

I have had the privilege of working with these one-of-a-kind musicians in many different configurations over the last several years. The multitalented Miles and I go back to 1998 when we attended the Manhattan School of Music together. I played on his *Mirror*, *Generations*, and *Figurations* records while he's played on my *Fourteen*, *Sixteen: Drummers Suite*, *Tintal* and *Jhaptal* releases. We also collaborated on the duo record *Music for Drums and Guitar* and have played with Miguel Zenon, Jen Shyu, Ohad Talmor and many others. His playing is always evolving and he has taught me so much over the years about music and many other topics. His unique grasp of harmony, rhythm, and counterpoint makes him the world-class musician that he is. I met Patricia several years ago and have since seen her career skyrocket. We have played together with Matt Mitchell and Sylvie Courvoisier and I also play in her septet from time to time. She is a remarkable musician and is capable of doing anything on the bandstand at any time. Peter is one of the most important instrumentalists around today who is doing things on the trumpet that are undefinable. I have played with him in Jon Irabagon and Aaron Burnett's respective groups. The music on this record was written entirely with these three musicians in mind and I have the utmost respect for each of them.

"Unclassified Affections" is a fun piece for all of us to play because each of us can play any of the three melodies at any point during the improvisation. The form is easy enough to navigate so we can really just be loose and let things happen very naturally.

"Holotype" is a blazingly fast post-bop tune with a highly unusual rhythmic structure played by the drums and guitar that serves as the backbone of the piece. Miles and I practiced this one dozens of times and I'm still trying to get it together.

"Perfection's Loneliness" is a very straightforward, somber ballad with an asymmetric phrase structure that we improvise over. Patty's ethereal intro captures something very magical.

"Mansions of Madness" was the first piece we recorded. We did five takes in total but I chose this particular one because I felt that Peter's astounding a cappella passage needed to be heard by the world.

"Consoled Without Consolations" is a piece that is bookended by a meditative chant. The main element that is used in the bulk of the piece is a polyrhythmic structure of three against seven. It's a good song to groove on with just enough left turns to keep us on our toes.

"Existence Ticket" is the most through-composed piece of the set. The quiet passage after Peter's solo happens to be my favorite section of the entire book of music. Miles and Patty are so in sync that they sound like one musician. I suggest listening to this song with headphones to hear the varied palette of textures they come up with.

"Plusgood" is a challenge for me. It has demanding drum part that links up with the vibes and guitar in different ways. The last half of the tune is an exciting vehicle for group improvisation. The inspiration for this song can be attributed to all the African music I've listened to over the years, especially from Ghana and Nigeria.

"Dead Wall Revelry" starts out with a gorgeous intro by Miles. In the span of about ten minutes we go from a 6/8-based groove to a hocketed techno dance to an atmospheric tonal wall of sound. I could have played that ending for thirty minutes without being bored.

Over the last two years I have read a lot more books than I ever have in my life, which has made me think about music and life in a broader way. The title *Unclassified Affections* is taken from the Virginia Wolf novel *To the Lighthouse*. Some of the other titles come from Dickens, Melville, Orwell, and other

writers whom I love so much.

I would like to thank Stephanie, Vivienne, and the rest of my family for their love and support; Miles, Patricia, and Peter for their amazing musicianship; David Breskin for his belief in me and on-point suggestions that I wouldn't otherwise think of; Mike Marciano for his laser-like precision; Marc Urselli for his efficiency; Seth and Yulun for the giving me opportunity to let me share my music; Darian for the beautiful art; Simon for his artistic vision; all my friends, teachers, students, colleagues, Patreon subscribers (especially Eric Bailey) for all the support and inspiration over the years. And to you, the listener. I really hope you enjoy this recording.