

jazz composers  
**collective**

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**VOL. 7 NO. 5**

**CONCERT DATE: MAY 20, 1999**

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**As a kid there were many things that I —well, maybe hate is too strong a word — let's just say that I was**

resistant to, like parades, Country Western music, televised golf . . . and the accordion. I actually didn't know much about the instrument, except that on TV, if you were privileged to stay up late enough, you could buy LPs with the world's greatest Italian love songs played on the thing. (One should always be suspicious of anything "not available in any store.") And sometimes cartoon characters would turn into something resembling an accordion after having an anvil fall on them, or something. And, of course, there was the Pink Panther record which had a bunch of accordion, but I really only listened to that because my dad played trombone on it, and I liked Mancini's hip theme song.

The day I realized what an amazing and versatile instrument the accordion was came about ten years ago when I showed up to rehearse a Broadway production of Three Penny Opera. This was when I first met Bill Schimmel. He was warming up on his Titano Freebass as if he had invented the instrument. (I don't know, maybe he did.) I was immediately fascinated, but still resistant. And ten years have gone by.

I actually hadn't been thinking much about the accordion lately, but on a recent tour with the Lincoln Center Jazz Orchestra a few of us found ourselves in Buenos Aires at a late night Tango school, trying to learn the basic eight-step dance pattern. Besides discovering that I probably should not dance, which will make a few Argentinean woman with bruised feet very happy, I realized that I love the sound of Tango music. It's very passionate, and yet there's something almost humorous about the ultra-seriousness of it.

Sometimes you have to embrace the things that in the past made you run. That's one of the reasons I chose this instrumentation for the concert on May 20th, and I'm so glad that Bill Schimmel was available to play with us. Another objective was to have Wycliffe Gordon bring his spirit and versatility to the Collective. "Cone," as he is affectionately known, is one of the most natural musicians I've ever heard. And I love the way he takes risks on the bandstand.

I'm excited to see how this combination of creative musicians — with violinist Miri Ben-Ari, whose personality shined on the Double Quartet Plus One concerts and recording, and drummer Jeff Ballard, truly one of my favorite musicians of all time — will deal with this music.

I still don't like parades or televised golf, although I am proud to report that my dad got a hole-in-one at St. Andrews in Scotland last month. But perhaps that's a topic for a different newsletter.

— TED NASH



Photo by Lourdes Delgado

**Ted Nash was awarded commissioning and recording grants from the Mary Flagler Cary Charitable Trust to compose and record new works with his ensemble, The Double Quartet Plus One. The resulting CD will be released later this year. He also can be heard on forthcoming recordings by Ben Allison and Medicine Wheel (Third Eye, Palmetto Records, June 1999 release) and the Herbie Nichols Project (Dr. Cyclops' Dream, Soul Note Records, Fall 1999 release).**

**T H E M U S I C I L I K E**

**"The Music I Like" is simply that! This representation will be comprised of all original compositions,**



focusing mainly on a few of the musical styles that have influenced me from birth to present, including classical, gospel, and of course, jazz!

The concept behind the music and the musical ideas is "Freedom of Speech" (saying what you want to say / playing what you want to play), a not-so-new concept, but one in music that would be particularly unusual to do in a stage setting that would present varying "points of view" in a single musical presentation (unless it's a variety show, holiday special, or Broadway). This will not be a Broadway presentation, but merely an attempt to put together music that expresses my love for it in its various forms and to do it in a fashion that is constant with the "freedom" that is present in any and all music, regardless of style or category.

The presentation itself will feature various orchestrations and ensemble compilations from solo pieces and improvisations to arranged pieces for duet, trio, quartet, quintet, and so on. Ensemble instrumentations will include the use of trombones, tuba, flute, djiredoo, rhythm section, and who knows what else? (I'm still composing and the ideas will continue to develop probably up until the time of performance.)

The decision to choose composition in various formats and styles is in hopes that there will be music that can be enjoyed by all within listening range, regardless of individual stylistic preferences.

I would also hope that we can come to understand that it's "O.K." to like your music of choice, because it's your freedom to do so, and that regardless of taste, it all belongs to "The Musician Supreme" . . . "God".

— WYCLIFFE GORDON

**Wycliffe Gordon currently resides in Augusta, Georgia, where he works as a composer and performer, and teaches at the Augusta Music and Dance Company, which he founded. He is a member of the Wynton Marsalis Septet, and joined the Lincoln Center Jazz Orchestra when it began touring in 1992.**

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Lourdes Delgado

**other events**

**MICHAEL BLAKE & FREE ASSOCIATION**  
Bell Atlantic Jazz Festival / Knitting Factory, 74 Leonard St., NYC  
Thursday, June 3, 9 pm & 1 am, Info: 212-219-3006

**MATT WILSON QUARTET**  
Bell Atlantic Jazz Festival, Sunday, June 6, 9 pm & 1 am, Info: see above

**BEN ALLISON & THE KUSH TRIO**  
KUSH, 183 Orchard Street, NYC, Sundays, 9:30 pm - 12:30 am, Info: 212-677-7328

**collective notes**

- The Jazz Composers Collective's 1998-99 concert series is made possible with the support of the Mary Flagler Cary Charitable Trust.
- The Collective would like to thank the following people for their contributions: Patti Hagan, Dr. & Mrs. W. Rosenzweig, and Ted Williams. 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 about the Collective and participating composers & musicians, visit our website at: [www.jazzcollective.com](http://www.jazzcollective.com).

**THE JAZZ COMPOSERS COLLECTIVE**  
presents

**THE TED NASH QUINTET**

**TED NASH** saxophones • **WYCLIFFE GORDON** trombone & tuba  
**MIRI BEN-ARI** violin • **WILLIAM SCHIMMEL** accordion  
**JEFF BALLARD** drums

**THE WYCLIFFE GORDON ENSEMBLE**

**WYCLIFFE GORDON** trombone, tuba & djiredoo • **RON WESTRAY** trombone  
**WAYNE GOODMAN** trombone • **DAVE GIBSON** trombone  
**JEN KRUPA** trombone • **TED NASH** saxophones  
**ERIC REED** piano • **CARLOS HENRIQUEZ** bass  
**CARL ALLEN** drums

**THE NEW SCHOOL JAZZ PERFORMANCE SPACE**  
**55 WEST 13TH STREET (BETWEEN 5TH & 6TH AVENUES) NYC**

**THURSDAY, MAY 20, 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**

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