

## KATHARINE CARTWRIGHT/RICHARD OPPENHEIM

### BIOGRAPHICAL INFORMATION

Singer-ethnomusicologist **Katharine (Katchie) Cartwright** and saxophonist **Richard Oppenheim** have performed and recorded together in the New York City area and internationally since the 1980s. Their albums as co-leaders include *Live! At the Deer Head Inn* (🎵 HCW 941) and *Soulmates* (Pacific St Records PSR 015). Both Cartwright and Oppenheim compose and arrange for their ensembles, whose wide-ranging repertoire includes bebop classics, American popular standards, original pieces, compositions by John Cage, and collaborations with South Asian musicians. On the Ides of March 2004, Cartwright and Oppenheim celebrate twin CD releases for Harriton Carved Wax records: *'La Faute de la Musique': Songs of John Cage* (🎵 HCW 031), and *A Mumbai of the Mind: Ferlinghetti Improvisations* (🎵 HCW 032). <http://www.katchie.com>

**Oppenheim, Richard David**, saxophonist, b. Chicago, IL, September 27, 1953. He grew up in Wilmette, IL with his parents and two older brothers. He studied guitar and had Orff training from about age 9-12, then took up alto saxophone at age 13. Jazz was an important part of the curriculum at his high school, New Trier West, which produced others who later went on to active careers in music. He studied under David Baker at Indiana University from 1971-1974, with training in classical saxophone technique with Dr. Eugene Rousseau (protégé of Marcel Mule). During that time, he appeared with Marvin Gaye (1974), Charles Mingus (1975), and Lonnie Brooks (1975, 1979). He traveled the Southwest and recorded with Main Street People, an R&B band, in 1975, settling in New York in 1976.

From 1976-1982 he lived in lower Manhattan, recording with Gregory Alper, Ray Anderson, Louis Bauzá, Patrick Brennan, Katharine Cartwright, Bill Goodwin, Mark Holen, Chuck Loeb, Richie Morales, Graham Moses, Bern Nix, and Danny Spencer. During the late 1970s and 1980s, he performed with Paul Jeffrey (1977-78), Lionel Hampton (1977), Marshall Brown (1978), Mike Bloomfield (1978), Clifford Jordan (1978), Dennis Charles (1979), Otis Rush (1979), Mick Ronson (1979), Ian Hunter (1979), Foghat (1980), Johnny Winter (1981), Buddy Rich (1982), Isnard Douby (a Haitian *compas* bandleader, 1982), System Band (also *compas*, 1983), Bernard "Pretty" Purdie (1983), Jaki Byard (1984), David Johanssen (1985), Shelley Hirsch (1985), and Illinois Jacquet (1988). In 1982, he married singer-flutist Katharine (Katchie) Cartwright. Their daughter, bassist Eleonore Oppenheim, was born in 1983.

In 1990, he joined the staff of The American Society of Composers, Authors, and Publishers (ASCAP) as a solfeggist. In his current capacity as a team leader for ASCAP Radio/Internet/ Other Surveys, his involvement includes radio analysis and research for foreign performing rights societies.

Since 1992, he has co-led a quintet with Katharine Cartwright, writing songs and lyrics for the group, whose repertoire includes bebop, standards, original pieces, compositions by John Cage, and settings of the poetry of Lawrence Ferlinghetti. His transcriptions for the ensemble, which features Cameron Brown, Bill Goodwin, and James Weidman, include works by Al Cohn, Ornette Coleman,

Tadd Dameron, Duke Ellington, Clifford Jordan, Charles Mingus, Thelonious Monk, Horace Silver, and Billy Strayhorn.

### *Discography*

- Soulmates*--Cartwright/Oppenheim Quintet (produced by Bill Goodwin for Pacific Street Records PSR 015). Bill Goodwin (drums), James Weidman (piano), Belden Bullock (bass), Richard Oppenheim (saxophone). [rec. Feb. 3, 1996]
- How Much is That in Dog Years?*--Gregory Alper & Fat Doggie! (Magnum Opus MO-0055). [compilation; release 1998]
- Katchie Cartwright Quintet Live! at the Deer Head Inn*--(produced by Bill Goodwin for Harriton Carved Wax HCW 941). Cameron Brown (bass), Bill Goodwin (drums), James Weidman (piano), Richard Oppenheim (saxophone). [release 1994; rec. Oct. 1, 1993]
- Far Edges*--Graham Moses (Everything Hums Records EH 003). [rec. 1994]
- Homecoming*--Abbey Rader (Cadence Jazz Records CJR1045, 1992)
- Swingin' With Some BBQ*--The Rumprollers (Ranch R102, 1989)
- Both Sides Always*--Graham Moses (Tag Your It TYI 0043, 1984)
- In The Mood For Something Rude*--Foghat (Bearsville, 1982; PID reissue *In The Mood/Zig Zag Walk*, 2000 )
- Soup*--The Patrick Brennan Ensemble (Deep Dish Records DD101, 1982)
- Zambomba*--Mark Holen Ensemble (Zambomba Z1001, 1981)
- Put It All On Red*--Graham Moses (City Sounds LP102, 1980)
- Fat Doggie*--Greg Alper Band (Adelphi 5009, 1979)

### *Films*

- Whatever* (Sony Pictures Classics, 1998, Susan Skoog, director)—featured soloist, score by Fred Parcells
- Fat Guy Goes Nutzoid* (Troma, 1986, John Golden, director)—featured soloist, on-screen appearances

**Cartwright, Katharine (Katchie)**, singer, ethnomusicologist, b. New York, NY, July 17, 1952. She was raised in a family of artists in Minisink Hills, PA with her parents and two brothers. Flute was her primary instrument from third grade until the early 1980s. The Delaware Water Gap area, where she grew up, was home to a number of prominent jazz musicians who became friends and mentors, notably Al Cohn, Bob Dorough, Flo Handy (Ella Mae Morse's sister and the wife of Al Cohn), and Phil Woods. In 1975, she moved back to New York and, during the late 1970s and early 1980s, worked as a flutist, singer, and percussionist, appearing with such musicians as Ed Blackwell, Charles Brackeen, Cameron Brown, Bob Dorough, Dennis Irwin, Colette Michaan, Hilton Ruiz, Danny Spencer, James Weidman, Phil Woods, and Eliot Zigmund; and recording with Gregory Alper, Bill Goodwin, Mark Holen, Graham Moses, Bern Nix, and Richard Oppenheim. She trained as a classical flutist with Karl Kraber at The City University of New York, graduating with a B.S. in Music Performance in 1989. Outside the academy, she studied Afro-Cuban drumming with Tommy Lopez, Sr. and taught herself to sing jazz, taking lessons in improvisation from Phil Woods and other reed players.

She married saxophonist Richard Oppenheim in 1982. From 1984-1989, after the birth of her daughter Eleonore (b. 1983, now a bassist), she worked as a solo singer-pianist and in a voice-bass duet with Cameron Brown until forming her quintet with Brown, Oppenheim, Bill Goodwin, and James Weidman in 1992. She composes and arranges for the group, whose wide-ranging repertoire includes bebop classics, American popular standards, original pieces, compositions by John Cage, and collaborations with South Asian musicians.

Cartwright received a doctorate in ethnomusicology (Ph.D., Music) from The City University of New York in 1998, with an en route Masters from Queens College in 1992 (MA, Music). From 1998-2002, she headed the Improvised Music Studies program at San José State University in California. She has remained active as an artist and academic, performing, teaching, researching, and consulting in Africa, South Asia, the Middle East, South America, and Europe. Her work in improvisation draws on Indian classical traditions, Dalcroze eurhythmics, European classical techniques, cognitive psychology, vocology, and jazz instrumental pedagogy. She has served as an American Cultural Specialist for the US Department of State, and is current Chair of the International Association for Jazz Education's Sisters in Jazz program, which provides mentorship and performance opportunities for emerging women artists.

#### *Discography* (including film and video)

*Money Rock*--Bob Dorough (Walt Disney Pictures and Television). [DVD release 2002; rec. 1998]

*Soulmates*--Cartwright/Oppenheim Quintet (produced by Bill Goodwin for Pacific Street Records PSR 015). Bill Goodwin (drums), James Weidman (piano), Belden Bullock (bass), Richard Oppenheim (saxophone). [release 1999; rec. Feb. 3, 1996]

*How Much is That in Dog Years?*--Gregory Alper & Fat Doggie! (Magnum Opus MO-0055). [compilation; release 1998]

*Katchie Cartwright Quintet Live! at the Deer Head Inn*--(produced by Bill Goodwin for Harriton Carved Wax HCW 941). Cameron Brown (bass), Bill Goodwin (drums), James Weidman (piano), Richard Oppenheim (saxophone). [rec. Oct. 1, 1993]

*Far Edges*--Graham Moses (Everything Hums Records EH 003). [rec. 1994]

*Sing the Poetry*--(LaFlo Music); song cycle for mezzo-soprano and piano, composed by Flo Handy Cohn. [rec. 1991]

*Alexa*--(Platinum Pictures/Hydra Film Partners); score by Gregory Alper. [rec. 1989]

*Nicaraguan Nights*--The Flint Brothers (Zambomba Records). [rec. 1985]

*Chesno Straighter*--Gregory Alper Band (Alta Vista). [rec. 1982]

*Mark Holen's Zambomba*--(Zambomba Records). [rec. 1981]

#### *Publications*

"Sisters in Jazz and Beyond: Through Mentorship, Musicianship and Mobility," *Jazz Educators Journal* 33/6 (May 2001).

*Quotation and Reference in Jazz Performance: Ella Fitzgerald's 'St. Louis Blues,' 1957-1979.* Ph.D. dissertation: The City University of New York, 1998.

"Gerhard Kubik, Theory of African Music," *Yearbook for Traditional Music* 27 (1995).

"If You Can't Sing It...": Aural-Oral Education and the Integrated Curriculum," *Jazz Educators*

*Journal 28 (1995).*

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