

The
FLUTE
of
ROLAND THEODORE KIRK
“RAHSAAN”

Born: Columbus, Ohio, Aug. 7, 1935
 Died: Bloomington, Indiana, Dec. 5, 1977

Introduction:

Roland Kirk visited Norway two times, 1967 and 1970. The first was at Kongsberg International Jazzfestival where I had the opportunity to meet him. He was a very nice man, and when I asked what he thought about vintage jazz, he told that he had played with Fletcher Henderson! It is physically possible, but Kirk must have been a very young teenager then. When I told him about Per Borthen & His Swing Department practicing in a nearby hotel, he grabbed his tenorsax and said let's go! There he played a couple of numbers straight out of the history book. Those who were there will never forget it!!

History:

He was blind from the age of two. He played bugle and trumpet before taking up clarinet and C-melody saxophone, and by the time he was 15 was working professionally as a tenor saxophonist in rhythm-and-blues bands. After working in Louisville, Kirk moved in 1960 to Chicago. He toured Germany in April 1961 and later that year spent three months with Charles Mingus. For the next 15 years he led his own groups, drawing on various combinations of lesser-known sidemen; the Vibration Society, as his band was called, toured widely and played in all styles of jazz. Although Kirk was often, and wrongfully, accused of perpetrating nummusical gimmickry, listeners in the 1960s gradually came to recognize his talents as an improviser, and in the 1970s he even achieved modest commercial success. He was paralyzed by a stroke in 1975, but, by using his skill in playing more than one instrument with a single hand, he was able to resume performing the following year (excerpts from The New Grove Dictionary of Jazz).

His instruments:

If there ever was a multi-instrumentalist, Rahsaan Roland Kirk was the one! When he first appeared with his tenor saxophone, two other instruments in the sax family, stritch and manzello, were permanent parts of his tools. Later, numerous other instruments were included, creating a sound scene nobody else have been close to. However, what really caught this writer was his flutes. How he used these in various ways, from the very soft, to loud screams, duetting with his own voice, is just part of jazz history. You cannot get more personal than Kirk expressing himself through the flutes. I therefore decided to limit a solography to this, or rather these instruments. Even if he had played only flutes, he would still have been considered as one of the greatest artist jazz has ever seen.

Message:

Most of Roland Kirk's recording sessions in the U. S. can be found easily on spotify, but as he travelled much in Europe, there are many CDs from this part of the world which have not been available. Please help!! Only sessions with flutes are listed in this solography, which thereby starts in 1961 (and other instruments in the sessions are not listed).

ROLAND KIRK FLUTE SOLOGRAPHY

ROLAND KIRK QUARTET **NYC. Aug. 16, 1961**

Roland Kirk (fl), Richard Wyands (p), Art Davis (b), Charlie Persip (dm).
Four titles were recorded for Mercury, but no (fl) soli.

ROLAND KIRK QUARTET **NYC. Aug. 17, 1961**

Roland Kirk (fl), Hank Jones (p), Wendell Marshall (b), Charlie Persip (dm).
Six titles, issued as "We Free Kings", three have (fl):

21893	We Free Kings	Straight 36 bars. Straight 16 bars to solo 8 bars to fade out. (M)
21899	Three For The Festival	Solo 8 choruses of 12 bars. (F)
21900	You Did It, You Did It	Feature number for (fl), solo 36 bars to long coda. (S)

This is Roland Kirk's first flute session, and also where we first met this great and highly original artist. What we hear here is the essence of his art, and nobody has ever played flute like this and probably nobody will never do it again! The first item, "... Kings", gives a little but exciting taste of what will come, but RK is slightly soft here. Then comes the fast "... Festival", a magnificent combination of flute and vocal, swinging like mad, and so full of strength and uninhibited joy. Finally a groovy and bluesy self-conversation vocal/flute, almost undecipherable, a fantastic piece of jazz. Here are the true roots of jazz, at a time when most of jazz was experimenting with finding ways to get away from it... It is quite practical that these items come first; play them on spotify, and if you don't like them, skip the rest, if you do, be warned, you might be addicted if you continue!!

CHARLES MINGUS **NYC. Nov. 6, 1961**

Jimmy Knepper (tb), Booker Ervin (ts), Roland Kirk (fl), Charles Mingus (p, vo), Doug Watkins (b), Dannie Richmond (dm).
Thirteen titles were recorded for Atlantic, nine issued as "Oh Yeah", one has (fl):

5762	Passions Of A Man	'Obbligato'. (S)
------	-------------------	------------------

RK is quite active in this violent cacophonous five minutes sound painting, very well worth playing, but nothing like a solo.

ROLAND KIRK QUARTET **NYC. April 17 or 18, 1962**

Roland Kirk (fl), Wynton Kelly or Herbie Hancock (p), Vernon Martin (b), Roy Haynes (dm).

Three titles were recorded for Mercury/Verve, but no (fl) soli.

same

Same. Eight titles, issued as "Domino", two have (fl):

24646	Domino	Straight 32 bars. Straight 16 bars to solo 8 bars. (M)
24648-1	I Didn't Know What Time It Was	Soli 52 and 16 bars to coda. (S)
24648-5	I Didn't Know What Time It Was	Solo 64 bars to fadeout. (SM)
24648-7	I Didn't Know What Time It Was	As take 5. (SM)

Here RK plays the popular song "Domino" in his own personal way, singing and blowing as life depends on it. The highlight is nevertheless good old "... Time ..." with three takes. Take 1 is slower and one minute longer than the two others. Great!!

ROY HAYNES QUARTET **Englewood Cliffs, NJ. May 16 & 23, 1962**

Roland Kirk (fl), Tommy Flanagan (p), Henry Grimes (b), Roy Haynes (dm).

Seven titles were recorded for Impulse, issued as "Out Of The Afternoon", one has (fl):

10928	Snap Crackle	Solo 4 choruses of 12 bars. (M)
-------	--------------	---------------------------------

Great session as such, but only one flute performance, a fine blues with the solo starting out with two soft choruses but then takes off with some vocal efforts..

QUINCY JONES & HIS ORCHESTRA **NYC. June 15, 1962**

Bigband personnel including Roland Kirk (fl).
Four titles were recorded for Mercury, at least one has (fl):

25137 Dyna-Soar With orch 24 bars to solo 24 bars.
With orch 20 bars to fade out. (M)

New surroundings but RK gives some fine flute to be heard in the middle of the great orchestra and heavy brass.

TUBBY HAYES & THE ALL STARS NYC. June 23, 1962

Roland Kirk (fl), Tubby Hayes (ts, vib), James Moody (fl, ts), Walter Bishop (p), Sam Jones (b), Louis Hayes (dm).

Five titles were recorded for Smash, one has RK's (fl):

Lady "E" Straight (fl/fl) 24 bars. Solo 24 bars. Straight (fl/fl)
24 bars to duet (fl/fl) 24 bars to fade out. (FM)

Two of the best flutists in jazz together, note this one!

QUINCY JONES & HIS ORCHESTRA NYC. Aug. 13, 1962

Bigband personnel including Roland Kirk (fl):

Two titles were recorded for Mercury, one has (fl):

22191 Soul Bossa Nova Solo 8 bars. With ens 6 bars to fade out. (M)

Brief but very notable, became a hit song!

ROLAND KIRK QUARTET Chi. Sept. 6, 1962

Roland Kirk (fl), Andrew Hill (p, cel-26422), Vernon Martin (b), Henry "Hank" Duncan (dm).

Six titles were recorded for Mercury, three have (fl).

26421-5 Domino Straight 16 bars to solo 16 bars.
Straight 16 bars to solo 8 bars. (M)

26423 3-In-1 Without The Oil Solo 72 bars. (F)

26425-10 Time Solo/straight 40 bars to coda. (S)

Another "Domino", why did they record it again, same thing more or less?! But "... The Oil" is certainly something new and exciting, with a strong tempo, though related to the earlier "... Festival". "Time" shows RK in a more pensive mood, playing soft flute rather straight, although with one outburst, should not offend anyone.

EDDIE BACCUS QUARTET Chi., Oct. 1962

Roland Kirk as Theoshis Tannis (fl-only), Eddie Baccus (org), Mose Fowler (g), George Cook or Charles Crosby (dm).

One title (more without Kirk) was recorded for Smash:

26680 A Breath In The Wind Solo/straight 20, 24, 4 and 8 bars. (S/M)

A pretty piece of music, five minutes, different tempi and moods.

ROLAND KIRK ALL STARS NYC. Feb. 25, 1963

Virgil Jones (tp), Charles Greenlee (tb), Roland Kirk (fl), Harold Mabern (p), Abdullah Rafik (b), Walter Perkins (dm).

Five titles were recorded for Mercury but no (fl).

NYC. Feb. 26, 1963

Same except Tom McIntosh (tb), Richard Davis (b) replace Greenlee and Rafik.

Three titles, issued as "Reeds And Deeds", two have (fl):

25711 This Is Always Feature number for (fl), intro
and solo 48 bars. (S)

25712 Reeds And Deeds Solo 48 bars. (M)

Two very exciting flute items on this session! "This ..." is fascinating as a feature number, but for me the highlight is the swinging "... Deeds".

ROLAND KIRK MEETS

THE BENNY GOLSON ORCHESTRA **NYC. June 11, 1963**

Roland Kirk (fl) with large band.

Five titles were recorded for Mercury, one has (fl):

25798 By Myself Duet with (b) to solo 64 bars.
Solo 32 bars (M) to coda. (S)

A fine swinging item this one!

ROLAND KIRK QUARTET **NYC. June 12, 1963**

Roland Kirk (fl), Harold Mabern (p), Abdullah Rafik (b), Gerald "Sonny" Brown (dm).

Five titles were recorded for Mercury but no (fl).

ROLAND KIRK QUARTET **Bremen, Germany, Oct. 15, 1963**

Roland Kirk (fl), George Gruntz (p), Paul Rovere (b), Daniel Humaire (dm).

Five titles were recorded for 32 Jazz 32032 (CD), not available,

ROLAND KIRK **Copenhagen, Oct. 24&25, 1963**

Roland Kirk (fl), Tete Montoliu (p), Niels-Henning Ørsted Pedersen, Don Moore (b), J. C. Moses (dm), Sonny Boy Williamson (hca-"... Thing", vo-"... Thing").

Many titles were recorded live at Montmartre, issued on Mercury, nine have (fl):

The Monkey Thing	Solo with (hca) 24 bars. (S)
Mood Indigo	Solo 48 bars. (S)
Mood Indigo alt.	Solo 32 bars. (S)
Narrow Bolero	Solo 36 bars. (M)
Narrow Bolero alt.	Solo 36 bars. (M)
On The Corner Of King & Scott S	Solo 15 choruses of 12 bars. (F)
One For My Baby	Solo 56 bars. (S)
We'll Be Together Again	Intro to solo 46 bars. Solo 8 bars to long coda. (S)
Half A Triple	Solo 2 choruses of 12 bars to 10 choruses 4/4 and 3 choruses 2/2 and 2 choruses duet with (p). (F)

The Montmartre has been the home of so many great jazz visitors to Europe, and so also for Roland Kirk! These are some of his most exciting sessions, also with the very best backing (the great Tete Montoliu was not so well known yet). Here we meet his flutes from all possible angles, "Mood ..." played rather conventionally, or the fantastic very fast and amazing "... Corner ...", or the very slow and beautiful "... My Baby" and "... Together Again", just pick your choice! Nevertheless, the highlight must be "... Triple", where he involves in a long unaccompanied chase and duet with Tete, something I cannot see he ever made elsewhere. Dig the Montmartre sessions!!

Copenhagen, Oct. 24, 1963

Same. Nine titles issued on Magnetic(Lux)MRCD136, no info.

QUINCY JONES & HIS ORCHESTRA **NYC. Feb. 5/6, 1964**

Bigband personnel including Roland Kirk (fl).

Eight titles were recorded for Mercury, two have (fl):

31081 Don't You For Get It Solo 4 bars. (FM)
31085 Peter Gunn Solo 16 bars. (SM)

Note "Peter ...", an excellent flute piece!!

ROLAND KIRK QUARTET **LA. May 26, 1964**

Roland Kirk (fl), Horace Parlan (p), Michael Fleming (b), Steve Ellington (dm). However, a full orchestra is also heard on "Dirty Money ...".

Four titles were recorded for Mercury, two have (fl):

31611-9 Dirty Money Blues	Straight, solo, duet with own (vo) totalling 5 choruses of 12 bars. (S)
31611-11 Dirty Money Blues	As above. (S)
31612-1 Ad Lib / Hip Chops	Straight. (SM)

LA. July 22, 1964

Same. Eleven titles, issued as "Gifts And Messages", three have (fl):

31639	Petite Fleur	Straight 48 bars. (S)
31644	Hip Chops	Straight. (FM)
31647	Vertigo Ro	Solo 72 bars. (F)

The "Dirty Money ..."s belong to those everlasting masterpieces of RK, flute and vocal and everything, you just have to listen, words can only guide you so much!! Note also "... Fleur", a beautiful rather straight and conventionally played song.

ROLAND KIRK QUARTET**NYC. Sept. 16/17, 1964**

Roland Kirk (fl-only), Bob Moses (vib), Horace Parlan (p), Michael Fleming (b), Walter Perkins (dm), Miss C. J. Albert (vo).

Ten titles were recorded for Limelight / Mercury, issued as "I Talk With The Spirits":

31701	I Talk With The Spirits	Straight. Solo. (S)
31702	Serenade To A Cuckoo	Solo 48 bars. (M)
33990	Medley: We'll Be Together Again People	Solo 32 bars. (S) Solo 24 bars to long coda. (S)
33991	Ruined Castles	Straight. (M)
33992	Trees	Intro to solo 48 bars. Solo 24 bars. Coda. (S)
33993	Fugue'n And Alludin'	Duet with (vib) 16 bars. (M)
33994	Django	Duet with (vib). (S) Solo 64 bars. Straight. Coda. (M)
33995	My Ship	Solo 64 bars to long coda. (S)
33996	A Quote From Clifford Brown	Straight 2 to solo 5 choruses of 12 bars. Straight 2 choruses. (FM)
33997	This Business Ain't Nothing But The Blues	Solo 64 bars to long coda. (S)

A fine all-flute session with an atmosphere much calmer than usual, controlled by the solid Parlan, but nevertheless with much highly noteworthy flute soli, particularly in slow tempo, although you must not overlook/hear the funny "... Cuckoo"! Only RK could get away with his interpretation of "This Business ..."! The highlights must be the beautiful "Trees", as well as "My Ship", where the first chorus is soft, the second not, and dig the highly personal coda!

ROLAND KIRK**Paris, 1964**

Personnel including Roland Kirk (fl).

Concert at Olympia, one has (fl):

Three For The Festival	Solo. (F)
------------------------	-----------

Great flute and vocal and everything for seven minutes here!! I gave up counting the bars this time, so just enjoy!! Note that Spotify has mixed up this title and "Boogie Man Song".

ROLAND KIRK**Helsinki, 1964**

Personnel including Roland Kirk (fl).

YLE broadcast, four titles, two have (fl):

Mood Indigo	Solo 32 bars. (S)
Three For The Festival	Solo 10 choruses of 12 bars. (F)

Another great versions of good old vehicles, obviously enormously popular with the public! I personally get never tired of "... The Festival"!

ROLAND KIRK QUARTET**London, Oct. 16/17, 1964**

Roland Kirk (fl), Stan Tracey (p), Rick Laird (b), Allan Ganley (dm).

Ten titles were recorded live at Ronnie Scott's Club, not available.

London, Oct. 21 & Nov. 3, 1964

Same. Ten titles, issued as "Reeling And Rhyming", one has (fl):

My Ship Solo. (S)

A beautiful introduction, but if you believe it will continue that way, you are wrong, because RK has other things in mind ... great performance of seven minutes!! Quite different from the studio session earlier!!

ROLAND KIRK QUARTET Englewood Cliffs, NJ. Jan. 13, 1965

Roland Kirk (fl), Jaki Byard (p), Richard Davis (b), Elvin Jones (dm).
Seven titles were recorded for Limelight / Mercury, issued as "Rip, Rig And Panic", one has (fl):

34833 Mystical Dream Solo 4 choruses of 12 bars. (FM)

Fine flute solo here!

ROLAND KIRK NYC. March 14, 1965

Roland Kirk (fl), Jaki Byard, Lonnie Liston Smith (p), Major Holley (b), Charles Crosby (dm), Leon Thomas (vo).

Eight titles were recorded live in studio for Atlantic, issued as "Here Comes The Whistleman", two have (fl):

Making Love After Hours Soli 1, 5 and 2 choruses
of 12 bars. (M)

Yesterdays Acc. (b-stroke).
32 bars 4/4 with (b-stroke). (S)

The duo Holley/Kirk must be considered one of the most original in jazz! Holley is in charge with Kirk hanging on, and their chase is highly memorable!! Finally, of course, the groovy blues cannot be done better than on "... After Hours"!

ROLAND KIRK & HIS ORCHESTRA NYC. Nov. 16/17, 1965

Virgil Jones (tp), Martin Bsnks (flhrn), Garnett Brown (tb, arr), Roland Kirk (fl), Horace Parlan (p, cel, vib), Eddie Mathias (b), Gerald "Sonny" Brown (dm, hap), Monetho Joe (cga), Manuelk Ramos (perc).

Nine titles were recorded for Limelight / Mercury, issued as "Slightly Latin", two have (fl):

37171 Ebrauqs Solo 32 bars. Straight. (SM)

37174 Safari With orch. (M)

Maybe not that exciting.

THE JAZZ CORPS L.A. Oct. 11/12, 1966

Tommy Peltier (cnt, flhrn), Freddie Rodriguez (fl, as, ts), Roland Kirk (fl), Lynn Blessing (vib), Bill Plummer (b), Maurice Miller (dm).

Eight titles were recorded for Pacific, two have (fl):

Serenity Duet with (fl-FR). Solo 16 bars. (S)

Chalan Pago Solo 64 bars. (M)

Particularly "... Pago" has a very fine and swinging solo!

QUINCY JONES & HIS ORCHESTRA L.A. April 1967

Bigband personnel including Don Elliott (tp, mellophone), Roland Kirk (fl-only), Bobby Scott (p), Ray Brown (b), (brass), (reeds), (g), (b), (dm), (strings), Quincy Jones (dir).

Twelve titles were recorded for United Artists, issued as "In The Heat Of The Night",

1:37 Peep-Freak Patrol Car (fl). (S)

2:45 Cotton Curtain (fl). (SM)

1:34 Where Whitey Ain't Around no (fl). (S)

1:35 Whipping Boy (fl). (S)

1:38 No You Won't (fl). (S)

1:57 Nitty Gritty Time (fl). (S)

3:34	Shag Bag, Hounds And Harvey	no (fl). (S)
1:10	Chief's Drive To Mayor	no (fl). (S)
1:15	Give Me Until Morning	(fl). (S)
1:49	On Your Feet, Boy!	(fl). (S)
1:14	Blood And Roots	(fl). (S)
5:37	Mama Caleba's Blues	no (fl). (S)

This is a very special session, most properly called a suite, with many very brief elements and all, except one, with very, very slow tempo. RK has a key role, but he is always placed far back in the recording, so one has to concentrate when listening. Only one item, the moving "On Your Feet ...", has a plain flute solo worth mentioning, but the suite as such is a great work of music well worth listening to, although not really a solography object.

ROLAND KIRK **Englewood Cliffs, NJ. May 2, 1967**
 Roland Kirk (fl), Lonnie Liston Smith (p), Ronnie Boykins (b), Grady Tate (dm).
 Eight titles were recorded for Verve, issued as "Now Please Don't You Cry, Beautiful Edith", one has (fl):

102722	It's A Grand Night For Swingin'	Straight 2 and solo 7 choruses of 12 bars. Straight to coda. (FM)
--------	---------------------------------	---

Yes it is! A remarkable piece to be noted!

ROLAND KIRK QUARTET **NYC. Nov. 27, 1967**
 Roland Kirk (fl), Ron Burton (p), Steve Novosel (b), Jimmy Hopps (dm).
 Five titles were recorded for Atlantic at Webster Hall, three issued as "The Inflated Tear", but no (fl).

NYC. Nov. 30, 1967

Same. Ten titles, seven issued, two have (fl):

13555	Fingers In The Wind	Solo. (S)
13557	A Laugh For Rory	Solo. (F)

"Fingers ..." is rather special as RK plays his flute rather conventionally and pretty, four minutes all through, while "... Rory" has some exciting uptempo.

ROLAND KIRK & HIS ORCHESTRA **NYC. June 17/18, 1968**
 Bigband personnel including Roland Kirk (fl).
 Eight titles were recorded for Atlantic, issued as "Left & Right", one has (fl):

14713	Lady's Blues	Solo 64 bars. (S)
-------	--------------	-------------------

Nice!

ROLAND KIRK **Newport, Rh. I., July 7, 1968**
 Roland Kirk (fl), Ron Burton (p), Vernon Martin (b), Jimmy Hopps (dm), Joe Texidor (perc).
 Four titles were recorded at Newport Jazz Festival, issued as "Volunteered Slavery", two have (fl):

One Ton	Solo 12 choruses of 12 bars. (F)
Three For The Festival	Solo 7 choruses of 12 bars. (F)

Another great version of the "... Festival"! However it is almost overshadowed by a magnificent "One Ton", that really means something, dig this one!!

ROLAND KIRK **NYC. July 22/23, 1969**
 Collective personnel: Charles McGhee (tp), Dick Griffin (tb), Roland Kirk (fl), Ron Burton (p, cel), Vernon Martin (b), Gerald Brown, Charles Crosby (dm), Joe Texidor (tamb), The Roland Kirk Spirit Choir (vo-group).
 Five titles were recorded for Atlantic, one has (fl):

17401	My Cherie Amour	Straight. Solo 16 bars. Coda. (SM)
-------	-----------------	------------------------------------

Fine solo here, but mostly rather straight playing.

ROLAND KIRK **Paris, Feb. 22, 1970**
 Roland Kirk (fl), Ron Burton (p), Vernon Martin (b), Jerome Cooper (dm), Joe Texidor (perc).

Many titles broadcasted from "Maison de la Radio", issued on France's Concert FCD 109 & 115 "Live In Paris Vol 1 & 2", not available.

ROLAND KIRK **Stuttgart, Feb. 26, 1970**
Personnel as above.
Many titles were recorded at concert in Mozartsaal der Liederhalle, not available.

ROLAND KIRK **unknown loc., prob. March 1970**
Dick Griffin (tb), Roland Kirk (fl), Ron Burton (p), Vernon Martin, Harold White (b), Joe Texidor (perc).
Six titles were recorded for Jazz Hour JHR73579, issued as "A Jazz Hour with Roland Kirk: Sweet Fire", not available.

ROLAND KIRK & THE VIBRATION SOCIETY **NYC. May 11, 1970**
Personnel including Roland Kirk (fl).
Two titles were recorded for Atlantic, "The Seeker" (Suite) issued, but no (fl)-soli.

ROLAND KIRK **NYC. May 12/13, 1970**
Roland Kirk (fl), Ron Burton (p), Vernon Martin (b), Jimmy Madison (dm), Joe Texidor (perc).
Many titles were recorded live at Village Vanguard, one (fl) item found:

Baby, Let Me Shake Your Tree Vocal/(fl). (S)

This five minutes item is mostly RK 'singing' with occasional flute.

ROLAND KIRK **NYC. Jan. 26 & Feb. 4, 1971**
Personnel including Roland Kirk (fl).
Many titles were recorded for Atlantic, issued as "Natural Black Inventions: Root Strata", three have (fl):

Haunted Feelings Solo/straight. (S)

Day Dream Intro. Solo 48 bars to very long coda. (S)

Rahsaanic Solo/straight. SM)

Three very nice and soft real flute items, far from the 'hot' RK.

ROLAND KIRK **NYC. Aug. 31 & Sept. 8, 1971**
Personnel including Roland Kirk (fl).
Eleven titles were recorded for Atlantic, issued as "Blacknuss", three have (fl):

22854 Ain't No Sunshine Solo/straight 48 bars. (S)

23009 My Girl Solo /straight 92 bars to fade out. (M)

23012 Which Way Is It Going? Solo/straight. (F)

Three very different but all very exciting flute items, particularly his fast and incredible, or incredibly fast, treatment of "... Going?" is highly amusing.

ROLAND KIRK & AL HIBBLER **NYC. March 30/31, 1972**
Roland Kirk (fl), Hank Jones (p), Ron Carter (b), Oliver Jackson (dm), Al Hibbler (vo).
Ten titles were recorded for Atlantic, eight issued as "A Meeting Of The Times", one has (fl):

24239 Daybreak Obbligato parts. (S)

Nice and sweet, and flute should have been used more on this session.

ROLAND KIRK & HIS ORCHESTRA **NYC. Jan. 22, 1973**
Bigband personnel including Roland Kirk (fl).
Six titles were recorded for Atlantic, four issued, issued as "Prepare Yourself To Deal With A Miracle", one has (fl):

25932 Seasons – One Mind Winter / Summer/ Ninth Ghost Solo. (S)

This sound painting of more than ten minutes is just one of the fascinating creations that RK can provide, playing his flute for the first six minutes.

ROLAND KIRK **San Francisco. June 8/9, 1973**
Personnel including Roland Kirk (fl).
Large number of titles were recorded live for Atlantic at Keystone Korner, twelve issued as "Bright Moments", two have (fl):

26693	Fly Town Nose Blues	Solo. (M)
26694	Bright Moments Song	Solo. (S/M)

“Bright ...” is another lengthy and fascinating creation, ten minutes, different tempi, where RK plays his flute most of the time with some ‘bright moments’ utterings here and there. “Fly Town ...” is more RK as we know him in blues context, playing and singing (probably dancing to), crazy and yet so normal. RK must be one of the most imaginative of all jazz musicians on this earth!!

ROLAND KIRK & HIS ORCHESTRA **NYC. May 14, 1975**
Bigband personnel including Roland Kirk (fl).
Twentyone titles were recorded for Atlantic, issued as “The Case Of The 3-Sided Dreams In Audio Color”, three have (fl):

30757	Freaks For The Festival	Solo. (FM)
30759	Portrait Of Those Beautiful Ladies	Solo. (M)
30766	Freaks For The Festival	Solo. (FM)

Nothing of particulatr importance here, most interesting is the latin oriented “... Lafies”.

ROLAND KIRK **NYC. March ?, 1976**
Personnel including Roland Kirk (fl).
Seven titles were recorded for Atlantic, issued as “Other Folks Music”, three have (fl):

31948	Donna Lee	Straight 32 bars. Solo 4 choruses of 32 bars to straight 32 bars. (F)
31950	Anysha	Solo/straight. (S)
31951	Samba Kwa	Straight. Solo 3 choruses of 32 bars. Straight. (M)

Exciting to hear bebop flute on the good old “... Lee”. “Anysha” is a mood piece with beautiful conventional playing. And the easy going “... Kwa” is perhaps the highlight.

ROLAND KIRK **Paris, Nov. 14, 1976**
Steve Turre (tb, perc), Roland Kirk (fl), Hilton Ruiz (p, perc), Phil Bowler (b), John Goldsmith (dm), Michael Hill (vo, perc).
Seventeen titles were recorded live, issued as “The Parting Dream: Paris 1976”, three have (fl):

A Visit From The Blues	Intro. Soli 48 and 24 bars. (S)
My Cherie Amour	Duet with /(tb). Solo 24 bars. (M)
Serenade To A Cuckoo	Straight. Solo 32 bars. (M)

Three good items without being remarkable. Interesting though to hear RK duetting with a trombone!

ROLAND KIRK **NYC. 1976/77**
Personnels including Roland Kirk (fl).
Unknown number of titles were recorded for Warner Brothers at several sessions, three have (fl):

Serenade To A Cuckoo	Straight. Solo 64 bars. (M)
Loving You	Solo. (SM)
Watergate Blues	Solo 24 bars. (SM)

A more exciting “... Cuckoo” here, a nice solo feature on “... You”, and typical blues on “Watergate”, that’s all. RK passed away only 42 years old. This solo-graphy gives only a very limited view of this incredible artist and personality.

No further recording sessions.

