

jazz composers **Collective**

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VOL. 11 NO. 3

CONCERT DATE: JANUARY 17, 2003

BEN ALLISON'S PEACE PIPE

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Photo by Jimmy Katz

I was talking with a well-known musician some weeks ago about trends in modern jazz. "All everyone wants to do nowadays is vamp," he complained. "Where are the chord changes?" He clearly saw "vamping" — the repeating of a static harmony — as a bad thing. I thought this was a narrow Euro-centric viewpoint and told him so.

It was in Europe that harmony and harmonic motion as we know them began to develop and flourish sometime during the Renaissance. But much of the music of the world has no harmony in the Western sense. Musical traditions exist almost everywhere — rich, beautiful and complex traditions that don't employ harmonic motion as a basic building block. They rely on things like melody, timbre, rhythm, and dynamics to create musical form. And this is becoming increasingly prevalent in Western music.

Jazz music can be viewed as a confluence of African rhythms and inflections and European harmonic structures (one of the reasons it is so characteristically "American" in its origins). Another hallmark of jazz is that it's an evolutionary music. Successive generations of musicians challenge the ideas of their predecessors and mentors, and the canon is often approached with a healthy dose of irreverence (also characteristically American). The music moves fast, stagnation is a dirty word.

Yet the jazz music of yesteryear endures, even thrives — witness the robust sales of *Kind of Blue* by Miles Davis more than 40 years after its creation. Old and new listeners alike delve into the back catalogue of record titles in an attempt to get a grip on what happened then and what is happening today. The music moves fast, and there's much to discover. Here's to continuing the tradition of change.

— BEN ALLISON

Ben's latest CD, *Peace Pipe* (Palmetto Records), has been named one of the best recordings of 2002 by *The New York Times*, *Jazz Times*, *All About Jazz*, *Coda* (Canada), and *Jazz Review* (UK), among others, and recently enjoyed a seven-week run at number 1 on the CMJ radio charts, remaining in the "Top 10" for 18 straight weeks. Earlier this year, *Downbeat* magazine's 2002 Critics Poll recognized Ben in the TDWR (Talent Deserving Wider Recognition) categories for "Best Bassist" and "Jazz Artist of the Year." Check out www.benallison.com for more info.

THE COLLECTIVE'S UPCOMING CONCERT ON FRIDAY, JANUARY 17th WILL BE HELD AT THE NATIONAL ARTS CLUB, 15 GRAMERCY PARK SOUTH (20th Street between Park Avenue South & Irving Place), NYC. ADMISSION IS FREE.

THE FRANK KIMBROUGH TRIO

As we enter 2003, we look forward to new challenges and experiences. I'm eagerly anticipating my trio set at the National Arts Club on January 17th, and I've been busy writing some new pieces for this performance and for a four-night Collective festival in Saint Louis later in the month.

I'm really excited to have the opportunity to play with Michael in a trio setting, our first time in that configuration. His inventive, empathetic playing always gives me a thrill. In other situations in which we've played, I've always felt a special kinship with him, whether we're on the bandstand or hanging out in airports, hotels and restaurants when we're on the road.

As for my long-standing association with Ben, it has been many years since our first meeting — a trio session in 1990 — when I immediately felt that I had found a true musical partner. Those feelings have been borne out over the years, and we've been gratified as many of our ideas and dreams have taken shape and come to fruition.

I wish to thank Ben and Michael and everyone else associated with the Collective for many years of inspiration and cooperation. Thanks and best wishes for a happy new year to all of the Collective's many listeners and supporters. In the uncertain times in which we live, your participation and support means more to us than ever.

— FRANK KIMBROUGH

Frank's latest CD releases include *The Willow* (Omnitone Records) — a duo recording with vibraphonist Joe Locke — and *Strange City* (Palmetto Records) by the Herbie Nichols Project — a band he co-leads with Ben. *Downbeat's* 2002 Critics Poll recognized the Herbie Nichols Project in the "Acoustic Jazz Group of the Year" and "Album of the Year" categories. Frank can also be heard on recent recordings by Ben Allison, Michael Blake, Ted Nash, Kendra Shank, and the Maria Schneider Jazz Orchestra. Visit his website at www.frankkimbrough.com.



Photo by Ben Allison

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other events

BEN ALLISON / DON BYRON / MICHAEL SARIN • January 7 @ 7:30 PM
BRIC Studio, 57 Rockwell Place, Brooklyn
(one block east of Flatbush Avenue - next to the BAM Harvey Theater)
Tel: 718-855-7882 x53 • bkny.net/bricstudio/events.asp

JAZZ COMPOSERS COLLECTIVE FESTIVAL • January 22-25
Jazz at the Bistro, 3536 Washington Ave, Saint Louis, MO • Tel: 314-534-3663

JAZZ COMPOSERS COLLECTIVE FESTIVAL • March 11-16
Jazz Standard, 116 E 27th St, NYC • Tel: 212-576-2232 • www.jazzstandard.net

THE HERBIE NICHOLS PROJECT • June 5, 6 & 7
Jazz at Lincoln Center, Stanley H. Kaplan Penthouse
165 West 65th Street, 10th Floor, NYC
Tel: 212-721-6500 • www.jazzatlincolncenter.org

collective notes

- The Jazz Composers Collective's 2002-2003 concert series is made possible with the support of the Mary Flagler Cary Charitable Trust.
- We would like to thank the following people and organizations for their recent contributions: Steve Holt, Rolando Cohen & Yak Imports, Deborah Pile & Jack Flynn, the Pirret Foundation, and Wendy & Richard Magnan. If you would like to make a tax-deductible donation to the Collective, please send a check to: The Jazz Composers Collective, 43 East 10th Street, Suite 4B, NY, NY, 10003.

THE JAZZ COMPOSERS COLLECTIVE PRESENTS

BEN ALLISON'S PEACE PIPE

BEN ALLISON bass • MAMADOU DIABATE kora
MICHAEL BLAKE tenor & soprano saxophones
FRANK KIMBROUGH piano • MICHAEL SARIN drums

FRANK KIMBROUGH TRIO

FRANK KIMBROUGH piano
BEN ALLISON bass • MICHAEL SARIN drums

THE NATIONAL ARTS CLUB

15 GRAMERCY PARK SOUTH (20th St bet Park & Irving Pl), NYC
FRIDAY, JANUARY 17, 8 PM
— ADMISSION IS FREE —
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