

**This is the Robert Danziger call held on 08/26/19. File Name: 714A-0001.**

- **Regina** - Hello?
- **Dan** - Hello?
- **Robert** - Regina.
- **Dan** - Hey, Regina.
- **Regina** - Yeah. How are you all?
- **Robert** - Good. How are you?
- **Dan** - Good.
- **Regina** - I'm doing alrighty.
- **Dan** - You've been a busy woman.
- **Regina** - I was wondering what happened to summer. I'm like, it's over already.
- **Dan** - I know. I know. Well, we're going to get a couple hot days this week from what I understand, but--
- **Regina** - --Yeah--
- **Dan** - --It's pretty--the sun is going down earlier every day.
- **Regina** - I know. It makes me sad.
- **Dan** - Yeah, yeah. Is summer your favorite season?
- **Regina** - It is. It is. I like the warm weather. I don't like shoveling snow, I don't like putting on all the clothes, and yeah.
- **Robert** - Well, we're--we're middle temperature out here all year.
- **Regina** - Yeah. Oh, lucky. Lucky, lucky.
- **Robert** - Yeah, we love it.
- **Regina** - Man--

- **Robert** - --It's about 70° today.
- **Regina** - Well. Yeah, it's--well, we have that, I guess, here today for a little bit cooler. It dropped down in the 60s. I was actually little cold, but you know, it is what it is. What are you going to do? I just feel like every time it's zipping by so fast these days. I just--I feel like, you know, I thought summer, I'm like, okay, now what am I going to do then it's like no, it's--it's--I get that feeling every year in the pit of my stomach that I did as a kid like it's time to go back to school.
- **Robert** - Yeah. Yeah, and they go back earlier now. They go back, like, in mid-August. I don't know how I could have handled that.
- **Regina** - I know. I know. I'd feel cheated.
- **Robert** - Yeah.
- **Dan** - Labor Day and that's it. After Labor Day, you're going back to school another day. But yeah, it's strange how the school year--
- **Regina** - --Yeah--
- **Dan** - --Yeah--
- **Robert** - Yeah, today's actually the first--
- **Dan** - --So--
- **Robert** - --First day of classes up at the college.
- **Regina** - Oh, wow. Okay.
- **Robert** - Yeah.
- **Dan** - Really?
- **Robert** - Yeah. They--they open up the new building today.
- **Dan** - Well, speaking--speaking of books, Bob--Bob is an expert on the Brandenburg Concerto and he's teaching that class at--
- **Regina** - --So cool--
- **Dan** - --Cal State Monterey Bay. And so that's--we decided that you might be someone who would be able to not fill in the gaps, but just offer your--your reflections on Bach. We've

already talked to Christian McBride, John Clayton, Chick Corea, Fred Hersch. Who else have we talked to?

- **Robert** - Uri Caine and Mark Helias.
- **Dan** - Oh yeah, Uri Caine.
- **Robert** - And of course, Abdullah Ibrahim.
- **Regina** - Oh, nice.
- **Dan** - Yeah, that's right. Yeah.
- **Robert** - He was fascinating.
- **Regina** - Wow.
- **Dan** - Yeah.
- **Robert** - Yeah. He said that--
- **Dan** - --So--
- **Robert** - --There was this club he went to when he was a kid that had a piano in Cape Town that he could play, and they had this gramophone, but the spring was broken. So to play the record, they had to spin the record with their fingers and they only had, like, six or eight records and they'd been spun so much that the ink had come off of them, so they didn't know what they were.
- **Regina** - Wow.
- **Robert** - And one of them was the Brandenburg and there was Debussy and some others and I--and then he said but to the Brandenburg isn't my breath. It isn't my voice, why would I play it? And I--I love that. I love that. That was just--that whole scene is so evocative.
- **Regina** - Wow. Yeah.
- **Robert** - So is it--
- **Dan** - --So we wanted--
- **Robert** - --Okay for me to record this and use it for my class and for the University and possibly for the Monterey Jazz Festival? Is that okay, Regina?
- **Regina** - That's fine as long as I say something that's worth running back.

- **Robert** - Good. Good.
- **Dan** - Now, I'm going back in--in a longtime memory. You learned how to play the violin through the Suzuki method. Is that right?
- **Regina** - Yes. Yes. Yes, when I was four years old in Detroit, they were offering it for the first time, so--
- **Robert** - And is there any--there's some Bach included in that at some point, isn't there?
- **Regina** - It is. It is--there is. Like, you first start learning by ear and then you start to learn, and you have these Suzuki book one, two, three, you have little pieces, a minuet, this that and the other, but my teacher, she didn't stick to the Suzuki method completely. She--she would--and I don't know, maybe this is part of the Suzuki method, but on sometimes Saturday--so we have, you know, private lessons once a week and then on Saturdays we had group--like a group lesson and we'd have quartet rehearsal, then she had different level string groups or orchestras that we'd be in. So, I have a picture here and it looks like there were about 50 students--
- **Dan** - --Wow--
- **Regina** - --In that one class. Yeah. In fact, you know, there are one, two, three, four, five--five or six of us that are still--six of us that are still, from that class, that are still professional musicians.
- **Robert** - Wow
- **Regina** - And we did our first Suzuki reunion in Chicago last year with at least four--four--four of us, which was pretty cool. We all kind of managed to get back in touch with each other. But she would--on Saturdays, Ms. Rupert was her name, and I studied at the Detroit community music school, she would line us up or put us in a circle and she would start to make up a melody and when she tapped you on the shoulder, you had to pick up where she left off and continue making up a melody. So she was teaching us about improv. And then when we would sometimes play Baroque quartets and, you know, sometimes the, you know, also playing later, this is when we're older and can, you know, can read--read some and play, she might have us site read some of the Baroque quartets and, you know, the Brandenburg and--and try improvising over that, you know, which was really difficult because, you know, this is just the first time. You don't know what to do or what to play and you have to really have studied that. But I wasn't--I--you know, I'm thankful to her that she did that, that, you know, because I feel like for me, at least, it gave me a--it stopped me from being so fearful of being off the page. It's the ear more.
- **Robert** - Wow. That's a wonderful story and--and do you happen to remember which Brandenburg you played?

- **Regina** - I don't remember which one we played. That was so long ago. It's just, you know, when I--when I listen to them I'm like, I think we played that one {Regina hummed the first bars of the 1st movement of the 3rd Brandenburg Concerto) .
- **Robert** - Yeah.
- **Regina** - But I'm not--I'm not sure exactly which--which it was. Yeah.
- **Robert** - Did you play more Brandenburg's through the years and other stuff that you did that you did, New England Conservatory or other stuff?
- **Regina** - No. You know, it's interesting. All--any of that that was done was played, any of those pieces, it was while I was at the Detroit community music school and, you know, once in a while, whether we were playing, whenever we performed them, I don't think for a concert, but sometimes some of the more advanced students would perform them there. We have an opportunity to listen to them, you know, perform those pieces. By the time I got to the conservatory, I knew I wanted to be a jazz musician. I--so, you know, I was still studying, you know, classical. I had a classical violin teacher and I was doing the Bach Partitas then, which also had improvisation in them. **But you know, by then, no one was dealing with that, it was just play what's written on the page.**
- **Robert** - Do you remember the first classical piece you heard where you went, I really want to learn how to play that?
- **Regina** - It's so--it's a wild because, you know, I think because I started so young, I'm trying to think of, oh, there was one piece. What was it? The Swan. Actually, for cello and--but I thought it was the most beautiful, and in fact still sometimes I'll put it on. I just--it was just one of the most beautiful pieces I'd heard, and it just grabbed me at my core. It was just--I remember playing it over and over. I couldn't get enough of it, and I wanted to play that.
- **Regina** - I loved some of the Bach pieces, like the partitas, I loved.
- **Robert** - Yeah, Fred Hersch plays those too.
- **Regina** - Yeah.
- **Dan** - Yeah, I actually
- **Robert** - Outside of the Bach and Brandenburg and all that, one of the things I've been really fascinated about just since we did the Ella Fitzgerald tribute video back for the Jazz Festival a couple of years ago is the way that you assimilate music? All the great musicians assimilate all kinds of music, but you seem to do it in a unique way. And I was just curious, when you were--say, when you were touring Africa are different things and you hear some music, you know, what about a piece of music grabs you and goes, you know, I really want to learn how

to play that, I really want to understand that music? Is there something that happens inside you when that happens? How does that happen?

- **Regina** - It's like my stomach tightens up and --- the emotional effect that the music, if I hear something that grabs me like that - - - it's almost like the emotional impact it has on me is too much for me to handle. I don't know what to do with it at first. It's inside and sometimes I have to just walk around the house. If I'm in the house listening -- it has a physical affect on me because it's so powerful and so beautiful. Just all of a sudden I want the world to hear this. The excitement is almost too much, you know? . . . sometimes I try playing it and it's like, okay, this isn't--this isn't really working. Everything is not meant for me personally to try and reproduce or replicate. Some stuff is just meant to be.
- **Robert** - We asked Christian that question and he said that the--the first thing that got him was the double violin Concerto, which I guess was the basis of work you did with him on Fat Bachs and Greens. And he said that when he was a young player, like junior high school or something, he--he heard that and saw the music and he had never seen so many 16th notes for a bass before.
- **Regina** - Yeah
- **Robert** - And he just had to figure out how to play it, you know?
- **Regina** - Right.
- **Robert** - He would lock himself in his room until he figured out how to play all those 16th notes.
- **Regina** - Wow.
- **Robert** - And then he did that tune with you. Did he mention that story to you or did you talk about at all why he wanted you to do that tune with you?
- **Regina** - No, you know, he didn't. He didn't mention that. But that session was so long ago . . . but I think Christian, he hears the blues or he hears that soulfulness in something and definitely there's a whole lot of soulfulness and Bach? It's--the piece for me that--and I love that piece, I loved playing it when I was younger at the community music school, and sometimes afterwards for the fun of it with other violinists. I would think another favorite of mine is the Chaconne, the Bach Chaconne. That's another one. It's like, whoa, you know, it's so powerful and full of emotion and full of, you know, passion. And it's--it's--I have to tell this story. When I was at New England Conservatory, I had a teacher and I remember I was working on the partita in, is it E? [yes]. He kept saying no, you have to play it like this, or you have to play this. There was this strict rule and I just remember at one point I was like how do you know? Did you talk to Bach? It was just like, you know, it's like very flippant young, you know, 18-year-old. And I just thought the music is not supposed to be caged. That's not who Bach was. He was an improviser. He was this music of the people. So yeah, I

just--at that point, I was like it kind of made me not want to do classical music anymore, and and I stopped playing classical for a long time. Then I met a teacher in New York because I was having some issues, physical issues playing, and I told her I don't like classical music because--and she said it's not that you don't like classical music, you just don't like the way it was presented to you.

- **Robert** - Yeah.
- **Regina** - And she helped me to find--find my love again and find my way back to some wonderful music.
- **Robert** - Yes, I--I was, you know, basically a funk, R&B, jazz person. I didn't know any classical and then I heard the Brandenburg for the first time and that was a piece--I have to learn how to play that. That was--that was my piece. And then not too long after that, I started working with Jet Propulsion Laboratory out in Pasadena where they were--they were doing the Voyager project and the first flyby of Jupiter happened just a few weeks after I started working there. And they--and the Golden record on the side of the Voyager, the first music on it is the second Brandenburg Concerto. And it was like I--I have to know everything about this that I can find out about it, and that was my first real entry into classical. And I must say that it still one of the few pieces of classical like as a whole. There's not a lot of them that I, you know, sit around and listen to all the time. That one is--has been big part of my life for a long time.
- **Regina** - I think for a non-classical listener, or people that aren't familiar with classical music, I think the Brandenburg Concertos are the most accessible -- it's the perfect entry into that world. I can only speak for myself, there's so much joy, so much depth to it. It's just pretty. It's beautiful, you know? And it's easy to listen to and it's got a thing to it, because it's got its own swing, if you will, or its own vibe. It's just got a different kind of vibe.
- **Robert** - Yeah. Well, there's--yeah, the, briefly, the story of the Brandenburg is that during the--and we are on the 300th anniversary of Bach beginning to write it this year, and he finished it two years from now, he was in a very content situation. He'd been orphaned when he was 10 years old and then he--at this point several years later in his 30's, he had a wife and seven children and a brother and they were all living together. He was quite content.

And then he went off to do a tour with the Prince that you do every summer and then while he was away his wife and three of his kids and his brother all died. And the prince's handlers kind of messed him up over it not telling him in time to go back and see his family and so you can imagine that emotional crescendo there and then he's in the depths of despair.

And for the first time, he didn't have to write music for the church because the Calvinist church had banned orchestral music, and that went on for a while. So he was doing completely secular stuff, and during that time, he wrote the Brandenburg and the Well-Tempered Clavier, the double violin Concerto, and a few other things. And then he meets Anna Magdalena, who is a soprano who was coming in to audition for the choir and they fall madly in love and spend the rest of their lives together, have 13 more kids, work side-by-side

their whole lives, and that was--and they got married shortly after he finished the Brandenburg.

To me, you know, every great artist leaves it all--all on every note and every page, and so that was the emotional arc that he was going through while he was writing the Brandenburg. And I think that it conveys that range of human experience.

It's interesting that Carl Sagan selected that to be the first music on the Golden record, which is the first and only, human made object with music on a permanent record to ever leave the solar system and go into interstellar space. And may be the only thing left of earth in the universe 5 million years from now when the sun burns up.

- **Regina** - Wow.
- **Robert** - And it would be Earth's first introduction to some as yet unknown beings from another solar system and planet.
- **Regina** - Wow. That's heavy.
- **Robert** - So what do you think about that? If you were going to express something about earth, what combination of music would you want someone you love and want to be loved by, what would you play for them?
- **Regina** - But--okay, so what would I play for them, but helping them to understand what is it that I'm trying to convey to them?
- **Robert** - The--you know, who--who we are as the people of earth.
- **Regina** - Okay. Well, let's see, there would be some Stravinsky up in there. There would be some Alice and John Coltrane. There definitely has to be some Aretha [Franklin]. Aretha and James. James Brown, for sure. Ella [Fitzgerald] has to be there. Billie [Holiday]. [Duke] Ellington has to be there. This is another one that would have to be included, which would be Arvo Part's Tabula Rasa. My string crossing comes from my imitation of that - Gidon Kremer playing it, which is so incredible--such an incredible violinist. Geez.
- **Dan** - It was interesting, Bob was just telling me, and I did know this, that you played at Carnegie Hall and it was a Billie Holiday piece and you ended up with a Bach Cadenza.
- **Regina** - Yeah. I used a part of the Chaconne. I think of a little bit of the partita, what is it, in E? Is that number--I can't remember which number it is. It leaves a little bit of that and then I stick a little bit of the Chaconne in there, and then I do this--sometimes the string crossing thing that I got from Arvo Part's Tabula Rasa. My string crossing comes from my imitation of that - Gidon Kremer playing it, which is so incredible--such an incredible violinist. Geez.

- **Robert** - Yeah, that's--well, I think I'd like to run into that record. That would be a good record to listen to.
- **Regina** - Yeah, yeah. I'll--I'll send you--I have your emails. I'll just send you the link to it and the name, if you want to purchase it or if you just want to check it out online beforehand, but it's such an incredible piece. It's Gidon Kremer and Keith Jarrett with an orchestra. So it's--it's amazing piece of music. It'll--like, you put it on, and you just go somewhere.
- **Dan** - You know, you are mentioning a little while ago about Bach being kind of like a good--if somebody doesn't know about classical music, that Bach would be a really good introduction to them. And all of the sudden, I--and Bob and I hadn't talked about this, but I thought about that album came out in 1968, which was called Switched on Bach, and it was by Wendy Carlos and it was--it was all these Bach pieces done on a Moog synthesizer. It played a key role and it went--I'm looking at it, the wiki on it. It was on the Billboard 200 chart at number 10. It topped the Billboard classical charts from 1969 to 1972, sold over a million copies, it became a platinum record, and I remember hearing this. I actually bought a copy of it because I was so blown away by it. And there's--I'm looking at the--I hadn't thought about this in years, but it has the Brandenburg Concerto number three and it. First movement, second movement, third movement. It's amazing how--
- **Robert** - --She also did one record of just the Brandenburg doing that stuff.
- **Dan** - What's that?
- **Robert** - She also did one with--it was all Brandenburg. She did all six concertos.
- **Dan** - Yeah, I see that. Switched on Brandenburg.
- **Robert** - Yeah.
- **Regina** - That so--that's so cool.
- **Robert** - Yeah.
- **Regina** - Wow.
- **Robert** - Yeah, she, you know, it's interesting about that because the Moog synthesizers they did it on at that time it was very early, had no dynamics to it. Everything done was done at exactly the same expression.
- **Regina** - Wow.

- **Robert** - There was no way to vary it and so if you listen to it today, it sounds pretty dated because it doesn't have any of the nuances, you know, you would kind of sort of expect. But she certainly started something, that's for sure. Disney actually picked up on it and--
- **Dan** - --Really?
- **Robert** - And in terms of alternative versions, Regina, there's, I don't know if you've had a chance to listen to any of them, but there's some wonderful versions of Bach by Cuban group Tiempo Libre and Sones de Mexico, which is a mariachi band, plays all different kinds of classical stuff, a lot of Stravinsky and--and a Bach, of course, and my favorite version of the Brandenburg Concerto, actually, is the Sones de Mexico version, when you got this--that beautiful mariachi trumpet thing going.
- **Regina** - Wow
- **Robert** - Have you--
- **Regina** - --I haven't heard these. And then you say the two groups again, please? I'm writing these down.
- **Robert** - Yes. One is Tiempo Libre
- **Regina** - Tiempo libre.
- **Robert** - And the second is--I'll send you the link to it. The other one is Sones de Mexico, de Chicago, actually. And they are amazing. I highly recommend them. Their version of the Brandenburg is nuts. Just crazy good. And if--and it's very--I'm going to--it's not even remotely using any of the classical type expression of using their own, you know, their own expression, their own improv, and it's--I love that stuff.
- **Regina** - I'm going to check it out.
- **Robert** - Yeah
- **Regina** - That's going to be wild to hear. You know, because I'm used to hearing jazz musicians take some of the Baroque music and--and, you know, do arrangements and play them, but this will--this will be so different.
- **Robert** - Yeah (inaudible) did a--George Shearing did a beautiful version to where he was playing lullaby to bird land and he would interject quotes a different Bach pieces in about 10 different places in the thing.
- **Regina** - Oh, wow.

- **Robert** - And he did actually perform that at the Jazz Festival, you know, about 20, 25 years ago, something like that.
- **Regina** - It's so interesting when you think about Baroque music and think about Bach and certain composers, I think about what if they were alive today and--and I think he'd be one of those people, like Stravinsky I know was really interested in jazz. I could see someone like Bach hanging out with Randy Weston, Chucho Valdes, just so many people, you know?
- **Robert** - Yeah.
- **Regina** - It's just wild how [Bach's] music lends itself so well to improvising. It's always weird to me that with classical musicians, they stopped learning about improvisation. It's like it's not unless you maybe studied Baroque music and that's your major, but they don't learn that.
- **Robert** - Would you agree with the statement that the fundamental difference between classical and jazz is that with classical, especially Baroque music, was designed to please the king and not to upset anybody, whereas jazz tells the truth.--Jazz tells--and if--if you're telling truth to power, you're telling truth to the audience, you're telling truth the other musicians, and that is--and that is one of the fundamental differences between the two forms. Would you agree with that?
- **Regina** - I would agree to that almost--I'd say 90%. I'm just going to say that's what the music represents. That's what is supposed to be, and expression, you know, a way to express whatever it is that's going on. But you know, it's interesting when you think about radio and what radio became, I think in the 80s or 90s with the and start with the corporations taking control and then thinking about record companies having all the power and telling musicians what they could and could not record or radio station saying we can't play this because it's too this or it's too that. For musicians playing live, yeah, they could express themselves, but I felt like as far as radio went, and still, that's--they're saying no. That's a no-no.
- **Robert** - Interesting.
- **Regina** - So it kind of compares to the classical.
- **Dan** - Our time is up - Regina that was really, really good.
- **Robert** - Yeah, I--well, I'm a huge fan, Regina. I love your playing, I love your--I just love your whole approach to music.
- **Regina** - Well, I appreciate it.
- **Robert** - You were wonderful.
- **Regina** - That would be great.

- **Robert** - [Regina asks about the upcoming class and I mention it looks a lot at the social aspects of the music]
- **Regina** - That's so cool. Well, I think about too, and you know, dealing with the social aspects, which is so incredibly important because a lot of times, like, I think at schools, universities when they start teaching music, especially, they just don't--a lot of times they leave that aspect of it out. That's an essential part of even knowing how to play or approach the music.
- **Robert** - And that was really good. And so, all the stuff we do that I do is all based on, really, the family history. So for example, one of the questions I always ask everybody I interview, I haven't asked you yet is--because actually I think we asked it when we did the Ella Fitzgerald one was what lullabies did your parents and grandparents sing to you and what, if you have children, what do you sing to your children?
- **Regina** - Well, I don't have any children, so--
- **Robert** - --Yeah--
- **Regina** - --I'm--I'm the child. Me and my husband are the children.
- **Robert** - Me and my wife are the same.
- **Regina** - Yeah.
- **Robert** - What did your--what did your parents or grandparents sing to you as a child?
- **Regina** - Oh, wow. What was it? Hush little baby, don't you cry, that one. Of course, go to sleep.
- **Robert** - Yeah. Christian McBride's mom sang dance to the music.
- **Regina** - No wonder.
- **Robert** - No wonder, yeah. Exactly.
- **Regina** - Oh, my goodness.
- **Robert** - That's exactly right. We said that and I said yeah, now I know why you are a bass player, you know?
- **Regina** - Right, exactly. Yeah. He owes it all to his mom.
- **Robert** - Absolutely.

- **Regina** - I love it.
- **Robert** - Yeah. Derek Hodges (SP) gave the most wonderful answer. He said that--and you know--and actually, the great thing about asking that is we all have some memories of that, and it brings everybody together through a beginning point and again, transcends form and boundaries and stuff like that. Derek Hodges mother used to turn the radio on just before he went to sleep. Every night she'd sing him a gospel piece, typically Jesus loves me ,this I know. And then she would turn the radio on just before he'd go to sleep and she'd say now, I want you to listen to everything. I want you to listen to all the parts. Listen to the piano and the voice and all the different parts. Listen to everything you can, and then she would leave the radio on all night. It be playing when he went to sleep and playing when he woke up in the morning and it would be a different station every night. So one night it might be classical, one night it might be gospel, one night it might be R&B.
- **Regina** - Wow.
- **Robert** - And she started that when he was six months old and did it every night until he was 18 years old.
- **Dan** - Wow.
- **Regina** - Wow, that's incredible. She was very forward thinking. That's--was his mom a musician? She was a vocalist, right?
- **Robert** - Yeah, she was--yes. Right.
- **Regina** - Wow.
- **Dan** - It's funny. There's a family story that, and of course, I don't remember it myself, where I used to wake up in the middle of the night crying, you know, crying, screaming, you know, and either my mom or my dad, they would, you know, go and pick me up and--and they would go into the kitchen and turn the radio on and I immediately stopped screaming and crying. And then, you know, they'd be falling asleep and I'd be just sitting there listening to the music that was on.
- **Regina** - Yeah.
- **Dan** - I don't know exactly, you know, it was probably Frank--Frank Sinatra era music, that kind of thing. And then they would go, okay, his calm down and are going to put them back to bed and I would start screaming again.
- **Regina** - Oh no.

- **Dan** - Until I heard--until the music came back on and, you know, eventually I did fall back asleep, but I attribute that with my two passions, one of--one of my two passions is music and I attribute it to that. It showed up at an early age.
- **Regina** - Yeah. Well you know, it's interesting, I hear that, you know, you state what did your parents sing to you, and sometimes I have--I see people young people with babies and they don't sing to them at all.
- **Robert** - Yeah, what's that about?
- **Regina** - And I've heard that and it has--it has a profound effect on kids when--when they aren't--no one sings to them as babies.
- **Robert** - Yes. Yes.
- **Regina** - It's just so strange because you just think everyone would sing to their child.
- **Dan** - Yeah.
- **Robert** - My father used to saying Too-Ra-Loo-Ra-Loo-Ral, but he--at the end--we're Jewish and at the end of it he would change it--he would throw some Yiddish words in and say it was a Jewish lullaby. And my sister in our and I were in our, like, young adults when we found out it was an Irish lullaby. We didn't know.
- **Regina** - Wow. That's amazing.
- **Robert** - You did some Ugandan Jewish music, I understand.
- **Regina** - I did, yeah. And I didn't even, you know, I was--I was working on another project, or I had another idea for a project and I went to the music--world music Institute in New York and I don't know why this woman she goes oh, well while you are listening, she goes, check out this record. It was, you know, and I was like I didn't know there were, you know, Jews in Uganda and so I looked it up and saw, you know, historically what had happened and why a lot of people don't know that. But two of the pieces I recorded, one is Hewambe Awumba (sp), which I've gotten several--one is God creates--no--yeah, God creates, man destroyed it. And another one is man plans, God laughs. So not sure which. And then the other one is--is that Ugandan? Yeah, Imwana Teli Tambula (SP), which is the child won't walk. And I--I thought it was that the baby couldn't walk, that something was wrong with it, but it's--I was explained recently that no, it's, like they sing it to the child--child almost in a teasingly way to get them to walk.
- **Robert** - Oh, interesting.
- **Regina** - Or when they won't walk and there being, like, you know, babies want to--I don't want to--you know, they want you to carry them, so it's like a--

- **Robert** - --Did you know that Felonious, right, Felonious Monk, Felonious was 7th century French saint who his--Felonious' grandfather came across after they were freed he went to a school for freed slaves where he studied Latin and he came across a monk named Felonious. And Felonious was the patron saint of crippled children learning to walk.
- **Regina** - Wow.
- **Dan** - Wow.
- **Regina** - That's heavy.
- **Robert** - Yeah. Yeah.
- **Dan** - Maybe that's why he named him--
- **Robert** - --And I love the--and I think it was a way of--because they had the Monk named because they were slaves on the Monk plantation, and I think this was his way of separating the Monk name from the slave owners to the Saint.
- **Regina** - Right.
- **Dan** - Wow.
- **Robert** - That was my interpretation.
- **Regina** - Yeah. Wow.
- **Robert** - Yeah I--when I did my version of the Brandenburg, I--because I'm sort of handicapped a little bit and I can't really go very far, so I did--I did the whole thing using instruments techniques not available in Bach's time because I figured that other people have done it so well in so many different traditional ways, I'd try to do it in a way that could not physically have been possible have been done by anybody else. So that was--that was kind of--and I was inspired by Monk on that, the whole Monk family story. Monk was an extraordinary musician, of course, but history is even bigger than he is. And that's--that's one of the things I love about him and his music, actually, is the starting with John Jack Monk who was brought here as a slave in 1797. So his story is--and then on his great, great grandmother side was a Tuscarora Indian who were enslaved by British settlers in 1715. So he has, you know, both sides of that, the African diaspora and the American diaspora are both part of his history. And then you've got the Thelonious thing where those two families came together and then you have international jazz, you know, in front of a billion people and that's--the arc of that story is to me is very similar to the Voyager story where you have Bach who was an orphan at the age of 10 and then 300 years later or some like that his record leaves the solar system to be our introduction to other planets, you know what I mean? The arcs of those stories are--are amazing, you know, and very inspiring, I think.

- **Regina** - Yeah. Well.
- **Dan** - Well, listen, Regina, thank you so much.
- **Regina** - Well, thank you. And thank you, Bob. This is like--I want to come take the class. Just this phone call in itself is--you've given me so much information. And yeah, that was--yeah.
- **Robert** - Thank you, Regina.
- **Regina** - They're going to--they're going to definitely get so much out of it and enjoy it.
- **Robert** - Well, thank you. I'll send you those links. And enjoy.
- **Regina** - Thank you. And I'll send you the link for the Arvo Part's to. I'll send them to both of you. And thank you for the video and information on the butterflies too. That was incredible.
- **Robert** - Yeah, that was quite an experience.
- **Regina** - Yeah, next year I'm like oh, can we--I'm trying to look up how we can plant something here in a pot to attract the butterflies, you know?
- **Dan** - Well, these--yeah--
- **Robert** - --Well, if you need any help, we can track down the local variety that you'd need to use and just give me an idea of what region you're in and I'll--I'll track down what you need.
- **Regina** - Great, thank you.
- **Robert** - Cool.
- **Regina** - All right.
- **Dan** - Okay.
- **Regina** - Great to chat with you both.
- **Robert** - You too. Bye-bye.
- **Dan** - Enjoy the rest of your summer.
- **Regina** - You too. Yeah, the next couple of weeks, right?

- **Robert** - That's it.
- **Regina** - All right.
- **Robert** - We are all done.
- **Regina** - Thank you all.
- **Robert** - Thank you. Bye-bye.
- **Dan** - Okay, by Regina. Thank you.
- **Regina** - Have a good one. Thank you. Bye-bye now.