

jazz composers collective

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CONCERT DATE: SEPTEMBER 16, 1999



This month marks the seventh anniversary of the Jazz Composers Collective. Over the years, we have worked to provide a forum for the creation and presentation of new music by forward-thinking composers and musicians. In all, we have presented 72 concerts featuring the works of 34 composers, the participation of more than 125 musicians, and, perhaps most notably, the premiere performances of nearly 300 compositions. This creative output has been made possible by a wide variety of people and organizations, too many in fact to mention here. We would, however, like to take this opportunity to acknowledge the following people for their support: Martin Mueller of the New School/Mannes Contemporary Music Program, our Boards of Directors and Advisors, Jon Rosenberg, Trevor Gale, Dave Treut, Lourdes Delgado, Sid Whelan, Gayle Morgan and the Mary Flagler Cary Charitable Trust, Meet the Composer, and everyone who contributed to our annual fund drive this summer (see page 3) and throughout the year. We especially want to thank our audience for attending our concerts with open minds and open ears.

The 1998-1999 concert series included the participation of Collective composers-in-residence — Ben Allison, Frank Kimbrough, Ted Nash, Michael Blake, and Ron Horton — as well as guest composers — Tim Otto, Andy Biskin, Mike Lee, and Wycliffe Gordon — and many musicians (see right). Their concerts illustrate the wide range of compositional styles and approaches embraced by the Collective.

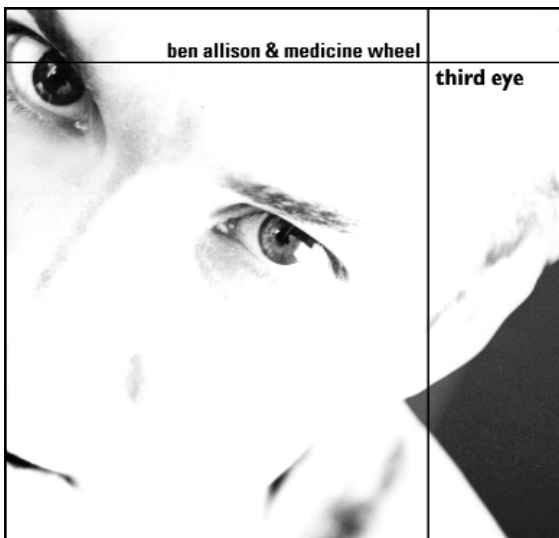
A number of ongoing projects associated with the Collective have been busy in the recording studio, including: Ben Allison & Medicine Wheel, *Third Eye* (Palmetto Records); Frank Kimbrough/Joe Locke Duo, *Saturn's Child* (Omnitone Records, September); The Herbie Nichols Project, *Dr. Cyclops' Dream* (Soul Note Records, October); Ted Nash Double Quartet, *Rhyme and Reason* (Arabesque Records, October); Ron Horton, *Genius Envy* (Omnitone Records, October); Michael Blake, *Drift* (Intuition Records, January 2000); and Frank Kimbrough, *Noumena* (Soul Note Records, March 2000).

The upcoming 1999-2000 season promises the continued development of these projects and others, as well as the participation of more guest composers to be announced. We look forward to all the new music to come!

1998-1999

Carl Allen
Ben Allison
Peck Allmond
Jeff Ballard
Miri Ben Ari
Andy Biskin
Michael Blake
Bruce Eidem
Joel Frahm
Dave Gibson
Wayne Goodman
Wycliffe Gordon
Carlos Henriquez
Tim Horner
Ron Horton
Frank Kimbrough
Briggan Krauss
Jen Krupa
Andy Laster
Mike Lee
Wynton Marsalis
Mike Mazor
John McKenna
Bill Mobley
Ted Nash
Scott Neumann
Tim Otto
Matt Ray
Eric Reed
Mauro Reforsco
Rich Rosenzweig
Tony Scherr
William Schimmel
Tomas Ulrich
Ron Westray

In 1992 I felt somewhat disconnected to the "jazz scene" and the music



other events

RON HORTON QUARTET

- CD Release Party -
w/John McKenna, Ben Allison &
Rich Rosenzweig

CORNELIA STREET CAFE

29 Cornelia Street, NYC
Wednesday, September 29
Sets at 9 & 11 pm
Info: 212-989-9319

JUDI SILVANO's SPECIAL TRIO

w/Gerry Hemingway & John Lindberg

THE KNITTING FACTORY

74 Leonard Street, NYC
Wednesday, October 6
One set at 7 pm
Info: 212-219-3006

BEN ALLISON's KUSH TRIO

w/Michael Blake & Mike Mazor
KUSH

183 Orchard Street, NYC
Sundays from 9:30 pm to 12:30 am
Info: 212-677-7328

industry associated with it. I found that some of my contemporaries were in a similar state of disillusionment (I think that many musicians have felt this way at one time or another). The primary intention underlying the formation of the Jazz Composers Collective was to empower ourselves and find a way to work, as much as was possible, outside the standard confines of an industry that seemed to be heading towards relegating jazz, like much of classical music had already been, to the "dead composers" section of the record store (which included up-and-coming dead composers).

This concert marks the seventh anniversary of that initial attempt. In the time since, I have derived much satisfaction (both personal and professional) from watching my colleagues — and often participating along with them — as they develop their own music and strive to create unique bodies of work. These days we find ourselves working more and more within the framework of the music industry as we begin, each in our own way, to achieve our current musical goals. The industry that at one time seemed so forbidding and alien now seems more promising and hospitable. Is that the result of the times we live in or is it that my perception has changed? I think the answer is "a little of both."

My initial notion of the music industry as some kind of monolithic, single-minded entity seems to me today to be greatly over-simplified. Now I see it as a varied group of individuals and organizations, some of whom approach their involvement in music with positive, creative energy, and others who don't. Some are organized, some are not, some are committed, some should be committed. My goal is to surround myself with as many positive, well-meaning people as possible, and the Collective continues to be an organizing force in this endeavor.

I feel blessed to work with so many people who are dedicated to fostering new music, building an audience one person at a time, and documenting the music of composers here and now. For this concert, I would especially like to thank Matt Balitsaris, Pat Rustici, Terry Cohen, and Carmey Ground of Palmetto Records, Suzanne DiMaggio, Frank Kimbrough, Ted Nash, Ron Horton, Michael Blake, Tomas Ulrich, Mike Mazor, Ara Dinkjian, and all my compatriots in the Collective.

— BEN ALLISON

THIRD EYE, Ben Allison's second CD for Palmetto Records (www.palmetto-records.com) with his group **Medicine Wheel**, is currently #1 on the **CMJ (College Music Journal) jazz radio charts**, a position it has held for four weeks. Listen for Ben on **WKCR-FM (89.9) on Wednesday, September 8, from 6:00 to 9:00 p.m.**

d a v e b i n n e y

Here I sit in this restaurant again, same one I was sitting in when I

wrote the liner notes for my latest CD and where I have contemplated composition, music and life in general on occasion. It's not fancy. It's a diner, a NY diner, and it's open all night just like I like it. There is the laughter of a few pretty girls a few tables away and the faintest music coming from the kitchen. There is nothing to interfere with my thoughts. I like this. It's midnight, quiet. I love to compose music at this time of the night. And the city. Central Park is two blocks away. Ives' "Central Park in the Dark." Just outside the window is the building that Stravinsky called home while in NYC. Thelonious Monk Circle is ten blocks down West End Ave. And I go home to an apartment in a building that was Irving Berlin's house for 25 years. Inspiring. My peers who now inhabit the city are keeping the legacy alive and projects like the Jazz Composers Collective help it along by giving us an outlet to present new music.

I know that this might be the forum in which I should explain my composing process but I think every piece takes a different route and I don't know where I would begin. I would have to be more specific and, at the time of this writing, I have not decided on (or written!) all of the music I will present on September 16th. I won't try to explain the music I HAVE decided on, other than to say that it is created with an open mind. For me, it's the only way to create. I have no favorite style of music and I can't categorize my music (much to the dismay of record companies!). I feel that we need to get away from having to label everything. The only thing that matters with music is the effect it has on a truly open mind. Acoustic/Electric, Black/White, Uptown/Downtown. It's all bullshit. Who cares? Put it all together and make something new.

I love putting groups of musicians together almost as much as playing and writing. The right combination is as important as all of the other ingredients. For this concert I have so far (there'll be more): Uri Caine on piano, Scott Colley on bass, Brian Blade on drums, Donny McCaslin on saxophone, Chris Potter on bass clarinet, and if he can work out his flight (!), Jacques Morelenbaum on cello. The pretty girls have left and the cherry pie *a la mode* is gone. Time to go.

— DAVE BINNEY

Dave Binney's latest CD release, *FREE TO DREAM*, is available on Mythology Records (www.mythologyrecords.com).

collective notes

The Collective would like to thank the following people for contributing so generously to our annual fund drive: Alexandria Adler • Millie & Joel Allison • Gerald Autler • Bob Belden • Gillian Berkowitz • Andy Biskin • Michael Braunstein • Randy Brecker • Bob & Janet Brookmeyer • Uri Caine • Yasmine Celik & Douglas Levine (and Defne!) • Randy Chauss • John & Lisa Cipolla • David Collins • Todd Coolman • John Davey • Mary Ann DiMaggio • Kevin Dorsey • Michael Drury • Jack Flynn • Barbara & Howard Fussiner • John Gilbreath • Barbara Goldberg • Morris Goldberg • Andrea Goodman • Jon Gordon • John Alan Gray • Adrian Halpern • Harold Hornstrom • Patricia Intriago & Pete McCann • Jazz Club of Sarasota • Vic Juris • Mike Katz • Edwin Kimbrough • Charlie Kohlmayer • Lee Konitz • Dave Lalama • Mike

Lee • Dale Lesh • Dave Liebman • Paul Liebowitz • Charlie Lourie & Michael Cuscuna/Mosaic Records • Rick Madigan • Pete Malinverni & Jody Sandhaus • Lynn & Donald Margulies • Margaret Maugenest • Bill Mays • Donny McCaslin • Michel Mok • Margaret Morrison • Larry Nai • Tim Otto • Chris Potter • Rufus Reid • Jim Ridl • Thomas Riley • Jon Rosenberg • Lena & Stan Rublowsky • Lorraine Schalamon & Kenny Werner • Judi Silvano & Joe Lovano • Elie Spiesel • Sally Stark • Park Stickney • Toots Thielemans • Monique Truong & Damijian Saccio • Nick Walker • Bob Washut • David Zwirner. **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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Ted Nash

Michael Blake

Suzanne DiMaggio

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Rolando Cohen

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Creative Source, Inc.

THE JAZZ COMPOSERS COLLECTIVE

p r e s e n t s

BEN ALLISON & MEDICINE WHEEL

celebrating the release of their new CD — THIRD EYE

BEN ALLISON bass • **MICHAEL BLAKE** saxophones
TED NASH saxophones • **TOMAS ULRICH** cello
MIKE MAZOR drums • **FRANK KIMBROUGH** piano
RON HORTON trumpet • **ARA DINKJIAN** oud

DAVE BINNEY ENSEMBLE

DAVE BINNEY saxophones • **DONNY McCASLIN** tenor saxophone
CHRIS POTTER bass clarinet • **URI CAINE** piano
JACQUES MORELENBAUM cello
SCOTT COLLEY bass • **BRIAN BLADE** drums

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

THURSDAY, SEPTEMBER 16, 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

