

SAVANT
RECORDS INC.

Harvie S Trio
GOING FOR IT
with **Mike Stern** and **Alan Dawson**

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Recorded in 1985 at the 1369 Jazz Club, Cambridge, MA

1. ON GREEN DOLPHIN STREET 5:03

(B. Kaper) (EMI Robbins Music) ASCAP

2. SOFTLY, AS IN A MORNING SUNRISE 9:45

(S. Romberg / O. Hammerstein II)

(Bambalina Music Publ. / Warner Bros. Inc.) ASCAP

3. PEACE 7:24

(H. Silver) (Ecaroh Music) ASCAP

4. LIKE SOMEONE IN LOVE 7:13

(J. Burke / J. Van Huesen) (Bourne Co. / Music Sales Corp.) ASCAP

5. MOMENT'S NOTICE 7:50

(J. Coltrane) (Jowcol Music) BMI

6. WINDOWS 9:52

(C. Corea) (Universal Music Corp.) ASCAP

7. BRUZE 15:17

(Mike Stern) (Little Shoes Music) ASCAP

You are there in a small jazz club in Cambridge Massachusetts in the early 1980's. The audience is rowdy but ready to savor the music. The Harvie S Trio with Mike Stern and Alan Dawson is assembled for a three night historic engagement.

A few years back I was playing with Jerry Bergonzi at the Lily Pad. David Lee and I were reminiscing about this engagement. He told me people still talk about it 35 years later. I said to him "It would be great if someone had recorded it." He replied, "Oh, I did and I got all three nights." I almost fell down when he told me that. It was recorded from the middle of the club on a high quality cassette recorder with 2 microphones so you hear talking from people in the back of the room but you can also hear how quiet they got when needed.

I came to New York in the late 1970's I met Mike Stern around the time I was in Jim Hall's Trio. At the time Mike was breaking into the NY scene and we started playing at the infamous 55 Grand Street regularly and later we played at the 55 Bar in Greenwich Village two nights a week for years and still do on occasion. We also made a hard to find recording called *High Standards* with Victor Lewis, Steve Slagle, and Theo Saunders. I was always a believer in Mike as a great jazz guitarist and innovator. He played on three of my CDs *Urban Earth*, *Smart Moves*, and *In a Different Light*. We explored this new trio concept there and it is the first recordings by Mike in that style.

During that time I had been doing some gigs at the 1369 and they asked me if I could bring in a band so I decided it would be great to do it with Mike. Instead of coming in with one of the New York drummers I thought it would be a special event if local drum master Alan Dawson could join us. I asked Mike what he thought and he lit up. He loved the idea. As a youngster growing up in Massachusetts Alan Dawson was my drum hero and we eventually played together at Lennie's on the Turnpike and Jazz Workshop. He was without a doubt one of the greatest jazz drummers and educators of all time but didn't become as famous because he decided not to tour much. He mostly remained in Massachusetts, content to teach and play there. His biography and discography is worth looking into.

Mike and I arrived at the 1369 Club, set up around Alan and we played. There was no rehearsal, no set list, no discussion about the music. We just called tunes and we "Went for it". Mike had never played with Alan in the years he was in Boston as a student at Berklee. When we started to play, Alan seemed to know exactly what to play with Mike and read his every move. It was uncanny.

Unfortunately Alan passed away in 1996. This recording shows a side of him rarely heard on his other recordings. Drum fans (and everyone else) are in for a special treat.

At that time many people had thought of Mike as a “Fusion” guitarist mainly because of his individual sound, but make no mistake. Mike is a hardcore jazz guitarist of the highest order who also can “rock out” with the best. His understanding of the jazz idiom and his complete mastery of its language is evident throughout this recording.

Sit back and enjoy this wonderful juncture in time and hear us “Going For It”.

~ HARVIE S
www.harvies.com

In these dates spanned a musical legacy that spanned back into the bebop river when it was running at its deepest. Alan was not just a practitioner, he was an innovator, a formative force. In his playing you realize just how much Tony Williams got from him. Total melody that transcended the concept of the drum as everyone else thought of it.

This is why this chance encounter was so rare and uncanny: The embrace of the most modern of the old school with the most knowledgeable keepers of the traditions in the forward thinking young players. That's what Mike Stern was at that point: steeped in the gospel of Charlie Banacos and having played with Miles like a rock star under the master's guidance.

And Harvie holding it all in place with some of the most energetic and empathetic playing I've heard.

I'd always recorded these guys, and Alan especially was special. He'd begin each night by saying "You're not going to record this are you?" and I'd shake my head seriously and we'd have a warm talk about the history of the music. If the night was good and something special happened, at the conclusion of the night he'd lean in and say "Make me a copy of that!"


But I ALWAYS kept all my recordings to myself, and the artists would write to me when they needed a copy themselves.

So aside from a few friends who would hear these in my own studio, these remained unheard despite me considering them among the best moments of musical history...ever.

Anybody who was there and anyone who ever heard a tune or two from me always had the same reaction: I never KNEW Stern could play like that. You HAVE to release that.

And now it will come to be. 3 nights, two sets of which Harvie culled into one live recording of that gig.

~ DAVID LEE



Harvie S bass
Mike Stern guitar
Alan Dawson drums

Produced by **Harvie S**
Recorded in 1985 at the 1369 Jazz Club,
Cambridge, MA
Recorded by **David Lee**
Mixed by **Harvie S** and **David Kowalski**
Mastered by **David Darlington**
at Bass Hit Studios, New York, NY
Design by **İrem Ela Yıldızeli**

Harvie S endorses Upshot Bass amp by
Acoustic Image, Kolstein Bussetto Travel bass,
Kolstein Heritage Strings, Kolstein Bass Rosin,
Kolstein Bass cover and Planet Wing Pick-up

Mike Stern plays Yamaha guitars and
D'Addario strings and guitar picks