FOR

TAYLOR STORER

Steve Reich
and
Musicians

Dewey Redman
Carla Bley
Philip Glass

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SIDE ONE

1. CARLA BLEY

Lisa and Dowie (Written by Carla Bley, Arnic Music, BMI, Time: 9:24)

Musicians:
Carla Bley—organ
Vincent Chancey—French horn
Tony Dagradi—tenor saxophone
Victor Lewis—drums
Michael Mantler—trumpet
Ted Saunders—piano
Steve Slagle—alto saxophone
Bob Stewart—tuba
Steve Swallow—bass
Gary Valente—trombone

Written for Taylor Storer during his illness.
Recorded live by NDR in Hamburg, Germany, March 14, 1984.

2. DEWEY REDMAN

DCM (Written by Dewey Redman, Cleveland Music, ASCAP, Time: 5:00)

3. DEWEY REDMAN

Dakota Square (Written by Charlie Parker, Criterion Music, ASCAP, Time: 16:00)

Musicians, Cuts #2 & #3:
Ed Blackwell—drums
Dewey Redman—saxophone
Fred Simmons—piano

Recorded live at the Public Theater, April 25, 1975.
Taylor was a stage manager at the concert and helped engineer this recording.

SIDE TWO

1. STEVE REICH AND MUSICIANS

Music for Mallet Instruments, Voices and Organ (Written by Steve Reich, Hendon Music/Boosey & Hawkes, BMI, Time: 14:00)

Musicians:
Elizabeth Arnold—voice
Bob Becker—marimba
Steve Chambers—organ
Jay Clayton—voice
Pamela Fraley—voice
Russ Hartenberger—marimba
James Preiss—vibraphone
Steve Reich—marimba
Gary Schall—glockenspiel
David Van Tieghem—marimba
Glen Velez—glockenspiel

2. TAYLOR STORER AND MARK SCHUFLER (MONTAGE (0:24)

3. PHILIP GLASS

Solo Mouserpiano from Dance (Written by Philip Glass, Dunvagen Publishers Inc, ASCAP, Time: 16:34)

Philip Glass—organ

Solo was recorded live at Carnegie Hall, April 1, 1975, for a WKCR-FM benefit concert, produced by Taylor Storer, Mark Schuyler and Tim Page.

Taylor Storer was a unique blend of passion, charm, diplomacy and cool intelligence. When he died in 1980, after a three year struggle with cancer, several people who loved him met to plan a suitable memorial.

After hours of soul-searching, we decided to assemble the record you hold in your hands, an aural sampling of some music Taylor cared about—concerts and radio festivals he produced, as well as Carla Bley's "Lisa and Dowie," written for him during his illness. This memorial album could not have been accomplished without the cooperation of many individuals, most notably the musicians, all of whom donated their work. 3000 copies were pressed, most of them will be given to Taylor's family and many friends, with proceeds from the remainder donated to the New Music Distribution Service, where Taylor worked from 1978 until his death.

Although Taylor had a genuine understanding of music and musicians, he was decidedly free of what is euphemistically referred to as "artistic temperament." When there was a job to be done—be it producing a series of live broadcasts from the West End Cafe, negotiating with a truculent stagehands union, or talking on the grueling overnight shift at WKCR—Taylor was there, expert and cheerful, to make sure it was done right.

While still a college student, Taylor produced, with two partners, a historic concert for WKCR at Carnegie Hall. It was a celebration of new American music in all of its guises—and the performances by Steve Reich and Philip Glass (whose contributions may be found on this record) through the free jazz of Ornette Coleman, the rock of Frank Zappa, the folk stylings of John Cale and a host of forgotten others. David Bowie came along to play some violin. The concert brought WKCR national attention. Indeed, most of the station's extraordinary achievements in the late 1970's—when it seemed to forget it was, after all, only a college radio station and decided instead to make some history—could never have been accomplished without Taylor's participation.

Taylor's most important legacy dates from his years after WKCR, when he helped found the New Music Distribution Service. He's one of the most important musical service organizations in the country, carrying more than 4000 privately produced albums on 300 independently owned labels. He also worked with several hundred musicians at the Public Theater and elsewhere.

For many of us, the West End Cafe will forever be associated with Taylor. It was there that adventures were planned, there that discussions about WKCR and the world could be carried on through the night over a bottomless pitcher of beer. We can see him now, a short figure at a corner table, his beloved Hawks at his side, his mind full of ideas and—better yet—of ways to make them work.

This limited edition recording, of which 3000 copies were pressed,
was made possible by the generosity of the musicians who performed, all of whom donated their work.
Produced at cost by the New Music Distribution Service, a service of New Music America.

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Produced by Francis X. Kelly Stone, Thanks to everyone who helped.