

# Jan Garbarek: weaver of (jazz) dreams

Michael Tucker on the abiding popularity of Norway's master of valley jazz



'A lot of the time, jazz has meant: no barriers.' – Sonny Rollins

In late November 2004 the Jan Garbarek Group played in Brussels, winding up their lengthy, thirty-nine-dates tour of Europe with the last of many sold-out concerts. Part of the tour included a range of concerts in Britain, with a headline closing appearance at the London Jazz Festival, broadcast soon afterwards on Fiona Talkington's Late Night Junction slot on BBC3. I caught the group at Brighton's Dome Theatre. The two-hour-plus, wide-ranging set had changed significantly since the last couple of times I had heard the quartet at the Bergen Jazz Festival in May 2002 and at Salisbury Cathedral a year later. Towards the end of the performance, some tough and lengthy passages of blues-inflected tenor testifying from Garbarek offered welcome complementary contrast to some typical moments of rubato soprano tenderness, before the beautifully modulated drama of the *Hasta Siempre* encore (an old favourite from the 1970s) left a good many in the audience baying for yet more.

Over the past fifteen years the group – which besides saxophonist and flautist Garbarek features German keyboardist Rainer Brüninghaus, his compatriot the electric bassist Eberhard Weber, and the Danish drummer and percussionist Marilyn Mazur – has established the sort of reputation that enables it to fill substantial concert halls, year after year. For a

promoter, the Jan Garbarek Group is probably the only European jazz group working today which offers such a bankable guarantee. Naturally, this has led certain members of the jazz police to ask whether or not what the Jan Garbarek Group plays today can be called jazz any more. Should jazz music really be so popular? And should it be presented, as it is with this group, with a special stage rig and lighting show? Do all such factors not mean that the essential spontaneity of jazz has been abandoned for the polished slickness of the 'sold-out' – indeed, 'show-biz' – spectacle?

Similar questions have been raised by some critics about Garbarek's latest solo album *In Praise of Dreams*, the first release under his own name since the 1998 double CD *Rites*. Co-produced with long-time friend and producer Manfred Eicher and released on the latter's Munich-based ECM label, the new disc has sold in gold-plated bucketfuls and been nominated for a Grammy. Within its overall unity of mood, for me the record contains many truly arresting features, such as the modulation from the initial soprano-led 'As seen from above' to the later, searing passages of declamation in this opening piece, the electronic textures and folkish echoing of lines on the title track and the granite-like authority of the austere tenor meditations of 'One goes there alone', a classic example of Garbarek's

unmatchable poetic authority in jazz today. For some listeners, however, the combination of Garbarek with Armenian violist Kim Kashkashian and (ex-Sting) drummer Manu Katché made for an album uncomfortably close to sophisticated ambient music, or even worse, pop.

For such critics the news that, straight after the end of his Autumn 2004 tour, Garbarek headed off to Moscow to play a concert with early music vocal specialists The Hilliard Ensemble (with whom he recorded the million-plus 1993 best seller *Officium* and the later, double-disc *Mnemosyne*) would only confirm the sad fact that the jazz musician Jan Garbarek – the man who cut those slaughtering albums with Keith Jarrett all those years ago in the mid 1970s – has long traded in his improvising credentials for a safer day's work at the office.

As someone who has been listening to (and writing about) Jan Garbarek for over thirty years now, I have to express my disagreement with any such point of view, on several counts. The critic Whitney Balliett may well have captured a good deal of the spirit of jazz in his famous remark of the 1950s that this music was, above all else, 'the sound of surprise'. However, this does not mean, of course, that jazz has somehow to sound completely different, every time it is played. A good deal of the music of Duke Ellington was completely written out for his orchestra, and some of the most influential piano trios in jazz – such as those of Oscar Peterson in the late 1950s or Bill Evans in the early 1960s – based their improvisations on arrangements which had been thoroughly honed in rehearsal. As Ray Brown, bassist with Peterson for so many years, once remarked, 'Some people think we jazz musicians just fall out of bed and play the D-flat scale.'

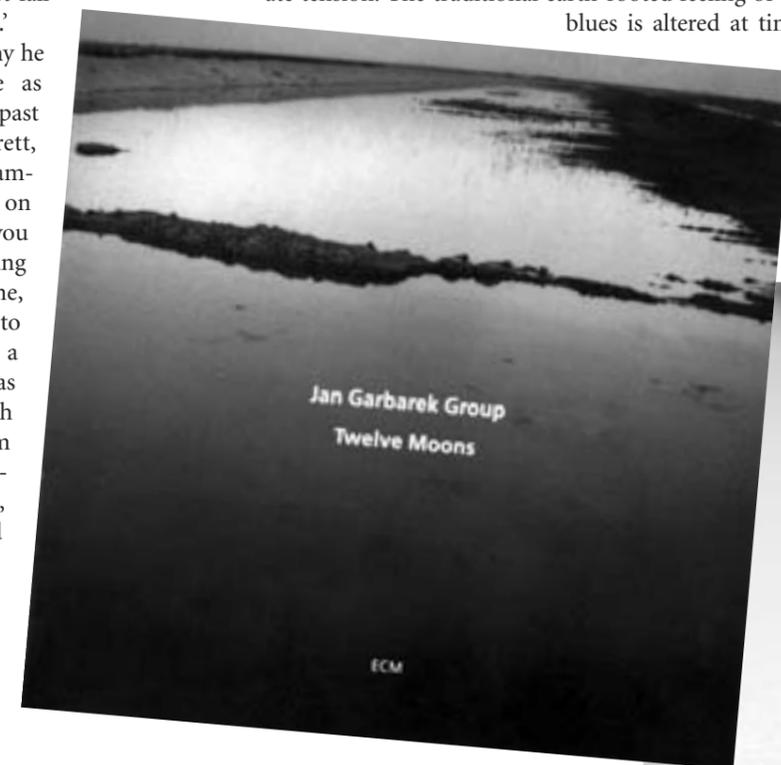
When Jan Garbarek is asked why he doesn't improvise anything like as much today as he used to in the past (with George Russell, Keith Jarrett, Bobo Stenson or Bill Frisell, for example) his reply is usually something on the lines of the following: 'Well, you know I feel that I'm still improvising today, but in a different way. For me, it's just as much of a challenge to bring a note to full life within a melodic phrase, night after night, as it once was to play all those lines with George or Keith.' When I asked him about this after his Brighton concert, he made much the same point, underlining that whether he played with the Hilliard Ensemble, and improvised his lines to their note-reading, or put a tenor track on some partially finished piece sent

to him at his home studio – as was the case with a recent contribution to a Mari Boine album – he was improvising. But – and it is a big but – improvising in response to structures, with a particular sensitivity to shaping appropriate factors of tone, texture and the dynamics of phrasing.

Of course, apart from his unique tone, with that magnificent glowing warmth infusing its now frosted, now exultant edge, the factor that first really distinguished Jan Garbarek as a musician was his ability to play song-like melody, rather than skate through a complex sequence of harmonic changes for the sake of it. From this point of view, one could say that a musician like the (quintessentially American) saxophonist Michael Brecker is the polar opposite to the (quintessentially European, or Nordic) Jan Garbarek. And, great technical musician that Brecker is (remaining, for some, the most influential saxophonist of the past decades), I know to whom I would rather listen, night after night.

Almost forty years separate Jan Garbarek's first venture into recording from the current *In Praise of Dreams*. A variety of reasons make it interesting to compare the nineteen-year-old's tenor sax version of the hard bop blues/jazz classic 'Walkin', recorded as a duo performance with Swedish bassist Kurt Lindgren at the 1966 Warsaw Jazz Festival, with the concluding track on *Dreams*, the (multi-tracked) solo piece 'A tale begun'.

Garbarek and Lindgren explore the theme and variation format of 'Walkin' for some eight or so minutes, the placing of the hard-grained and somewhat dry, overtly measured saxophone phrases across the strong, if slightly stiff pizzicato bass pulse generating appropriate tension. The traditional earth-rooted feeling of the blues is altered at times





by some judicious moments of abstracted thematic displacement from the young Garbarek, somewhat reminiscent of Eric Dolphy's way with a blues line. In retrospect, the brief, freely cast coda – with its powerful, drone-like figures on arco bass – is especially interesting. Chance as it may have been, the fact that Garbarek's first recording should feature bass so strongly is intriguing, given the many later recorded fruits of his collaborations with, for example, bassists Arild Andersen and Palle Danielsson, Gary Peacock and Charlie Haden, Niels-Henning Ørsted Pedersen and Miroslav Vitous and, in particular, Eberhard Weber. Garbarek's near-constant playing companion for the past thirty years, this extraordinary electro-bassist is a musician deeply in tune with the saxophonist's essentially poetic approach to matters of tone, texture and time.

'Walkin' was recorded at a jazz festival, just over a decade after the classic recording by Miles Davis and Horace Silver, and it sounds like the kind of music you would expect to hear at such a festival – i.e. pure, swinging jazz. In contrast, it is very hard to place the quietly yet insistently unfolding four and a half minutes of the meditation that is 'A tale begun' in any particular musical tradition – unless it be the genre-crossing tradition that Garbarek has created himself, with tracks like the intensely compressed, serially inflected and (once again) meditative 'Linje' (Line) from the 1979 *Aftenland* (Evening Land) recording with church organist Kjell Johnsen, or part two of the solo 'Mirror Stone' on the 1988 *Legend of the Seven Dreams* coming immediately to mind here. Similarly, as the contemporary composer and writer Maxwell Steer observed to me recently, during an afternoon's discussion about recent aspects of Garbarek's work, it is difficult to imagine exactly where such music as 'A tale begun' might best be played and heard live. Certainly it is hard to imagine the piece being played in a large concert hall. It seems, rather, music which resonates best within the intimacy of one's own inner space, and as such best heard at home, perhaps on headphones.

Whatever, it is an especially potent example of the new kind of poetics in music that Garbarek has created over the years. And as the title of his latest album indicates, this is essentially a space of (and for) dreams.

Over the years, Jan Garbarek has come to create music of both an expansive, contemporary vocabulary and ancient, archetypal vision. It is music which is open, essentially, to the poetics of both psychic space and the elements: to North and South, East and West; earth and fire, wind and water. Finely crafted, lucid music that as it is – qualities in plentiful evidence throughout *In Praise of Dreams* – it remains music which has always had the courage to engage the sometimes disturbing, sometimes fructifying energy of the unconscious, the better to intimate transcendent (or, rather, transmuted) realms. One thinks of the Hamsun-like 'wandering' interplay of saxophone, guitar and windharp on the 1976 *Dis* (Mist/Haze), the poised yet liquid reveries of the 1984 *It's OK to Listen to the Grey Voice* or the plangent affirmation of much of the 1986 solo release *All Those Born With Wings*. Above all, Garbarek has created music which has never neglected the impulse to sing, to dream deeply of life's possibilities.

In dreams, said W. B. Yeats, begin responsibilities. Over the near-forty years that have passed between 'Walkin' and 'A tale begun', there has been much talk in both the music press and academia about the theme of music and politics. This is a theme, of course, which is central to the history of blues and jazz. One has only to think of such names as those of Charles Mingus and Langston Hughes, Max Roach and Archie Shepp – or recall how intolerable jazz



was to both the Nazi and Soviet authorities – to be reminded of how overt and crucial a theme this can be, rooted in the socio-political and racial realities of Afro-American life. On the other hand, one has only to think of a musician like John Coltrane and a track like the 1963 *Alabama* – Coltrane's deeply affecting rubato meditation on the death of four black children in a racist bombing of a church in that town – to be reminded how the piquancy of jazz can serve to open up in one the sort of trans-cultural feelings which the Spanish poet, dramatist and artist Federico Garcia Lorca summarised through his central idea of *cante jondo*, or 'deep song'.

Coltrane once observed that, every now and then, it was important to look back at the roots of things, and try to see them in a new light. Hence the beauty and the power of such classic tracks and albums of the 1960s as *Coltrane Plays the Blues*, *Spiritual*, *Afro-Blue*, *Crescent* and *A Love Supreme*. It was a chance encounter with the music of Coltrane, one day in 1961 when the fourteen-year-old Garbarek heard the Afro-American master's *Countdown* on Norwegian radio, that first opened up the world of music for the young Norwegian and sent him towards that very special path he has since carved out in music. As I argue in my 1998 study of the saxophonist, this is a path shot through with the qualities of Lorca's deep song.

What is 'deep song'? In June 1922 Lorca gave a lecture on this question, during an evening's music and discussion at the Alhambra, arranged by Lorca together with the composer Manuel de Falla. The evening was dedicated to questioning the increasing commercialism which they both felt was threatening the development of contemporary flamenco. In his lecture, Lorca saw that development in relation to the original and unpoluted sources of the music, which he traced back to India. Imbued with 'the mysterious colour of primordial ages', deep song was for Lorca 'akin to the trilling of birds, the song of the rooster and the natural music of forest and mountain ... It comes from remote places and crosses the graveyard of the years and the fronds of parched winds. It comes from the first sob and the first kiss.' As such, deep song was intimately related to Lorca's understanding of what he called the *duende*.

By this Lorca meant something that was neither angel nor muse, but rather 'the spirit of the earth', something 'roused in the very cells of the blood.' An untranslatable term, the *duende* conjures the intensity of 'dark sounds', emissaries both of death and an expansive and transformative sense of wonder. In 'tender intimacy' our *duende*-touched souls encounter



'volcanoes, ants, gentle breezes and the Milky Way clasping the great night to her waist.' The *duende* draws us to 'the edge of things, the wound' – the place where, according to Lorca, forms fuse themselves 'in a longing greater than their visible expression.'<sup>1</sup>

It is natural to associate Lorca's words, first and foremost, with the art of such fellow coun-

trymen as Pablo Picasso and Joan Miró, or with a jazz recording such as Miles Davis and Gil Evans's 1959 *Sketches of Spain*. However, anyone who knows Garbarek's work well will probably also think of *Song for Everyone*, the wonderful Shankar album to which Garbarek contributed in 1984, *Making Music*, the 1986 date with Zakir Hussain, Hariprasad Chaurasia and John McLaughlin, and *Madar* from 1992, where Tunisian oud master Anouar Brahem and Asian percussionist Shaukat Hussain joined Garbarek to create one of the strongest 'world music' albums of recent times. One should remember that Lorca believed that 'Every art and in fact every country is capable of *duende*, angel, and muse.'<sup>2</sup> Little if any music of the past forty years has come to exemplify the truth of such a remark as strikingly as has that created by Jan Garbarek: music where a multiplicity of forms have been fused in what one might call a 'longing greater than their audible expression.'

No matter how broad-based his mature aesthetic may be, Garbarek has always stressed how important the fundament of jazz has been to him. The young Garbarek was fortunate enough to work with the fine Norwegian jazz singer Karin Krog, and – like her – took much initial inspiration from such diverse contemporary masters of the jazz tradition as John Coltrane,

Miles Davis and Don Cherry. He played with the last-named, one of the very first 'world music' musicians of jazz, in Oslo in 1967, an historic meeting documented only by a private Oslo recording. Also of crucial interest were Coleman Hawkins and Ben Webster, Archie Shepp, Albert Ayler and Pharoah Sanders, Chu Berry and Johnny Hodges, with the lyricism of the last-named remaining of signal consequence throughout Garbarek's development as a musician. Lyricism was also the key factor when the young Norwegian heard Keith Jarrett play for the first time, in Stockholm in 1966. (The Stockholm-based tenorist Bernt Rosengren was also an early favourite of Garbarek's.)

It became a kind of unspoken goal of Garbarek's to play with the pianist, which he was eventually to do on the now-classic mid-1970s ECM studio albums *Belonging* and *My Song*, with the contemporary *Luminessence* documenting his interpretation of Jarrett's questing writing for string orchestra, and the late-1970s *Nude Ants* and *Personal Mountains* offering coruscating live documentation of the Belonging quartet of Jarrett and Garbarek, Swedish bassist Palle Danielsson and Garbarek's long-time Norwegian associate, the dynamically sensitive and bar-slipping drummer Jon Christensen.

Garbarek had been in Stockholm that special night in 1966 in order to play a gig with George Russell, the superb pianist, arranger and composer who had heard Garbarek and Christensen at the Molde Jazz Festival in 1965, recognised their potential and invited them – along with two fellow Norwegians, bassist Arild Andersen and guitarist Terje Rypdal – to play with him on a regular basis. A few years later, at the beginning of the 1970s, Russell would describe Garbarek as 'the most original voice in European and Scandinavian jazz since Django Reinhardt'. In the 1990s, when I asked Russell how he would summarise what Garbarek had achieved since, his answer was carefully weighed, but immediate: 'Jan plays the Himalayas, that's how I would put it. It's a big, big concept of music that he has.'

Russell was himself a crucial early catalyst in the development of such a concept. His theoretical treatise *The Lydian Chromatic Concept of Tonal Organisation* – essentially a non-directive treatise on how the improvising musician might think of combining tonally

rooted or relatively 'local' harmonic ideas with more 'outer-directed' impulses of scalar transformations and a chromatic breadth of line – had an enormous impact on the young Garbarek. In the sleeve-note which he wrote to accompany his provocative 1960 recording *Jazz In The Space Age*, Russell already anticipates – abstractly but precisely – the kind of contribution that Garbarek would soon be making to an expanded and expansive field of creative, jazz-inflected music.

'Jazz is changing; the 60s could well be a crucial decade' wrote Russell. 'One thing is for certain,' he continued. 'A variety of sounds and rhythms, many of which are alien to what audiences are used to, will find their way into jazz ... Progress is inevitable. Today's musical palette is just not adequate. ALL feelings relative to life and beauty cannot be validly expressed with techniques now in vogue. What is more, jazz is an evolving art; it is not meant to be restricted. The very nature of the music and its history indicate this. The jazz music of the future? What will it be like? Well, the techniques are going to get more complex, and it will be a challenge for the composer to master the techniques and yet preserve his intuitive approach. And it will be a challenge for the improviser to master these techniques and also preserve the intuitive, earthy dignity of jazz. Specifically, it's going to be a pan-rhythmic, pan-tonal age. I think that jazz will bypass atonality [i.e. music which has no 'gravitational' relation to any of the scales or key centres – most simply, for example, C major and its relative scale A minor – which have long held together the structures of expression available within Western tempered sound] because jazz actually has its roots in folk music, and folk music is scale-based music; and atonality negates the scale. I think jazz will be intensely chromatic; but you can be chromatic and not atonal. The answer, Russell concluded, 'seems to lie in pan-tonality. The basic folk nature of the scales is preserved, and yet, because you can be in any number of tonalities at once and/or sequentially, it also creates a very chromatic kind of feeling, so that it's sort of like being atonal with a Big Bill Broonzy sound.'

The various recordings which Garbarek made with Russell, such as the 1969 *Electronic Sonata for Souls Loved by Nature* or the 1970 *Trip To Prillarguri* – both live sessions – are excellent enough in themselves, as is the 1969 studio date *The Esoteric Circle*, the Flying Dutchman recording (with an appreciative sleeve-note by the esteemed American jazz critic Nat Hentoff) with which Russell introduced the Jan Garbarek Quartet of the leader, Rypdal, Andersen and Christensen to an American audience for the first time. But it is Garbarek's subsequent work on ECM – beginning with the 1970 *Afric Pepperbird* (with the same personnel as on *Esoteric Circle*) and continuing up to today through appearances on well over fifty ECM releases – that reveals the full fruits of the increasing breadth

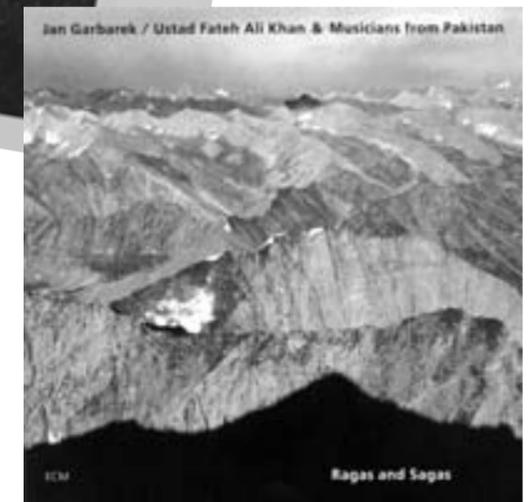
and depth of an approach to music which was first sparked off by that chance encounter with Coltrane, before then being encouraged to burn with palpable poetic intensity through his crucial apprentice years with Russell. It is worth remembering that one of the last dates that Garbarek and his fellow Norwegians played live with Russell was called (after Rilke) *Listen to the Silence*.

The haunting, dream-charged blend of rhythmic power and lapidary meditation that is Garbarek's current signature has drawn upon – and refashioned – sources as diverse as minor-hued cattle calls and major-keyed Sami *joiks*, Slavic bi-tonality and Balinese pentatonic scales, Pakistani ragas and Brazilian polyrhythms, European serialism and Arabic modes, and both pre- and post-Gregorian chant and Renaissance polyphony. He has played and recorded with many of the finest musicians in both Nordic/European and American contemporary jazz, from the aforementioned Karin Krog, Terje Rypdal, Arild Andersen and Jon Christensen to Niels-Henning Ørsted Pedersen and Bobo Stenson, Ralph Towner and Keith Jarrett, Eberhard Weber and Palle Danielsson, Gary Peacock and Charlie Haden, Tomasz Stanko and Miroslav Vitous, John Taylor and Lars Jansson, Bill Frisell and David Torn, Bill Connors and Kenny Wheeler, Michael DiPasqua and Edward Vesala, Jack DeJohnette and Peter Erskine.

At the same time, Garbarek has played and recorded with such 'non-jazz' musicians from around the world as David Darling and Nana Vasconcelos, Shankar, Trilok Gurtu and Zakir Hussain, Egberto Gismonti and Paul Giger, Eleni Karaindrou and The Hilliard Ensemble, Anouar Brahem Ustad Fateh Ali Khan, and Bulgaria's Angelite Choir, with whom he appeared on Norwegian TV in 1996. Then there are his various (non-ECM) collaborations with the Taoist-touched Norwegian poet Jan Erik Vold (one of which, the 1977 *Ingentings Bjeller* – Nothing's Bells – is an absolute classic of the entire Garbarek discography, featuring the famous Garbarek/Stenson quartet of the 1970s) and his contributions to a range of contemporary ECM New Series albums of 'classical' music from composers such as Gya Kancheli and Tigran Mansurian, plus, for an example of how broad-based an approach he continues to exhibit, his outstanding, rhythmically forceful contribution to the opening track on the latest record from Sami singer Mari Boine, the

2001 *Eight Seasons* release. Here, Garbarek's now stomping and earth-deep, now keenly high-register and spiritually questing tenor sets the hairs on the back of the neck on end as only a shaman of contemporary music can.

To speak of Jan Garbarek as a shaman – or visionary



healer – is to make a large claim for his music. But I think such a claim is fully justified. The title of that first track on the 2001 Mari Boine album is *I Come From The Other Side*. In an era which has seen all too much dispiriting evidence of man's seemingly endless capacity to drive himself destructively into one fundamentalist – or rather, fanatical – cul-de-sac after another, the music of Jan Garbarek is vital evidence of the capacity of the human heart to take another path: to reach out to others, to journey deeply both inwards and outwards, in quest of an essentially poetic approach to the mystery that is life here on Earth. It is hardly coincidental that, apart from music (where his personal favourites include the late Japanese composer Toru Takemitsu) some of Garbarek's chief elective affinities lie in the fields of painting, poetry and film, with Norwegian painter and printmaker Frans Widerberg, Swedish poet Tomas Tranströmer and Russian filmmaker Andrei Tarkovsky all of special interest to him. As I argued in my 1992 *Dreaming With Open Eyes*, each of these figures is of major shamanic importance to the arts today.

So, does the shaman Jan Garbarek still play jazz? One only has to listen to the current Jan Garbarek Group in fully energised flow, or hear the range of colour and lines Garbarek supplied on Czech bassist

Miroslav Vitous's recent outstanding ECM recording *Universal Syncopations* (in the company of Chick Corea, John McLaughlin and Jack DeJohnette) to see how redundant such a question is. And one has only to consider the deeper resonance of the entire spectrum of jazz history to see that any attempt to offer an answer to such a question in merely stylistic terms would be simply to miss the point of the music which, as Sonny Rollins has said, often means: no barriers.

Child of a century which, more than any other, revealed the bottomless depths of the viciousness of which humanity is capable, jazz speaks of hope: the hope that we might yet learn to live with both ourselves and others, free of fanaticism and fear; the hope that we might yet transform the divisiveness of falsely politicised (or racist) consciousness into the healing wholeness of a broad-based poetic sensibility; the hope that, wanderers on Earth as we are, we might yet sing the loneliness of existence into the pure joy – the ecstasy – of being.

We should count ourselves fortunate indeed to be living at a time which has seen the emergence of a musician of the many qualities of Jan Garbarek: qualities which resonate with equal conviction in both the public domain of the concert hall and the privacy of one's own head-space. These essentially poetic qualities

have flowed out around the entire world. It came as little surprise to me that in Branford Marsalis's recent Channel 4 film *It's A Jazz Thing* Garbarek rated barely a minute's mention from an American who seemed surprised to learn that there had been a rich recent history of jazz in France, let alone Norway. Equally, however, it came as no surprise to me that, when I spoke to the great Tunisian oud player and singer Dhafne Youssef recently, after a superb, jazz-inflected but also wide-open concert which he gave with some of the finest of the current crop of post-Garbarek Norwegian musicians (including the intensely poetic trumpeter Arve Henriksen), Youssef revealed that one of his very favourite musicians today is Jan Garbarek. Whatever we may wish to call the music of Jan Garbarek, long may this gently spoken giant of contemporary jazz continue to weave his dreams of the deep song.

1 'Theory and Function of the Duende' in *Lorca*, Penguin 1967.

2 *Deep Song and Other Prose*, Marion Boyars, 1980.

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**Michael Tucker's selected ECM Discography: Forty-five albums all under Garbarek's name, at least in part, except where noted**

*Afric Pepperbird* ECM 1007  
*Sart* ECM 1015  
*Terje Rypdal* ECM 1016  
*Triptykon* ECM 1029  
*Red Lanta* ECM 1038  
*Witchi-Tai-To* ECM 1041  
*Luminessence* ECM 1049  
*Belonging* ECM 1050 (Keith Jarrett)  
*Solstice* ECM 1060 (Ralph Towner)  
*Dansere* ECM 1075  
*Arbour Zena* ECM 1070 (Keith Jarrett)  
*Dis* ECM 1093  
*Deer Wan* ECM 1102 (Kenny Wheeler)  
*My Song* ECM 1115 (Keith Jarrett)  
*Places* ECM 1118  
*Of Mist and Melting* ECM 1120 (Bill Connors)  
*Photo With ...* ECM 1135  
*Magico* ECM 1151  
*Folk Songs* ECM 1170  
*Aftenland* ECM 1169  
*Personal Mountains* ECM 1382 (Keith Jarrett)

*Eventyr* ECM 1200  
*Voice From The Past: Paradigm* ECM 1210 (Gary Peacock)  
*Cycles* ECM 1219 (David Darling)  
*Paths, Prints* ECM 1223  
*Wayfarer* ECM 1259  
*Song For Everyone* ECM 1286 (Shankar)  
*Chorus* ECM 1288 (Eberhard Weber)  
*It's OK To Listen To The Grey Voice* ECM 1294  
*All Those Born With Wings* ECM 1324  
*Making Music* ECM 1349 (Zakir Hussain)  
*Legend of the Seven Dreams* ECM 1381  
*Rosensfole* ECM 1402  
*Ragas and Sagas* ECM 1442  
*I Took Up The Runes* ECM 1419  
*Star* ECM 1444  
*Atmos* ECM 1475  
*Madar* ECM 1515  
*Twelve Moons* ECM 1500  
*Officium* ECM New Series 1525  
*Visible World* ECM 1585  
*Rites* ECM 1685/6  
*Mnemosyne* ECM New Series 1700/1  
*Universal Syncopations* ECM 1863 (Miroslav Vitous)  
*In Praise of Dreams* ECM 1880

**Ten non-ECM albums**

*Karin Krog Jubilee: The Best of Thirty Years* Verve 523 716-2  
*George Russell Othello Ballet Suite* Soul Note 121 014-2  
*Jan Garbarek Til Vigdis (To Vigdis)* Norsk Jazzforbund NJF LP1  
*George Russell Electronic Sonata For Souls Loved By Nature* Soul Note 121034-2  
*George Russell Presents the Esoteric Circle* Freedom FCD 41031  
*Jan Erik Vold Hav (Ocean)* Philips 657 002  
*Torgim Sollid/Erling Aksdal Jr. Østerdalsmusikk* MAI 7510  
*Jan Erik Vold Ingentings Bjeller (Nothing's Bells)* Pan PACD 09  
*Niels-Henning Ørsted Pedersen Uncharted Land* Pladecompaniet PCCD 8045  
*Mari Boine Eight Seasons* Universal 017 019-2