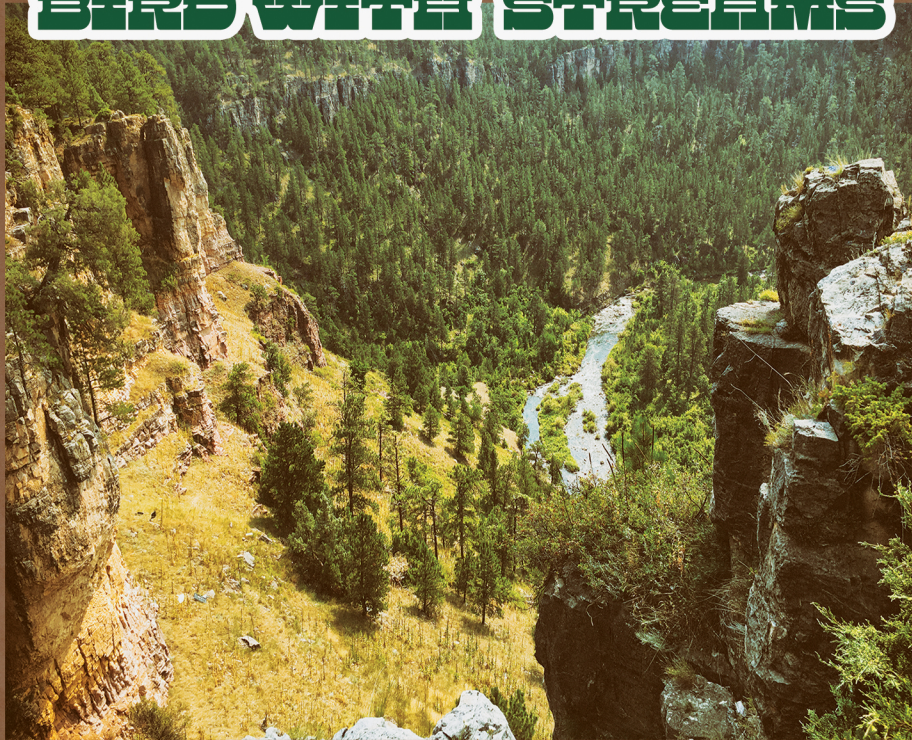


# JON IRABAGON

## BIRD WITH STREAMS



"The beboppers usually just played, you know, a song, without any deviation. But of course as time moved on and we moved up, even those guys were very traditional in that sense. Bebop music suggested more of a freedom, you know. They were still for the most part playing on the standard song. But, the music suggested-- what they were playing-- suggested freedom. This is good, I've never talked about these things. The spirit of the way Charlie Parker played suggested freedom. And that therefore, you know, the next generation after him and so on, would be leaning in that direction. And I certainly, being one of the next guys coming up, I certainly felt that way."  
--Sonny Rollins, in conversation with Jon Irabagon, 2/8/16

"I'm always working on something. I don't practice to get things together, although I would like to. I practice because it's my zen. It keeps me together-- mentally, physically, spiritually. What I'm working on now is the same thing I was working on when I was 18-- playing time. Just time. How to play time, different ways of playing time, how to grab the time, how to let the time float, how to do this with the time. It's all about the time. Time-- that's all I practice. Playing the time that you want to play, cause everybody hears time different. You have to hear the time that you want to play."  
--Jerry Bergonzi, *Conversations with Doctor Thunder*, 8/18/20

Charlie Parker's quintet of sidemen patiently awaited instructions from Charlie. Out of the blue, Charlie Parker announced to Norman Granz: "I don't have any music and I just can't remember the chord changes of the bridges. We'll fake the first eight and repeat the second eight bars but remembering the bridge is a big problem."

--Charles Colin, quoted in *From Four Studies of Charlie Parker's Compositional Processes* by Henry Martin





The sounds of birds, deer, hikers, roaring rivers, slackliners, helicopters, motorcycles and semi-trucks.

The atmosphere morphing from the calmest, most picturesque day to torrential wind and hailstorms.

The peaceful meditation found from the utter chaos that led to this album.

My family escaped COVID-stricken New York City in March 2020, retreating to the in-laws' place in South Dakota. I started looking for a practice space away from Zoom conference calls and neighbors accustomed to a quiet life. I discovered Falling Rock-- a secluded canyon on the outskirts of town that offered peace, solitude, fresh air and an opportunity to work on innumerable musical ideas-- all with varying kinds of reverb as a backdrop, depending on where I chose to open the saxophone case that day. Our weeklong stay extended into a month, then eight. Thankfully, this ravine became my home away from home away from home, with unbound inspiration for composition, exploration, study and introspection to be-- in hindsight-- thankful for.

You have in your hands just one of the outcomes from these isolated experiments-- a work that would not have been made otherwise. Charlie Parker's centennial birthday came and went during my time at Falling Rock; his music, ideas and meaning were consistently bubbling up to the surface of my thoughts and practice. This album represents a fight against nature, both viral and atmospheric. Recording this album was my attempt to grow and learn while the world went haywire and lost its damn mind. Thank you for taking this journey with me, six feet away.

Jon Irabagon 3/1/21



**RECORDED IN DIFFERENT LOCATIONS IN FALLING ROCK, SOUTH DAKOTA, AT THE EDGE OF THE BLACK HILLS NATIONAL FOREST, OVER THE LATE SUMMER/EARLY FALL OF 2020.**

**PRODUCED, RECORDED AND EDITED BY JON IRABAGON**

**MIXED BY BEN RUBIN AT HOUSE OF CHA CHA, BROOKLYN [WWW.BENRUBIN.COM](http://WWW.BENRUBIN.COM)**

**MASTERED BY NATE WOOD**

**PHOTOS BY TALIA IRABAGON AND JON IRABAGON**

**DESIGN BY BALTOI**

**ALL TRACKS BY CHARLIE PARKER (ATLANTIC MUSIC CORP) EXCEPT  
SIPPIN' AT BELLS BY MILES DAVIS (SCREEN GEMS-EMI MUSIC INC.),  
BEBOP BY DIZZY GILLESPIE (UNIVERSAL-MCA MUSIC PUBLISHING),  
ANTHROPOLOGY BY CHARLIE PARKER AND DIZZY GILLESPIE (ATLANTIC MUSIC CORP/MUSIC SALES CORP),  
ORNITHOLOGY BY CHARLIE PARKER AND BENNY HARRIS (ATLANTIC MUSIC CORP),  
HOT HOUSE BY TADD DAMERON (WB MUSIC CORP) AND  
B. SCHWIFTY AND GET SCHWIFTY BY JON IRABAGON (F MAGELLAN MUSIC, ASCAP).**

**SPECIAL THANKS TO DENISE, ROB AND TAMI JAMES, ERIK AND MICHELLE SWANSON AND TALIA AND XALYRA IRABAGON.**

**THIS ALBUM IS DEDICATED TO TOM BECKWITH, MARK COLBY, FRANK KIMBROUGH AND STEVE SCHOENE.**

## JON IRABAGON - TENOR SAXOPHONE

- 1) ANTHROPOLOGY 1:33
- 2) SIPPIN' AT BELLS 3:28
- 3) BEBOP 5:12
- 4) ORNITHOLOGY 3:56
- 5) NOW'S THE TIME 4:04
- 6) DONNA LEE 2:46
- 7) HOT HOUSE 4:23
- 8) B. SCHWIFTY 5:30
- 9) MOHAWK 3:11
- 10) K.C. BLUES 3:10
- 11) GET SCHWIFTY 1:36
- 12) SEGMENT 3:23
- 13) MOOSE THE MOOCHE 2:26
- 14) BLUES FOR ALICE 3:31
- 15) QUASIMODO 5:42

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