

jazz composers  
**Collective**

43 East 10th Street Suite 4B New York NY 10003  
Tel/Fax: 212-995-1552 • E-mail: mail@jazzcollective.com  
WWW page: www.jazzcollective.com

VOL. 9 NO. 4

CONCERT DATE: MAY 31, 2001

IN THE COMPOSERS WORDS

TED NASH & ODEON



I am very excited to celebrate the release of *Sidewalk Meeting*, the first recording of my new group Odeon.

*Sidewalk Meeting* is about chance encounters in the street — people previously unknown to each other as well as old friends. It combines the influences of the music of the street, including New Orleans second-line rhythms as well as some of the melodic and harmonic concepts of Klezmer music, using the expressive combination of the clarinet and violin.

I can trace my inspiration for this band to a chance meeting about ten years ago. It was during rehearsals for a theatrical production of *The Three-Penny Opera* when I first met Bill Schimmel. A striking and expressive man and musician, Bill was warming up on his Titano Freebass accordion and I was immediately fascinated by its sound and versatility. In the right hands, the accordion is at once an organ, a string section, a synthesizer, a piano, and an orchestra. And it was certainly in the right hands during this first encounter.

Well, the show didn't last long, but my fascination with this evocative instrument did. But I didn't really think seriously about having a band with the accordion as a

central focus until more recently. I was on tour with the Lincoln Center Jazz Orchestra in 1998 when a few of us in the band found ourselves in Buenos Aires at a late night Tango school trying to master the basic eight-step dance pattern. Besides discovering that I probably should not dance (which will be good news for a few Argentinean woman with bruised feet), I realized that I love the sound of Tango music. It's very passionate, and yet there's something almost humorous to its ultra-seriousness. And the accordion is at the heart of it.

A bit about the name of the band: Odeon was the name of a great theater in Ancient Greece. To me, it also suggests a period in Europe, perhaps Poland, France or Lithuania, where musicians would gather to play on cobblestone streets. Such events would have been social and fun, with people dancing and laughing and feeling good with each other. Some days it might have been ten players, other days only three, depending on who showed up. An odeon arrangement was a type of on-the-spot orchestration that accommodated the constantly changing cast of musicians, with the accordion always picking up the slack created by the absent voices. Odeon was also the name of a Berlin-based record label that opened a pressing plant in Buenos Aires around 1910, and aggressively recorded and marketed local tango artists.

The inspiration for the music on this CD is derived from the diversity that I love in this world, a diversity that I believe is beginning to be embraced in a fresh way at the beginning of this new millennium. I am so glad to have Miri, Bill, Wycliffe, and Matt help bring this music to life.

– TED NASH

Ted's new CD, *Sidewalk Meeting*, is his second for Arabesque Records. His critically acclaimed debut release for the label, *Rhyme and Reason*, was named one of the best recordings of 1999 by *JazzTimes*, *Jazziz*, *The Village Voice*, and *All About Jazz*, among others. Ted can also be heard on recent recordings by Ben Allison & Medicine Wheel (*Riding the Nuclear Tiger*, Palmetto), the Herbie Nichols Project (*Dr. Cyclops' Dream*, Soul Note), and Wynton Marsalis (*Big Train*, Sony/Columbia).

THE ETHAN IVERSON TRIO

Let me tell you why playing for a Jazz Composers Collective concert feels like coming full circle.

I moved to New York in the fall of 1991, and I vividly remember early on attending a Frank Kimbrough, Ben Allison, and Jeff Williams concert at the Third Street Music School. It was fantastic, a revelation, and then I got to work with Frank a little bit at NYU where I was a (momentary) student. It turned out he had even more Paul Bley records than me! (Don't ask him what I sounded like way back then, 'cause I was terrible.) Then the Collective got started just a little later and I was at that first concert. So I've watched the Collective grow from its inception, and it's a real thrill to play on a Collective concert for the first time.

I've had even a longer relationship with Reid Anderson, who I've played with since '89, and I've heard Billy Hart on records since I started listening to jazz. The music I write for this trio is skeletal, simple in form, and it is up to the players to create their own part. There's a blues, and a rhythm changes, and a "Honeysuckle Rose." This trio has played gigs since 1998, and we had a wonderful long tour in Italy in January, so I'm really beginning to regard this as a "band." It's great to have a band!

– ETHAN IVERSON



Photo: Lourdes Delgado

Ethan's recordings for the Fresh Sound label include *Live at Smalls*, *The Minor Passions*, and *Construction Zone (Originals)*, *Deconstruction Zone (Standards)* – each of which were cited by *The New York Times* as one of the ten best of recordings of 1998, 1999 and 2000 respectively.

Board of Directors

Ben Allison  
Frank Kimbrough  
Ted Nash  
Michael Blake  
Suzanne DiMaggio  
Ron Horton  
Steve Holt  
Rolando Cohen

Advisory Board

Andrew Hill  
Lee Konitz  
David Liebman  
Joe Lovano  
Ed Manowitz, CPA  
Scott Stone, Esq.

other events

*TOM CHRISTIANSEN QUARTET* • June 5  
Kavehaz • 123 Mercer Street, NYC • 9 pm - 12 am  
Info: 212-343-0612 • [www.kavehaz.com](http://www.kavehaz.com)

*ANDY BISKIN QUARTET / MATT WILSON QUARTET* • June 28  
*JVC JAZZ FESTIVAL @ EXIT ART*  
Exit Art • 548 Broadway, NYC • Sets start at 8 pm • \$15  
Info: 212-966-7745 • [www.exitart.org](http://www.exitart.org)

*THE HERBIE NICHOLS PROJECT* • July 28  
Caramoor Jazz Festival • Katonah, NY  
Info: 914-232-1252 • [www.caramoor.com](http://www.caramoor.com)

collective notes

- The Jazz Composers Collective's 2000-2001 concert series is made possible with the support of the Mary Flagler Cary Charitable Trust.
- 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. For more information, visit [www.jazzcollective.com](http://www.jazzcollective.com).

THE JAZZ COMPOSERS COLLECTIVE  
presents

**TED NASH & ODEON**  
celebrating the release of *Sidewalk Meeting*  
TED NASH saxophones & clarinet  
WYCLIFFE GORDON trombone & tuba  
MIRI BEN ARI violin  
BILL SCHIMMEL accordion  
MATT WILSON drums

**THE ETHAN IVERSON TRIO**  
ETHAN IVERSON piano  
REID ANDERSON bass  
BILLY HART drums

THE NEW SCHOOL JAZZ PERFORMANCE SPACE  
55 WEST 13TH STREET (BETWEEN 5TH & 6TH AVENUES) NYC  
THURSDAY, MAY 31, 8 PM  
ADMISSION: \$10 (\$5 Students w/ID, Seniors)  
TICKETS AVAILABLE AT THE DOOR (beginning at 7:30 pm)  
FOR MORE INFO: (212) 995-1552 • [www.jazzcollective.com](http://www.jazzcollective.com)

