

# JERRY HAHN & HIS QUINTET



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(Jerry Hahn)

## 2. My Love

(Noel Jewkes)

## 3. Dippin' Snuff

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## 4. Ragahantar

(Jerry Hahn)

## 5. Ara-Be-In

(Jerry Hahn)

**Jerry Hahn - guitar**

**Michael White - violin**

**Noel Jewkes - tenor sax & flute**

**Ron McClure - bass**

**Jack DeJohnette - drums**

Jazz guitarist Jerry Hahn was at the time of these recordings (1967) working with saxophonist John Handy. At the urging of Arhoolie's boss, Chris Strachwitz, Jerry Hahn assembled this all-star quintet to record some of his compositions (except "My Love" written by Noel Jewkes). Today, after years as a successful leader and side man, Jerry Hahn is teaching and living in Portland, Oregon.

Recorded on April 3 ("Ara-Be-In") and April 4 (all other titles) 1967 at Sierra Sound in Berkeley, California.

Bob De Sousa - engineer  
Produced by Chris Strachwitz & Jerry Hahn  
Photos by Chris Strachwitz  
Cover and Booklet Design  
by Craig Millman

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# JERRY HAHN & HIS QUINTET



Featuring: Michael White • Noel Jewkes • Jack DeJohnette • Ron McClure



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## My sometimes wind-blown outlook on the jazz scene of 30 years ago

- as written in the original LP's liner notes - seems a bit dated, but the music on this CD re-issue remains, after three decades, free and airy - as distinctive and interesting in the 1990s as it was in the 60s.

This is not only a compliment to the quintet of musicians playing on this disc for being ahead of their time - it is also a statement of concern on my part insofar as the directionless paths modern jazz has taken since 1967. (Can you imagine, for instance, a recording made in 1937 being accepted as part of contemporary jazz sounds in 1967?). And if there is a certain agelessness in this disc's five tracks,

the same is true of the musicians themselves - they're all still around, and all playing!

Jerry Hahn, is today the director of the jazz guitar program at Portland State University in Portland, Oregon where he has been for the past year and a half. When living in Denver, prior to his move to Portland, Hahn recorded an album in New York City entitled "Time Changes" (Enja 9007) and contributed a guest track on Ginger Baker's Atlantic CD, "Falling Off The Roof." Shortly after this recording was made in 1967, Jerry Hahn formed his own group, The Brotherhood, which recorded for Columbia. Along with cohort, Mike White, Hahn returned to the Bay Area once again in 1995 to perform (one night only) at a reunion of the 1965 John Handy Quintet.

White has continued to play, working during one period with Pharoah Sanders, McCoy Tyner and many others. After this recording he formed his own group with Ron McClure, The Fourth Way, which recorded for Capitol. He's now living in Seattle and despite failing eyesight continues to perform.

Sax-flutist Noel Jewkes has stayed a Bay Area resident ever since the 1960s and is now the greatest reedman on the San Francisco scene, a master of all the woodwinds and, though "unknown" outside of this area, among the finest mainstream jazz musicians I've ever heard.

As for Ron McClure and Jack DeJohnette - after leaving Charles Lloyd's group (with whom they were playing at the time this recording was made) both went on to greater, deserved, fame.

McClure over the years has played and recorded with Joe

Henderson, Thelonious Monk, Lee Konitz, Mose Allison, Tony Bennett - and Blood, Sweat and Tears, among others (including one of DeJohnette's groups). Based now on the East Coast, McClure frequently plays European gigs.

As for DeJohnette - as I write this his current band is playing nightly to capacity crowds at Yoshi's in Oakland and his drumming and piano playing are, as they have been for years, in the vanguard of progressive jazz. With Elvin Jones, DeJohnette sets jazz percussion standards. Since the Jerry Hahn days, he has played (and usually recorded) with Miles Davis, John Coltrane, T. Monk, Bill Evans, Stan Getz, Chick Corea, Ornette Coleman, Pat Metheny .... the list seems endless.

*Philip Elwood (1998)*

*(S.F. Examiner Jazz Critic, retired American History professor and former Jazz programmer at Radio KPFA, Berkeley, Calif.)*

**Phil Elwood's original LP liner**



### notes written in 1967:

The popular music world is cluttered with unseasoned kids groping around the electronic spectrum hoping to land on something freaky which can be promoted into financial success. And during the couple of years of this rock-blues-country-folk-skiffle frenzy the jazz scene has become entangled in another of



Original LP issue on Changes Records LP# 7001

its inimitable intramural verbal brawls revolving around pompous pronouncements and dubious definitions which try to explain why jazz should have no connection with contemporary pop-rock.

Meanwhile up at the level of creative performance a new generation of instrumentalists is doing what important popular American musicians have been doing since the turn of the 20th century: they are working with all the tools available and all the background possible to create distinctive and individual expressions in ensemble and solo, written and ad-lib.

I submit that the best rock, the best blues, the best folk, the best country and the best skiffle/jug are all "jazz" musicians in the purest sense and those who are expanding their horizons beyond the Pacific, Atlantic, and Carib-



Re-issued on Arhoolie Records LP# 8006

bean are bringing into this popular jazz world some of the most intriguing sounds and rhythms ever to have entered the North American music world.

Guitarist Jerry Hahn who organized this rehearsal-recording group is a 27-year-old product of the mid-continental United States: born in Nebraska, raised in Kansas. A generation ago Jerry would most probably have been

hung-up on western swing and cowboy blues, and yet the sitar-like theme which ends this album's most impressive "Ara-be-in" is a far cry from Wichita. And during the ensemble interludes which change the pace, mood, and tuning on "Ara-be-in" there are cross-patterns of hard guitar, drum, bass and violin rhythms which are African, not American, or Indian.

The point is that a group of skilled young jazzmen such as this Hahn quintet is more artistically uninhibited and technically proficient than any from an earlier generation in jazz history, and they use their musical integrity to produce nightclub sets, concerts and records of far higher intelligence than those that represented an earlier jazz era.

Violinist Mike White (a colleague of Hahn's in the 1964-66



John Handy quintet) brings a sound to this recording ensemble which varies from the long flowing melodic solo lines in "My Love" to the complicated exchanges (particularly with tenor saxophonist Noel Jewkes) on "In the Breeze" or the all-out romp, "Dippin' Snuff."

Both White and Jewkes are well known in the San Francisco area but other than White's tenure with Handy, neither has received any other than provincial acclaim. Jewkes, from his astonishing entry on "Ara-be-in" to his swapping of sounds with voices, violin and percussion on "Snuff" is a tower of imaginative strength throughout this record, as he is in all live performances.

Jewkes wrote "My Love," arranged it, and is featured on the sensitive flute solo. Originally from Salt Lake City, he has played

in Northern California with Big Mama Thornton, Jon Hendricks, Jimmy Witherspoon, and the Granelli-Marshall experimental lights-and-sounds group.

Drummer Jack DeJohnette and bassist Ron McClure are members of the Charles Lloyd quartet which spent many weeks in San Francisco in the Spring of 1967. For straight-ahead rhythmic teamwork, note this pair on the opening "In the Breeze." And DeJohnette's tasteful pacing and dynamics help make "Ara-be-in" the magnificent performance it is. Both DeJohnette and McClure are in their mid-20's. Both have lifetimes of music study behind them, McClure a music degree from Julius Hartt College in his native New Haven.

DeJohnette went east from his Chicago home in 1965, worked

with Coltrane, Hank Mobley, and most of the New York creative musicians, including Miles Davis, prior to joining Lloyd in 1965. McClure's career is equally illustrious, including work with Buddy Rich, Maynard Ferguson, Wynton Kelly, Jaki Byard, Wes Montgomery, and then in January of 1967, Charles Lloyd.

That these two eastern jazzmen fitted easily into the San Francisco music world (and played dances, concerts, jam sessions and rehearsals) is another commentary on the breadth and involvement of the artistic experience of today's jazzmen.

This is a fine recording: play

it loud and listen. And play the Hahn guitar solo, "Ragahantar" followed by "Ara-be-in." The comparison helps to demonstrate Hahn's musical perception and also the remarkable talents needed to take a complex and highly personal guitar expression and expand it into a jazz quintet performance of classic proportions.

*Philip Elwood (1967)*

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Produced by Chris Strachwitz & Jerry Hahn  
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**File Under: Jazz**



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