

jazz composers collective

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VOL. 9 NO. 1

CONCERT DATE: SEPTEMBER 21, 2000



This month marks the beginning of the Jazz Composers Collective's ninth season. Over the years, we have worked to provide a forum for the creation and presentation of new music by forward-thinking composers and musicians and to develop new audiences for this music. Through our annual concert series, we have presented 82 concerts featuring the works of 41 composers, the participation of more than 145 musicians, and, perhaps most notably, the premiere performances of more than 300 compositions. This creative output has been made possible by the cooperative efforts of a wide variety of people and organizations. We especially would like to thank: Martin Mueller and the New School University's Jazz Program, our Boards of Directors and Advisors, Jon Rosenberg, Dave Treut, Jason Sarubbi, Lourdes Delgado, Sid Whelan, Gayle Morgan and the Mary Flagler Cary Charitable Trust, Aaron Prado and WKCR-FM, everyone who contributed to our annual fund drive this summer (see page 3) and throughout the year, and our audience for attending our concerts with open minds and open ears.

Our 1999-2000 concert series featured bands led by Collective composers-in-residence Ben Allison, Frank Kimbrough, Ted Nash, Michael Blake, and Ron Horton, and guest composers Dave Binney, David Tronzo, Rick Margitza, and Ellery Eskelin, with performances by 50 musicians (see right). We also organized two educational events at the New School open to composers, musicians, and students free-of-charge, including a music publishing workshop led by Trevor Gale of SESAC, and a seminar on independent recording labels with special guest Pat Rustici, Executive Vice President and General Manager of Palmetto Records, as well as an outreach event at the Jazz Standard that brought together members of the Collective with people interested in broadening their appreciation of jazz. Special thanks to Trevor and Pat and to all the musicians who took part in our series.

Looking ahead, the upcoming 2000-01 concert series promises the continued development of on-going projects produced by the Collective, as well as the participation of guest composers Mark Helias, Steven Bernstein, and others to be announced. In addition to our concert series, we have several exciting developments in the works. In February 2001, we will hold our first annual "Jazz Composers Collective Festival" at the Jazz Standard, a musician- and audience-friendly club here in NYC. The festival will be a week-long series (February 6-11) featuring the music of all five composers-in-residence and performances by special guests. We will also continue our series of free workshops at the New School and outreach events at the Jazz Standard.

In other news, two of our composers-in-residence, pianist Frank Kimbrough and saxophonist Michael Blake, have been commissioned to write new works with grants from Chamber Music America's "Doris Duke Jazz Ensembles Project." Look for premieres by Frank and Michael in the year ahead.

As we begin a new season, the Collective remains committed to continuing its efforts to provide a home for the creation, development, and presentation of new music by giving artists opportunities to organize and present their music on their own terms. We look forward to everything to come!

1999-2000
Ben Allison
Franck Amsallem
Miri Ben Ari
Jeff Ballard
Dave Ballou
Dave Binney
Jim Black
Brian Blade
Michael Blake
Uri Caine
Erik Charlston
Scott Colley
Joseph Daley
Ara Dinkjian
Billy Drewes
Ellery Eskelin
Mike Fahn
Joe Fiedler
Erik Friedlander
Laurie Frink
Ian Froman
Charley Gordon
Joyce Hammann
John Hart
Tim Horner
Ron Horton
Frank Kimbrough
Adam Kolker
Rick Kriska
Ron Lawrence
Rick Margitza
Wynton Marsalis
Donny McCaslin
Ben Monder
Tony Moreno
Matt Munisteri
John O'Gallagher
Andrea Parkins
Ted Nash
Scott Robinson
Adam Rogers
Marcus Rojas
Mike Sarin
Bruce Staelens
Andrew Sterman
Stomu Takeishi
David Tronzo
Tomas Ulrich
Mark Vinci

Since I have been a professional musician, there have been numerous



other events

STEVEN BERNSTEIN'S
MILLENNIAL TERRITORY ORCHESTRA
September 15 @ Midnight
Tonic, 107 Norfolk Street, NYC
Info: 212-358-7501

MARIA SCHNEIDER JAZZ ORCHESTRA
October 3-8
The Jazz Standard
116 East 27th Street, NYC
Info: 212-576-2232

PAINTINGS by ANDREI PETROV
Emotional Jetlag
Opening Reception: October 5, 6-9 pm
Showing: October 6-November 4
Pacífico Fine Art Gallery
546 Hudson Street @ Perry, NYC
Info: 212-462-2709

BEN ALLISON's KUSH TRIO
Sundays from 10:00 pm to 1:00 am
KUSH, 183 Orchard Street, NYC
Info: 212-677-7328

polemics on the state of jazz, the death of jazz, what is Jazz?, who can play Jazz?, etc., ad nauseam. I have always felt that public discourse on a living art form is a healthy thing, something inherent to maintaining its status as "living." However, some rather vociferous folks, utilizing the bully pulpit of notoriety, have launched pronouncements, barbs and self-serving judgements, while others have maintained, for whatever reason, public silence on the debate. It has been entertaining to observe some of the more humorous hyperbole and invective of revered musicians and writers.

Other folks have taken a subtler, down home, or just plain humorous approach to "the debate." I remember a filmed interview with Miles Davis during the late 80s where he was asked why he no longer played in front of a mic or a mic stand, but chose to use a clip on microphone. Miles looked at the camera and said with disdain, "Man, that's some oold shit." Intimidating stuff that I believe was said, at least partially, in jest. I couldn't help but feel that Miles was somehow making a more generalized editorial statement about what was happening in music at that time. Nevertheless, at times our colleagues don't get the joke. Miles was famous for that; one aspect of the man that made him so interesting was, after all, his sense of humor. He had a reputation for putting interviewers down with his retorts. Upon examining the questions that he was asked, you begin to realize that the put down was really dictated by the stupidity of the interviewer.

Everyone has blind spots. Not everyone "gets" everything. I remember a quote by Roy Eldridge that I read on the liner notes of a reissued box set of Ornette Coleman. Referring to Ornette, Roy was quoted as saying, "I listened to him all kinds of ways. I listened to him high and I listened to him cold sober. I even played with him. I think he's jiving, baby." Great stuff and, to me, very funny. I dig both Roy Eldridge and Ornette Coleman immensely and I have no problem reconciling their differing points of view. It is their uniqueness and frankness that make humans so interesting.

And so it goes with the debate. My suggestion: Don't lose perspective and don't lose your sense of humor. After all, it's only music, and it's only 1-4% of the marketplace, depending on whom you talk to.

Oh, by the way, I am doing a concert on September 21 at the New School with my trio, Open Loose, featuring Tom Rainey on drums and Tony Malaby on tenor saxophone. We will be doing a mix of open form improvising and recent compositions of mine. The band has been working and is firing on all three cylinders and the resultant fourth, so come out and hear it. We might even perform some of the pieces from my last two CDs, *Come Ahead Back* (Koch Jazz) and *Fictionary* (GM Recordings).

— MARK HELIAS

Mark's latest recordings as a leader include *COME BACK AHEAD* (Koch Jazz) and *FICTIONARY* (GM Recordings). Visit his website (<http://home.earthlink.net/~radiolegs/>) for more info.

A while back, I was talking to a "jazz legend" about bandleading and the elements that give rise to a creative

music-making environment. He described his ideal situation as one where an adverse tension exists among the musicians in his band, and if this includes a dislike or even a "hate" for each other, all the better. His reasoning went like this: An antagonistic setting can spark a competitive spirit that pushes the members of the band to try to out-manuever each other in ways they would not do in a collegial environment.

It's a strange feeling to disagree so completely with someone whose music you admire. But I told him how I felt about it and he listened.

My ideal environment to create music is one where a solid sense of trust is present. I think that music at its heart is a communicative art form, and trust inspires musicians to communicate more openly and to take more chances as a result.

He responded with a little laugh and said something about the idealism of youth. But here I am nine years down the road, and the approach to music-making I described to him is even more meaningful to me today.

I appreciate different kinds of music for a variety of reasons. Some music appeals to me because of its detail or inventive structure. And there's music that I love for its emotional content and aesthetic beauty. The one defining characteristic that I find in the bands and recordings that sustain my interest as a listener year after year is a high level of communication among the musicians performing the music. Whether it's in the form of a complex improvised dialogue or just a subtle orchestrational use of dynamics, a "group sound" made by musicians working together always makes the music feel new. I always get a charge out of spontaneity, even if I know it's coming.

I love to explore all the dynamics and complexities of communication and, for me, being part of a *band* is the ultimate human-made forum for such pursuits. As a bandleader, I want to be able to give instructions and be specific about what I am looking for without stifling the creative inclinations of the musicians in the group. The challenge is to create musical frameworks that capitalize on the particular abilities of the musicians (their strengths, weaknesses, quirks, etc.) and at the same time motivate them to put their personal stamps on each piece. I am deeply gratified when the musicians in my group react to these situations with an adventurous and open spirit, and I know that whatever the outcome, their contributions always enrich the music. Hope to see you on the 21st!

— BEN ALLISON

Ben's latest CD, *THIRD EYE*, is available on Palmetto Records (www.palmetto-records.com). For this concert, Ben will perform new works from his forthcoming recording, *RIDING THE NUCLEAR TIGER*, which will be released by Palmetto in January 2001. For more info, check out www.jazzcorner.com/allison.



Photo: Paul Vinet

collective notes

The Collective would like to thank the following people for contributing so generously to our annual fund drive: Alexandria Adler • Roger Aldridge • Millie & Joel Allison • Leif & Cathy Arntzen • Angelo Ascagni • Richard & Janet Ballard • Myron Beldock • Jim Black • Jesse Brooke • Bob Brookmeyer • Cameron Brown • Yasemin Celik & Doug Levine (and Defne!) • Erik Charlston • Randy Chauss • Colin Cigarran • Todd Coolman • Randy Craven • Irene Curran • Deb DiMaggio & John Farah (and John Gabriel!) • Laurence Donohue-Greene • Kevin Dorsey • David & Deborah Dressler • Mike Fahn • Mike Ferraraccio • Sidney Feshbach • Jamie Fox • David Gage & Gage String Repair • Glaxo-Wellcome • Mary Glennon • Adrian Halpern • John & Debbie Hart • Ed Hazell & the Boston Creative Music Alliance • Phil Holt • Harold Hornstrom • Terri Howell • Patricia Intriago & Pete McCann • Vic Juris • Richard Kamins • Matt King • Randall Kline & the San Francisco Jazz Organization • Lee Konitz • Paula Krauss • Dave LaLama • Mike Lee • Dale Lesh • Dave Liebman • Paul Liebowitz • Barry Lille • Rick Madigan • Marie McAuliffe • Gina McLaughlin • Michael Metz • Tony

Moreno • Martin Mueller & the New School Jazz Program • Adam Nussbaum • Hank O'Neal & Chiaroscuro Records • Tim Otto • Palmetto Records • Hank Paper & Best Video (New Haven, CT) • Rich Perry • Adam Pincus • Louise Reverby • Madeline Rhum • Samantha Ridge & John Gray • Jon Rosenberg • Rich Rosenzweig • Daniel Rubey • Lena & Stan Rublowsky • Roswell Rudd • Joe & Susan Saccio • Suzanne Salzinger • Jody Sandhaus & Pete Malinverni • Ed Sarath & the University of Michigan's School of Music • Maria Schneider • Dan Shahan • John Shostrom • Glenn Siegel & Magic Triangle (WMUA/UMASS) • Darren Solomon • Dennis Sonnenberg • Park Stickney • Lynne Street & Donald Margulies • Harvie Swartz • Toots Thielemans • Leonard Van de Graaff • Jon Vitarelli • Edward Ware • Bob Washut & the University of Northern Iowa's School of Music • Theresa Werling • Kenny Werner • Toni & Harry Wexler • Ray Wise & Jazz in Cool Places • Shelley Wruk. 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, New York, NY, 10003.

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presents

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