

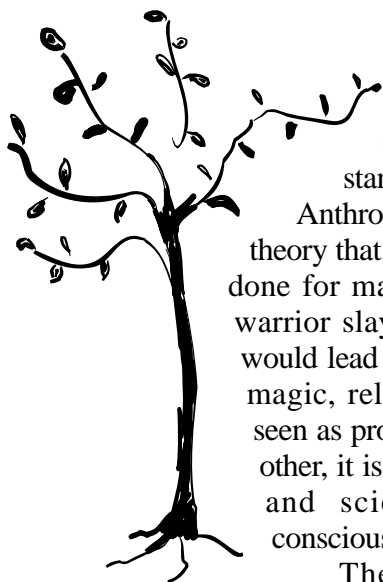
COLLECTIVE

The Jazz Composers

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Art, like science, is an attempt to control our surroundings by entering into them and understanding them from the inside.

Anthropologists have put forth the theory that ancient cave paintings were done for magical reasons. To paint a warrior slaying a deer with an arrow would lead to a successful hunt. Since magic, religion, and science can be seen as progressive extensions of each other, it is not hard to suppose that art and science share a common conscious ancestry.

The universe experienced bilaterally by the two hemispheres of the brain yields two world conceptions, each containing a hint of the other — emotional science and logical art. For science *is* an emotional experience, based on the unsteady shoulders of linguistics. Even mathematics, considered by many to be the “pure science” cannot completely describe our universe. As demonstrated by Gödel’s famous theorem, no mathematical system can be “in itself” complete since no algorithm that demonstrates a mathematical proof can also prove its own validity. In order to provide such a proof, a larger and more encompassing algorithm is required which, in turn, cannot prove its own validity. What we have then is science as theory — a series of postulates devised to explain the universe as we conceive it in a language we create based on culture. As

culture changes so does the language we use to describe the universe.

Similarly, art exists in correlation to culture. An example of the double-helix-like evolution of science and art can be seen when there exists a conceptual confluence of ideas that spans two seemingly disparate disciplines. Such an example is the General Theory (of relativity) put forth by Albert Einstein in 1905, and the introduction of the non-tonal motivic chromaticism of Arnold Schoenberg, especially the 3 Piano Pieces, Op. 11 composed in 1909.

Einstein (in reaction to some asymmetries in Maxwell’s electromagnetic theory) postulated that one cannot determine absolute motion, or motion that proceeds in a fixed direction at a constant speed, because it is impossible to find a frame of reference that is absolutely at rest. This implies that space is not absolute and objects must be measured only in relation to each other — i.e. relativity. With the complete rejection of tonality, Schoenberg approached the melodic line as a series of notes that exist and have meaning only in relation to each other, without a center or absolute frame of reference.

The appearance of these two concepts within a period of a few years’ time lends support to the notion that some sort of harmonious or causal relationship exists between art and science in which the development of an “intellectual climate”, fed from the cauldron of human thought, is possible. Both the scientist and the artist are expected to be original and forward-thinking and to create not what is acceptable but what will become accepted. In this they share a common purpose.

COLLECTIVE NOTES

Our new World Wide Web site on the Internet is now up! The site’s graphical interface provides access to all kinds of information about the Collective, including

photos and bios of the Composers-in-Residence, sound samples, a brief history of the Collective, press releases for upcoming concerts, and information about the Herbie Nichols Project. The site also

contains letters and other writings relating to music, the state of jazz, the creative process, etc., submitted to us by people from around the world. The address is: <http://www.tiac.net/users/jazzcoll> Check it out!

I had an experience which caught me by surprise about three years ago in Switzerland. I was playing at the Davos Musik Festival, a concert series of mostly chamber

music. One evening many of the musicians were invited back to the house of the festival coordinator for a party and informal classical “jam session”. There I heard the great singer Ernest Haefliger, accompanied by his son on piano, which turned out to be a very moving experience. What moved me was not his technique or interpretation (I didn’t know the material anyway, and the words were, I think, in German), but how passionate the performance was. He sang with such

feeling and expression. I realized that it’s this passion which sets great artists like himself or Miles Davis, or Billie Holiday, or Van Gogh apart.

Passion must be the most important feeling. Without passion there would be no love. Without it there would be no great inventions or medical cures. There would be no art and there would certainly be no music.

It’s taken me a long time to find the way to express my own passion through music, and I think it’s one of the aspects of my playing and composing that has grown in the last few years. But there’s one area that I’m sure I haven’t found nearly enough passion and that’s in

orchestration. I don’t know why but arranging and orchestrating have always been more an intellectual challenge for me, the end result being a sort of cold packaging of the original product. I’m understanding now that the passion should start at the very seed of conception and continue until the last parts have been copied, not to mention the rehearsing and playing of the piece. When I listen to Berg’s “Lulu Suite”, or Ravel’s “Daphnis and Chloe”, or Thad Jones’ “Yours and Mine” and “Only for Now”, it’s the passion of the arrangement not the “drop-two” voicings that gives me goosebumps or brings me to tears.

In addition to this objective, I am also trying to expand on some of the things that I was working on for the big band concert last year: group improvisation, contrapuntal writing, and setting up circumstances in which each performance will be somewhat different. I’m also very excited about several new faces to the Collective Big Band: Billy Drewes and Adam Kolker will join the band on saxophones, Nathan Durham will be playing bass trombone, and Ron Tooley will join the trumpet section.

— Ted Nash

The Ted Nash Quartet, with Frank Kimbrough, Ben Allison, Tim Horner, and guest Ron Horton, will be appearing at Visiones on Tuesday, November 28th with sets beginning at 9 and 11 p.m. (\$5 cover charge). The Quartet’s most recent CD release, Out of this World, is available on Mapleshade Records.



Ted Nash

CONCERT CALENDAR

The Jazz Composers Collective's upcoming concert on December 7th marks the return of the Collective Big Band under the direction of saxophonist-composer **Ted Nash**. The Big Band was formed in an attempt to realize, in the context of a large ensemble, the eclectic compositional approach to group improvisation that has become one of the defining elements of the Jazz Composers Collective.

On February 8th the Collective will present **Ron Horton** and his ensemble playing the music of influential pianist-composer Andrew Hill. Also featured on this program will be new works by composer-in-residence **Frank Kimbrough**.

Bassist-composer **Ben Allison** and his group will premiere a suite of new music on April 11th. Pianist-composer **Pete Malinverni** will be the guest composer.

The Collective will complete its 1995-1996 concert series on May 30th with a program featuring the music of tenor saxophonists **Ted Nash** and **Adam Kolker**.



MORE COLLECTIVE NOTES

The Jazz Composers Collective would like to thank the following people for their contributions: Randy Chauss, Hank O'Neal and Roxana Rossell. Special thanks is offered to Steve Holt and Rolando Cohen of Yak Imports for their continued support.

If you would like to make a tax-deductible contribution to help the Collective continue its efforts, please send a check to:

The Jazz Composers Collective
43 East 10th Street, #4B
New York, NY 10003

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The Collective is looking for a volunteer with experience in grant writing and development to assist in its funding-raising efforts. If you can help, please contact us.

Hadrian's Wall

When I draw a line
and so try
to rein my soul,
like a horseman I fly,
I've lost my horse-control.

When I build with stone
a limit, and call my own
what's before that barrier,
fields fall after into bloom
and spread behind like generative fire.

But I have sat, stiff and unaddled
and mailed with hero's medals
upon a peaceful steed;
I can see the green earth peddle pleasure.
I keep it here, well hid.

— Raphael Allison

THE JAZZ COMPOSERS COLLECTIVE

presents

THE COLLECTIVE BIG BAND

directed by
TED NASH

RON HORTON trumpet
MARVIN STAMM trumpet
RON TOOLEY trumpet
BILLY DREWES alto saxophone
ADAM KOLKER tenor saxophone
MICHAEL BLAKE tenor saxophone
JAY BRANDFORD baritone saxophone
CHARLES GORDON trombone
DAVE PANICHI trombone
NATHAN DURHAM bass trombone
TOMAS ULRICH cello
FRANK KIMBROUGH piano
BEN ALLISON bass
TIM HORNER drums

THE GREENWICH HOUSE MUSIC SCHOOL
46 BARROW STREET (JUST WEST OF 7TH AVE SOUTH) NYC
(212) 242-4770

THURSDAY, DECEMBER 7TH, 8 PM SHARP
ADMISSION: \$10 (\$5 Students w/ID)
FOR MORE INFO: (212) 995-1552

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