GAVE THE BALLADS

LIVED IT WHEN HE FELT HELPLESS

I DON'T STAND A GHOST OF A CHANCE  
 LED THE MUSIC, IN TEMPTATION

I FALL IN LOVE TOO EASILY... AHHHH  
 TENDER... TOUGH... TENOR... BABY

I LEFT MY HEART IN SAN FRANCISCO

HIS MAIN MAN WAS LUCKY THOMPSON

MUSIC WAS LUCKY

THE CHILDREN WERE LUCKY

ST. LOUIS NEVER KNEW HOW LUCKY IT WAS

FRANKIE KNEW

MUSIC KNEW

I KNOW

HE COULD REALLY BLOW. GOD ! !

CAMERA CREW HUMPIN'

REPORTER GROOMING.....

GETTING READY TO SHOOT THE 6 O'CLOCK NEWS

LIVE FROM THE MISSISSIPPI RIVER FRONT

N0BODY ON GEORGE HUDSON'S BAND STAND BUT O'HARA

AND WILLIAM DEW ON BASS... NO DRUMS

THAT DUO BURST THROUGH UP TEMPO ONTO KSD-TV

STOP.....WHAT'S THAT SOUND?

MEMBERS OF WHAT ORCHESTRA!

PLEASE DON'T STOP O'HARA.

YEAH, YOU LEFT YOUR HEART BUT JUST DON'T STOP

THAT RHYTHM THAT MOAN.

THAT AIN'T THE BLUES IS IT "RED"?

DOUBLE ADOPTED FATHER

SPIRITUAL FATHER

DOUBLE ADDICTED TO LOVE AND THE MUSIC

SELF INFLICTED WOUND,

ALLOWING BOTH LIFE AND THE MUSIC TO FLOW

## JD PARRAN WINDOW SPIRITS SOLO



- 1) PROCESSIONAL (4:55)  
 PEACE DREAM CHIMES (MADE BY DOUGLAS EWART), DOUBLE WOODEN FLUTES
- 2) HELMUT'S CHALLENGE (6:05) BASS SAXOPHONE
- 3) EMOTIONS (11:00) (COMPOSED BY JAMES JABBO WARE) CLARINET
- 4) PARENTHETICALLY (5:09) (COMPOSED BY ANTHONY DAVIS) CLARINET
- 5) CHANG GANG (7:43) ALTO FLUTE
- 6) SOLO FOR ALTO CLARINET (6:24)
- 7) C80 (7:22) (FOR CECIL TAYLOR'S 80TH BIRTHDAY) BASS SAXOPHONE
- 8) SPEARMANON (9:40) (FOR GLENN) BASS SAXOPHONE
- 9) 3 X SPEARMAN (4:25) (FOR O'HARA) POETRY AND MBIRA

ALL COMPOSITIONS BY JD PARRAN EXCEPT AS NOTED. ALL WORKS  
 PUBLISHED BY RANRAP (BMI) EXCEPT EMOTIONS, PUBLISHED BY NIFBO MUSIC  
 PUB.CO.(BMI) + PARENTHETICALLY, PUBLISHED BY EPISTEME MUSIC (ASCAP).

LIVE MUSICWITNESS® PAINTING AND COVER ART JEFF SCHLANGER.  
 CD DESIGN CARIN FORTIN. PHOTOS NOBERTO VALLE JR + YUSEF JONES.

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WINDOW SPIRITS JD PARRAN



THIS RECORDED SOLO PERFORMANCE, WINDOW SPIRITS, MANIFESTS  
 MEMORIES, DREAMS AND FEELINGS EXPRESSED IN MY LIFE THROUGH  
 MUSIC. HERE, ON THIS PLANE CALLED LIFE, WE CAN EXPERIENCE  
 EXISTENCE ON LEVEL GROUND WITH THE ANCESTORS.

I WAS INITIALLY DRAWN TO AN INSTRUMENT AT THE AGE OF 10.  
 MY DAD HAD A TENOR SAXOPHONE IN THE CLOSET AND BROUGHT  
 IT OUT ONE DAY TO PLAY A DUET WITH ME IN CHURCH. I WANTED  
 HIS SHOTGUN TOO BUT WE SETTLED ON THE HORN. I SOON JOINED  
 STUDENT JAZZ COMBOS BUT HAD LITTLE METHOD WITH WHICH TO  
 IMPROVISE. I WAS HAPPY SOLOING ON ONE NOTE. I EVENTUALLY  
 HEARD MORE AND PURSUED METHOD.

THE HUMAN VOICE IS THE MOST REVERED INSTRUMENT IN TERMS  
 OF ITS IMPACT AS THE ESSENCE OF THE SINGER'S SOUL EXPRESSED  
 THROUGH MUSIC. THE INSTRUMENTS I PLAY ALLOW ME MULTIPLE  
 PERSONALITIES WITH WHICH TO SOUND OUT. I AM SO GLAD THAT  
 I CAN STILL ACCESS THAT "ONE NOTE", MY NOTE.

TWO OF THE GREAT MUSICIANS AND COMPOSERS WHO HAVE CREATED  
 MUSICAL SPACE FOR ME AND WITH WHOM I STILL COLLABORATE:  
 JAMES "JABBO" WARE HAS WRITTEN MOST OF HIS SINGULAR AND  
 SIGNATURE WORK FOR THE ME WE AND THEM ORCHESTRA WITH  
 MY INSTRUMENTS AND PERSONALITY IN MIND.

THE SOLO WORKS, CHAMBER MUSIC, AND THE ORCHESTRAL OPERA  
 COMPOSITIONS OF ANTHONY DAVIS HAVE ALSO PROVIDED A WORLD  
 STAGE OF INSPIRATION FOR MY INSTRUMENTAL VOICES.

O'HARA AND GLEN SPEARMAN WERE UNCLE AND NEPHEW WHO  
 NEVER MET, BUT THE SPEARMAN'S, BOTH "TERRIBLE TENORS",  
 DID EVENTUALLY CONNECT IN MY LIFE... PART OF A GIFT I  
 STILL RECEIVE.



RECORDED LIVE MARCH 27TH 2009 AT BALAL GALLERY  
 KAMPO CULTURAL CENTER NYC  
 REFRESH CONCERT SERIES CURATED BY PHEEROAN AKLAFF  
 AND PRODUCED BY KAMPO  
 GENERAL MANAGER MICK OAKLEAF  
 GALLERY MANAGER YUKA OTAKA

LIVE SOUND ENGINEER  
 JOHN SILVERMAN  
 RECORDING ENGINEER,  
 DIGIDESIGN PROTOOLS (24)  
 KARL PALMA  
 LIVE JBL SOUND SYSTEM,  
 MIXING, PRE-MASTERING  
 MICK OAKLEAF  
 MASTERING TOM HAMILTON

MANY THANKS TO SHOKEI HARADA

PHOTO FROM CONCERT  
 NOBERTO VALLE JR.

JD REPRESENTS  
 THE IDEAL  
 PERFORMER OF  
 MY MUSIC.  
 HE COMBINES  
 A PROFOUND  
 UNDERSTANDING  
 OF THE  
 COMPOSER'S  
 INTENTION  
 WITH AN  
 EXPRESSIVE  
 INDIVIDUAL  
 VOICE THAT IS  
 BOTH NUANCED  
 AND DRAMATIC

ANTHONY DAVIS

PHOTO  
 YUSEF JONES

